

IRISH MUSEUM OF MODERN ART

ANNUAL REPORT 2009



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Chairperson's Foreword

The year under review was again a busy and successful one at the Irish Museum of Modern Art (IMMA). The remarkable quality and diversity of the Museum's programmes continued, as did public engagement with IMMA's work; this despite operating with a reduced budget and the closure of the Museum for essential works for three weeks in January, which also disrupted normal activities for the month of February. Visitor numbers exceeded 417,000, an excellent outcome in the circumstances. All of us at IMMA are delighted at the public's continued warm response to our ambitious programme of exhibitions and events throughout the year.

Highlights in 2009 included:

- Exhibitions by such leading Irish and international artists as Alexander Calder, James Coleman, Hughie O'Donoghue and Terry Winters, and highly-regarded younger generation artists, including Philippe Parreno, Elizabeth Peyton and Alan Phelan.
- The hugely-popular *Picturing New York* exhibition from the renowned photographic collection of The Museum of Modern Art in New York, which attracted many first-time visitors to IMMA.
- A series of innovative exhibitions from the Museum's own Collection, including *Exploring a Donation*, celebrating the gift in 2008 of 25 works by leading Irish artists from the Bank of Ireland Collection; *Between Metaphor and Object*, presenting sculpture and installation works from the 1990s, and the ground-breaking *Altered Images* exhibition promoting engagement in the visual arts by those with disabilities, shown in South Tipperary and Mayo as part of the National Programme.
- A number of significant donations, including 52 works from the Estate of the influential printmaker Mary Farl Powers; ten new prints as part of the IMMA Editions series, and a sculpture by celebrated Irish artist Edward Delaney who died in September 2009, a gift of Jack and Agnes Delaney.
- New initiatives in IMMA's Education and Community Programme, including the *What is ...?* lecture series and associated publications and online resources, exploring different aspects of modern and contemporary arts; a research project into provision for third-level and post-graduate students, and the launch of two publications on the Museum's biannual international symposia.
- Twenty-one artists on the residency programme; *Studio 8* for young people and related European-funded Grundvig art-learning initiative with partners across Europe, and the first in a series of art trials for families in the galleries and grounds.

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 Code of Practice was tabled at a meeting of IMMA's Board on 8 May 2009, and that it was adopted and is being fully complied with by all Board members.

The Museum depends for its success on the kind support of many individuals and organisations, both public and private. The Board wishes to express its thanks to Mr Martin Cullen, TD, who was Minister for Arts, Sport and Tourism throughout 2009. Mr Cullen was outstanding in his engagement with and commitment to the arts, and in his openness to the views of the arts community in shaping Government policy. We can also count ourselves fortunate in our new Minister for Tourism, Culture and Sport, Ms Mary Hanafin, TD, who brings to her new portfolio an extraordinary record of achievement in previous Ministries. It is encouraging to note the marked interest the Minister has taken in the arts sector since her appointment in March 2010

We are grateful also to the officials of the Department of Tourism, Culture and Sport; 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 2009 the Museum continued its commitment to presenting a wide range of exhibitions by established and younger Irish and international artists. It also further enhanced its international reputation with major exhibitions worldwide, such as the *Lynda Benglis* show, which toured from IMMA to Van Abbe Museum, Eindhoven, The Netherlands; Consortium, Dijon, France; New Museum, New York; Risd Museum, Providence, Rhode Island. Younger-generation Irish artists were also promoted abroad, with Alan Phelan's solo exhibition touring to Chapter Arts Centre in Cardiff. The year also saw many internationally-acclaimed artists presenting their first solo Irish exhibitions at IMMA, including Jorge Pardo, Lynda Benglis and Philippe Parreno. The Museum continued to raise the standard for excellence in publishing, through catalogues featuring internationally-renowned writers and thinkers such as Jacques Rancière, Dorothea von Hantelman and Luke Gibbons, among many others.

The exhibitions programme launched in March with 37 paintings by leading British artist **Hughie O'Donoghue**. Entitled *Hughie O'Donoghue: Recent Paintings and Selected Works from the Baker Donation*, the exhibition marked a major donation by Craig Baker of works by O'Donoghue to IMMA and focused on significant works from the donation juxtaposed with works from the artist's studio revealing more recent developments in his practice. Born in Manchester in 1953, Hughie O'Donoghue has been exhibiting in international solo and group exhibitions since 1982, and has gained a reputation as one of the leading painters of his generation. His paintings are included in important public collections including the National Gallery, London; the Whitworth Art Gallery, Manchester; and the Arts Council of England. O'Donoghue was resident on the Artist's Work Programme at the Irish Museum of Modern Art in 1996, when he worked on a particular series of paintings and also led public master classes in drawing. The exhibition was accompanied by a fully-illustrated publication with a text by the curator of the show, Seán Kissane and a poem by Gerard Smyth.

A ground-breaking exhibition by internationally renowned Irish artist **James Coleman** also opened in March, curated by IMMA Director Enrique Juncosa. The Museum collaborated with the Projects Arts Centre, and the Royal Hibernian Academy to present the most ambitious staging of James Coleman's work to date. Featuring works from the 1970s to the early 2000s, the exhibition included many works not previously seen in Ireland, including three of Coleman's most celebrated pieces, *Charon (MIT Project)*, 1989, *Seeing for Oneself*, 1987-88 and *Untitled*, 1998-2002. Born in Co. Roscommon in 1941, Coleman is widely recognised as one of the most important and pioneering artists working today. Over the last forty years he has transformed the role of image and sound in visual art, and redefined our relationship with the artworks we see today in museums and galleries around the world. His influence can be seen in a generation of younger international artists, including Steve McQueen, Douglas Gordon, Tino Sehgal, Stan Douglas and Jeff Wall. The exhibition was accompanied by a major new publication, published in association with Thames & Hudson, with new texts by Jacques Rancière, Jean Fisher, Luke Gibbons and Dorothea Von Hantelmann.

The first exhibition in Ireland by the American painter **Elizabeth Peyton**, known for her intimate portraits of youthful, romantic individuals ranging from friends to historical figures and celebrities, opened in April. Through painting and drawing, Peyton has

created an intensely personal body of work that confidently allows for beauty in contemporary art. This exhibition of some 20 paintings and works on paper, dating from the 1990s to the present day, had a particular focus on poetry and literature, interiors and photographs, desire and love. Peyton came to prominence in New York in the early 1990s as one of the few young artists exploring figurative painting. The exhibition was curated by Rachael Thomas, Senior Curator: Head of Exhibitions, IMMA, and was accompanied by a fully-illustrated artist's book designed by Elizabeth Peyton herself and produced by Charta with texts by Enrique Juncosa and Rachael Thomas; classic texts by authors such as Honoré de Balzac, the Goncourt Brothers and Gustave Flaubert; an interview of filmmaker François Truffaut, and Bob Dylan lyrics.. The exhibition was presented with the support of the Merrion Hotel, Dublin.

Also in April the Museum opened the extremely popular *Calder Jewellery*, the first exhibition of its kind devoted exclusively to the jewellery created by the celebrated American artist **Alexander Calder** (1898-1976). One of the most innovative and influential figures in 20th-century art, Calder was renowned for his sculptures and striking mobiles, whose suspended, abstract elements move and balance in changing harmony. The exhibition explored Calder's lifetime production of wearable art pieces which he made for his family and friends. It comprised some 100 pieces, including necklaces, bracelets, brooches, earrings and tiaras, among them items of jewellery worn by prominent figures such as Angelica Huston, Georgia O'Keeffe and Peggy Guggenheim, as documented by photographs of the time. Calder's jewellery was coveted by the Surrealist circle, and is today still highly sought after by collectors and museums. The exhibition was co-organised by the Norton Museum of Art, West Palm Beach, Florida, and the Calder Foundation, New York. A substantial book, published by the Calder Foundation, accompanied the exhibition. Also on display was the specially created BMW Art Car, designed by Alexander Calder for his friend, the art collector and racing car driver Hervé Poulain, in 1975. Calder's car became the first of BMW's Art Car series, which now comprises 14 cars by such famous artists as Frank Stella, Andy Warhol and David Hockney. The exhibition was supported by BMW and RTÉ Supporting the Arts.

June saw the opening of a survey of the work of the American artist **Terry Winters**, entitled *Terry Winters: Signal to Noise, Paintings and Drawings 1998 – 2008*. The exhibition presented painting and drawing from the past ten years and tracked the artist's evolving relationship with the development of abstract imagery. Following earlier investigations in the 1980s – centred on botanical and biological processes – Winters here explored the cerebral spaces of information technology and issues of cognition and narration as they relate to abstract painting. The works on display included pieces from such major series as *Set Diagram*, 2000, and *Local Group*, 2004, as well as the recent *Knotted Graphs*, 2008. The exhibition also explored the relationship between Winters' singular large-scale works and his use of drawing and painting as serial presentations. The fully-illustrated catalogue includes essays by the American writers Francine Prose, Peter Lamborn Wilson and David Levi Strauss as well as by the curator of the exhibition, Enrique Juncosa.

Continuing a strand of programming showcasing emerging Irish and international artists, in July IMMA presented a new commission and solo exhibition by Irish artist **Alan Phelan**. *Alan Phelan: Fragile Absolutes* featured mixed-media sculptural and paper works as well as a number of video pieces. Born in Dublin in 1968, Phelan creates

relationships between quite disparate elements of political history, cultural theory, popular culture, science fiction, and modified cars. These and other elements explore different and sometimes conflicting sources of knowledge to create the potential for new meanings. This exhibition accompanied a new commission for IMMA, which took the form of the framework for a Yugo car, suspended over the fountain of the Formal Garden. *Goran's Stealth Yugo*, 2009, was made in collaboration with Goran Krstić, a car designer from the Zastava/Yugo car factory in Kragujevac, Serbia. The exhibition was accompanied by an artist's monograph designed in Ljubljana, further extending the Balkan theme of the project. The exhibition was also shown at Chapter Arts Centre in Cardiff and Limerick City Gallery of Art.

In November leading French artist **Philippe Parreno** presented an exhibition entitled **November**. Following his co-curation of the exhibition *.all hawaii eNtrées / luNarreGGae* at IMMA in 2006, this exhibition comprised an ambitious overview of his practice to date. Some 30 mixed-media works ranged from seminal films such as *Credits*, 1999, and *The Boy from Mars*, 2003, which is in the collection of IMMA, to installations such as *Speech Bubbles*, 1997, and *The Trial of Pol Pot*, 1998. The exhibition also includes recent commissions such as a conceptual Christmas tree. Parreno's much-acclaimed film documentary *Zidane, A 21st-Century Portrait*, 2006, produced with Scottish artist Douglas Gordon on the French soccer star Zinedine Zidane was shown in association with the IFI. The exhibition was an international collaboration between Kunsthalle Zürich; Centre Pompidou, Paris, and Bard College, New York. At IMMA the exhibition was curated by Enrique Juncosa and was supported by L'Ambassade de France en Irlande. A close model of the IMMA exhibition entitled **December** will be shown at the Serpentine, London in 2010. There were two publications. The catalogue contained contributions by Enrique Juncosa; Christine Macel, Curator, Centre Pompidou; Maria Lind, Director, Master of Arts programme in Curatorial Studies, Bard College, New York, Hans Ulrich Obrist, Co-Director, Exhibitions and Programmes and Director of International Projects, Serpentine Gallery, London. The second book echoed the first but is imagined by Parreno himself as a "Monster Book" illustrated by Johan Olander.

The first solo exhibition in Europe by the American sculptor **Lynda Benglis**, best known for her ground-breaking work challenging accepted artistic norms through a pioneering merging of content and form also opened in November. Comprising works from the 1960s to date, **Lynda Benglis** highlighted the artist's extraordinary creative output, which has defied prevailing views on the nature and function of art over 40 years. Born in 1941 in Louisiana, USA, Lynda Benglis lives and works between New York. The exhibition included a number of the artist's well known video works, many toying with the recurring theme of gender politics. Benglis used media to control her image and highlight and challenge gender imbalances and power struggles. Her most famous and explicit gesture, in *Artforum* magazine in November 1974, created a long-running controversy in the American art world. A new work, *North South East West*, 2009, taking the form of a cast bronze fountain, was shown for the first time in the Formal Gardens at IMMA. The exhibition was organised by the IMMA, in collaboration with Van Abbemuseum, Eindhoven, The Netherlands; Le Consortium, Dijon, France; Museum of Art, Rhode Island School of Design, Providence, Rhode Island, and New Museum of Contemporary Art, New York. A fully-illustrated monograph, produced by Les Presses du Réel, accompanies the exhibition with texts by Dave Hickey and Elisabeth Lebovici, and

exhibition curators Franck Gautherot, Caroline Hancock, Laura Hoptman and Judith Tannenbaum. This exhibition was made possible by *Bank of America Merrill Lynch*. The partnership includes the loan and subsequent donation to IMMA and the Rhode Island School of Design of two of Benglis's sculptures from the bank's corporate collection, *Caelum*, 1986, and *Pleiades*, 1982.

The year ended with the eagerly-awaited and immensely popular exhibition of 145 masterworks from the photographic collection of The Museum of Modern Art (MoMA) in New York, celebrating the architecture and life of that unique city from the 1880s to the present day. *Picturing New York* was drawn from one of the most important collections of modern and contemporary photography in the world to celebrate the long tradition of photographing New York, a tradition that continues to frame and influence our perception of the city to this day. Presenting the work of some 40 photographers including such influential figures as Berenice Abbott, Diane Arbus, Garry Winogrand, Lisette Model, Alfred Stieglitz and Cindy Sherman, the exhibition features both the city and its inhabitants, from its vast, overwhelming architecture to the extraordinary diversity of its people. The exhibition was made possible by the kind sponsorship of BNY Mellon and was organised by MoMA and supported by their International Council. It was curated by Sarah Meister, Curator, Department of Photography at MoMA. The exhibition was also presented at La Casa Encendida, Madrid, and the Museo di arte moderna e contemporanea di Trento e Rovereto, Italy. It was accompanied by a fully-illustrated catalogue produced by MoMA, with a foreword by Enrique Juncosa, Director, IMMA, an essay by Sarah Meister, and texts by notable New Yorkers.

Collection

Due to the reduced budget for 2009, as well as ongoing payment commitments relating to acquisitions in 2008, just **one artwork was purchased** for the Museum's Collection in 2009. *The Music of Things (Sleep)*, 2009, by leading Irish artist Alice Maher is one of the artist's new film-drawings on DVD, on which she worked with composer Trevor Knight.

There were a **number of significant donations**, particularly to the IMMA print collection which has seen significant growth in the past couple of years. The biggest single donation came from the Estate of Mary Farl Powers, which made a donation to IMMA of 52 prints by the artist. This comprehensive collection of the artist's works was previously on long-term loan to IMMA following a posthumous survey show of the artist's life's work at the Museum in 1995.

Further print donations include 10 new works which came into the Collection through IMMA Editions. These included excellent examples by Barrie Cooke & Seamus Heaney (in collaboration), Ilya and Emilia Kabakov, Elizabeth Peyton, Hughie O'Donoghue, Alan Phelan, Camille Souter and others. Artists' donations formed another strand and included first-rate examples of the works of Anne Madden, Guggi and Timothy Hawksworth. A fine recent painting by Diana Copperwhite, *The Origin of the Species*, 2007, was donated by Colm Toibin. Three works on paper by William Burroughs were donated to the IMMA Collection by the William Seward Burroughs Trust, following the exhibition of his work at IMMA in 2008, entitled *Cut-Outs and Cut-Ups: Hans Christian Andersen and William Seward Burroughs*.

Sally McGuire has gifted the contents of the studio of her late husband Edward McGuire to IMMA, after a long-term loan to the Museum since 1996. This donation includes many of the elements such as the rocking chair, ladder-back chair, kitchen dresser, stuffed birds and painting accoutrements that form the iconography of Edward McGuire's dry, hyper-real portraits of poets, writers and other leading Irish cultural figures. Separately, from her personal collection, Sally McGuire gifted the artist's Colour Dictionary, an important reference tool and key to the artist's vision and interpretation of his subject matter.

Agnes Toohey donated *Eve with Apple* by Edward Delaney, 1958, from a group of Delaney sculptures which had been on loan to IMMA since 2003. The sculpture which was donated as a "Gift of Jack and Agnes Toohey, 2009" has been installed in the Formal Gardens.

The Bank of America, as sponsor and patron of the artist Lynda Benglis, has pledged as a gift to IMMA the artist's aluminium sculpture *Caelum*, 1986, which is currently part of a touring exhibition, for which IMMA was the inaugural venue in 2009.

For details of acquisitions approved in 2009 – see Appendix 1.

The Collection continued to be shown in a **series of exhibitions and displays** in the West Wing and Gordon Lambert Galleries and in sculptural works throughout the grounds of IMMA.

Exquisite Corpse, which opened in 2008 ran until March and comprised 17 works that sought to reveal a variety of perspectives on the Collection. The title was taken from the game Exquisite Corpse (also known as Consequences), invented by Surrealist poets in 1925. In this case the game's structure was used to tap into the eclectic character of IMMA's Collection through the choices and viewpoints of individuals from a broad spectrum of the arts, including Dawn Ades, Gerald Barry, Aileen Corkery, Barrie Cooke, Michael Craig-Martin, Mark Garry, Deirdre Horgan, Jaki Irvine, Nicola Lees, Tony Magennis, Lisa Moran, Frances Morris, Colm Tóibín and Mick Wilson. The resulting exhibition features a diverse range of works by Barrie Cooke, Dorothy Cross, Richard Hamilton, Rebecca Horn, Caroline McCarthy, Vik Muniz, Kathy Prendergast and many others.

Self as Selves also continued in the Gordon Lambert Galleries until March. Drawing on works from the Collection, the exhibition explored the provisional nature of 'self' as a series of transitory states, always changing, never defined. The exhibition includes works by Marina Abramovic, Maud Cotter, Antony Gormley, Ann Hamilton, Patrick Ireland, Juan Muñoz, Paul Winstanley and many others. The exhibition also included responses by invited artists Fergus Byrne, Fiona Hallinan and Caomhín O' Raghallaigh.

Exploring a Donation: Works from the Bank of Ireland Collection was shown from March to September and celebrated the gift in 2008 of 25 artworks by the Bank of Ireland to IMMA's Permanent Collection, as a Heritage Donation under Section 1003 of the Taxes Consolidation Act, 1997. This was the second donation by the Bank of Ireland, which had previously donated 20 works by leading Irish artists in 1999. The 2008 gift

includes major works from the period 1940-1969 by artists such as Robert Ballagh, Gerard Dillon, Paul Henry, Derek Hill, Louis le Brocqy, Sean McSweeney, Patrick Scott, William Scott, Camille Souter and Jack B. Yeats among others. There are also substantial graphic works by Henry Moore, Viennese Expressionist Oskar Kokoschka, and German Action painter Emil Schumacher.

Seamus Heaney's 70th birthday celebrations were marked by an exhibition entitled *Artists/Heaney/Books: an Exhibition*. Throughout his career Seamus Heaney has collaborated with a host of artists including Barrie Cooke, Felim Egan, Barry Flanagan, T P Flanagan, Howard Hodgkin, Cecil King, Sol LeWitt, Carolyn Mulholland and Hughie O'Donoghue, to name but a few. The exhibition featured an extensive display of the poet's books, with a selection of artworks from IMMA's collection by many of the artists concerned, as well as works from Heaney's own collection. The exhibition launch coincided with the poet's birthday celebrations in the Great Hall at IMMA, organised in association with the Department of Arts, Sport and Tourism and RTE, which also premiered music by various composers in response to the poet's texts.

From May the West Wing Galleries hosted a major exhibition *Between Metaphor and Object: Art of the '90s from the IMMA Collection*. This consisted of a range of artworks primarily sculptures and installation works and principally from the 1990s. The exhibition provided perspectives on the diversity of practice that is represented by the Collection from this period, explored particularities and considered them in the context of international trends of the decade. Notably, the show incorporated a number of works from the renowned Welkunst Collection of New British Sculpture and Drawings of the 1980s and '90s, on loan to IMMA since 1995, some of which will return to the Welkunst Foundation in 2010. This exhibition pays tribute to this generous loan and features a number of the principal artists associated with this movement, including Tony Cragg, Barry Flanagan, Antony Gormley, Shirazeh Houshiary, Anish Kapoor and Alison Wilding. Other important artists drawn from the Welkunst Collection for the exhibition were Hamish Fulton, Avis Newman, Julian Opie, Richard Wentworth and Bill Woodrow. The exhibition also included other key works of the decade, many acquired in the context of major shows of their work at IMMA during that time, such as Kiki Smith, Juan Muñoz and Ilya and Emilia Kabakov.

The installation work, *Literally Based on H.Z.*, 2006, by British artist Liam Gillick, acquired for the IMMA Collection in 2007, went on show on the Landing for the first time from May to September. Gillick's work is shaped by an acute visual awareness of the way different properties of materials, structures and colour can affect our surroundings and therefore influence the way we behave. When creating the work Gillick consulted the Austrian artist Heimo Zobernig to devise a platform to present a number of prototypes and models. The resulting ten trestle tables which were subsequently produced now form part of the work. This is pointed to by the title of the piece.

Untitled/Corrections D, 2008, by leading Brazilian artist Iran do Espirito Santo, comprising ten pieces of Brazilian granite, were installed on the terrace above the Formal Gardens in May, with the artist was in attendance to supervise the placement. The piece was purchased following a solo exhibition by the artist at IMMA in 2006. Santo's work deals with structure, design, place, surface, space, light and material, and is based on a

subtle subversion of Minimalism through abstracted everyday items. Granite, glass, stainless steel, granite, marble and sandstone are among his favourite materials, which give a timeless feel to simple forms of recognisable objects such as lamps, bricks, boxes, keyholes and tins.

Traces: IMMA Limited Editions took place from September to January 2010 as a celebration of the IMMA Limited Editions Series, introduced by the Museum in 2003. Comprising 32 works, the exhibition included a variety of print works by Irish and international artists, including Franz Ackermann, Michael Craig-Martin, Dorothy Cross, Gary Hume, Isaac Julien, Alex Katz, William McKeown, Elizabeth Peyton, Jack Pierson, Sean Scully and Terry Winters. It also launched newly-created works by renowned Irish artists Louis le Brocquy, Patrick Scott and Camille Souter, a new departure the last named in her 80th year. The exhibition presented various printmaking techniques and editioning processes, including screen-prints, etchings, lithographs and cibachromes.

In addition to works loaned as part of the Museum's National Programme, **loans from the Collection** during 2009 included a William Scott painting to the F.E. McWilliam Gallery, Banbridge, for the exhibition *William Scott in Ireland*; paintings by Brian Maguire and Patrick Hall to the exhibition *The Quick and The Dead: Patrick Graham, Patrick Hall, Timothy Hawksworth, Brian Maguire*, at Dublin City Gallery The Hugh Lane, and works by Patrick Scott and Cecil King to the inaugural exhibition at Carlow's VISUAL: Centre for Contemporary Arts.

Drawings by Tom Molloy were lent to Sunderland Museum and Winter Gardens; Beat Klein and Hendrikje Kuhne's installation *Property*, 1998, was lent to the Millennium Gallery, Sheffield; Andrew Vickery's mixed-media and slide projection *Do you know what you saw?* 2004, travelled to the Istanbul Museum of Modern Art and subsequently to the Benaki Museum, Athens, as part of the exhibition *In Praise of Shadows*, curated by Paolo Columbo, which was launched at IMMA in 2008.

The five year loan of 23 works to the Irish Ambassador's Residence in The Hague will continue until November 2012. Included are works by Gerard Dillon, Colin Middleton, Tony O'Malley, Barrie Cooke, Mary Swanzy, Stephen McKenna and others.

National Programme

The National Programme, which forms part of the Collection Department, is now in its 13th year. Established to create greater access to the IMMA collection in a range of venues and situations throughout Ireland, it seeks to establish the Museum as inclusive, accessible and national. Its aim is to de-centralising the Collection, 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 2009 collaborations ranged from a one-off performance and an exhibition in a disused post office to the ground breaking project entitled *Altered Images*.

The year began with Sean Taylor, an artist on the IMMA Artists' Panel, undertaking a series of creative workshops based on introducing members of the **University of**

Limerick's Aerobics Class to contemporary film during their one-hour workout via works by ten artists from the IMMA Collection which were screened during the class. The result was the *THE STEPS* a collaborative artwork based on the sounds and movements during the class. The performance was documented by filmmaker Robert Corrigan and the project was accompanied by a publication and CD.

In February *Wise Ways* an exhibition of work by visitors to the Raheen Hospital Day Care Centre took place in X-po, a disused Post Office in **Kilnaboy, Co Clare**. The exhibition presented some 50 relief works created by those visiting the centre during a residency by artist Terry Farrell. Focusing on the theme of *Wise Ways*, the works were accompanied by texts taken verbatim from those at the centre, forming an illuminating document on the wisdom of the past lives of people from Clare. *Wise Ways* was originally shown in Scariff Public Library during the 2008 Iniscealtra Arts Festival.

The exhibition *Portable Histories*, which developed through the continuing partnership between Wexford County Council's *Art Alongside* project and IMMA's National Programme, took place in **Wexford Arts Centre** in April 2009. As part of *Art Alongside*, pupils and parents from six primary schools worked with artists Helen Robbins and Mary Clare O'Brien to select works from the IMMA Collection, with the pupils also responding creatively to them. In the exhibition their works were exhibited alongside works from the IMMA Collection. Key to the exhibition was British artist Colin Harrison's *Portable History of the World*, 1974, a suitcase shaped wooden box which can be opened to reveal artefacts referencing the artist's own memories.

Seanscéalta / Myths and Legends, an exhibition developed through the continued partnership between Iniscealtra Festival of the Arts, opened to the public at **Raheen Hospital Day Care Centre and Scariff Public Library, Co Clare** in May. This explored the world of childhood stories and memories, nursery rhymes and fairy tales. In Scariff Library, artworks from IMMA's Collection by Irish artist Alice Maher were exhibited alongside works made by local primary school children and visitors to the Raheen Hospital Day Care Centre in workshops inspired by both Alice Maher's and Paula Rego's practices.

An established partnership with the South Tipperary Arts Service led to the groundbreaking exhibition *Altered Images* at **South Tipperary County Museum, Clonmel, Co. Tipperary** and **Ballina Arts Centre, County Mayo**. A collaboration between the three organisations, it included works from the three partner collections by Thomas Brezing, David Creedon, Alice Maher, Caroline McCarthy and Abigail O'Brien, with specially commissioned works by Amanda Coogan and Daphne Wright. The entire exhibition was selected with an emphasis on accessibility in a multi-dimensional way which was relatively new in Ireland and set out to enhance people's engagement with the works through the tactility of relief models, by listening to the audio and artist's descriptions and by viewing the sign language interpretation by Amanda Coogan and by a number of other multi-sensory devices. The exhibition is being shown at IMMA in 2010. An accessible website can be found at www.alteredimages.ie.

July marked the first collaboration between IMMA's National Programme and Donegal's **Artlink gallery in Buncrana** in an exhibition celebrating the diversity of contemporary art practices in the IMMA Collection. The focal point of *Different Things* was a double-

video projection work, *Dark Mirror*, 2004/05, by leading Mexican artist Carlos Amorales and an associated a film work, *Dúscáthán-Dún an Rí: On the Lake of Shadows*, made by local primary school children in response to this work. Featured artists, including Tom Molloy, Garrett Phelan, Michael Craig-Martin, Franz Ackermann and Fred Tomaselli, although pursuing diverse practices, were linked through their use of drawing as an investigative tool.

In October 2009 the National Programme facilitated the loan of the *Exquisite Corpse* exhibition, shown at IMMA in late 2008 and early 2009, to the **Ormeau Baths Gallery in Belfast** –see page 7 above for details of the exhibition.

An exhibition featuring artworks from the Collection by Irish and international artists, such as Amanda Coogan, Antony Gormley and Isabel Nolan, and focusing on the human figure opened to the public at **Tallaght Community Arts** in November. *Figuring it out* was the result of a curatorial project with students from Jobstown Community School who worked with Tallaght Community Arts and IMMA to explore and take part in the process of curating an exhibition. Artworks made in response to the IMMA artworks by the students were also exhibited. The exhibition was a continuation of a long-standing partnership and marked the first occasion that the two institutions had worked together in the new Rua Red exhibition space.

Prospect at the **Friars' Gate Theatre, Kilmallock, Co. Limerick** featured five film-works which survey environments that bring together a range of perspectives – from the natural to the manmade, the intimate to the vast and the familiar to the unknown. Artists included Paddy Jolley, Clare Langan, Brian Duggan and Isabel Nolan. As part of the exhibition Irish artist John Beattie facilitated talks and workshops with local primary and secondary school groups. Resulting artworks are exhibited in the foyer space as part of the exhibition. Beattie's practice explores ideas and perceptions relating to the artist, the Studio and the audience. The workshops are supported by the Department of Education and Science.

The involvement of the IMMA's Mediator team and the IMMA Artists' Panel is an essential element to the success of the National Programme. It is vital that each exhibition is accompanied by an access programme which complements and supports the ethos and aims of the venues. Many of the access programmes during 2009 were supported by the Department of Education and Science.

Education and Community

Throughout 2009 IMMA's Education and Community Programme continued to create access for all sectors of the public, and to work on specific projects to animate the Museum's temporary exhibitions and Collection, both on-site in Kilmainham and off-site as part of the National Programme. 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. Due to the closure of the galleries at the beginning of the year public programmes were suspended from January to March, with the exception

of the *Studio 8* youth programme. Despite this, all programmes attracted greater numbers than in the equivalent period in 2008.

Access for the public was facilitated through programming initiatives designed by the core Education and Community team, who work with IMMA's Mediator team, with freelance artists on the Museum's Artists' Panel and with artists on the Artists' Residency Programme (ARP).

Following research carried out in 2008, a series of new programmes were put in place for third-level students, while a second-level schools resource was developed in partnership with Amnesty International. Other projects were developed with the Council of National Cultural Institutions (web-based information on education, community and outreach work), The Ark (an Audience research initiative), and the Dublin Institute of Technology, (on-line learning), among others.

The **Talks and Lectures** programme continued in 2009 with a diverse range of artists' and curators' talks, lectures and seminars, involving both Irish and international speakers. A major series of three seminars were programmed around the *James Coleman* exhibition and included Christine Van Assche, Senior Curator, New Media, Pompidou Centre of Art, Paris; Luke Gibbons, Professor of English, and Concurrent Professor in the Department of Film, Television and Theatre at the University of Notre Dame; Dr Mick Wilson, Dean and Fellow at the Graduate School of Creative Arts and Media, NCAD; Gavin Murphy, Lecturer in Art History and Critical Theory, Galway-Mayo Institute of Technology; art historians Dorothea von Hantelmann and Sarah Wilson, and writer and critic Caoimhín Mac Giolla Léith.

Artists' talks included the American artist Elizabeth Peyton, Irish artist Eithne Jordan and the annual Winter Lecture delivered by Hughie O'Donoghue. Lectures were also given by David Levi Strauss, writer and critic, Dr Róisín Kennedy, lecturer at University College Dublin, and Sarah Meister, Curator, Department of Photography at MoMA. Twenty-three seminar/talks were programmed in association with all of the exhibitions and ARP throughout the year.

The *What is...?* lecture series, exploring different aspects of modern and contemporary art, launched with a joint lecture by Francis Halsall and Declan Long from the Faculty of Visual Culture in NCAD on *What is Modern Art and Contemporary Art?*. A second lecture by Dr Mick Wilson, Dean of the GradCAM addressed conceptual art. In collaboration with GradCAM and the UCD Architecture Department, IMMA hosted a week-long event on *The Question of Culture: Creative Practice and Research* and this week long event hosted a number of public talks by writer Simon Sheikh, Barbara Holub of Transparadiso Sarah Tuck of Create and artistic producer Dominic Campbell.

The first two **publications from the biannual international symposia**, *Curating Now* (2004), *Access All Areas* (2006) were launched on Culture Night. These include papers by both speakers at the symposia and additional texts by invited writers. Contributors to the former included Iwona Blazwick, Douglas Fogle, Ivo Mesquita, Fumio Nanjo, Hans Ulrich Obrist, James Rondeau, Rachael Thomas and to the latter Janusz Byszewski, Anna Colford, Carol Duncan, Victoria Hollows, Howard Hollands, Kaija Kaitavuori, Helen O'Donoghue, Davide Quadrio, Veronica Sekules and Luiz Guilherme Vergara.

IMMA's **Primary School Programme** continued to cater for both teachers, through professional development courses, and children, through specially designed programming linking the gallery visit and associated workshops to the national curriculum. On-line access facilitated both the booking system and the dissemination of teachers' notes and guidelines. Although bookings were down at the start of the year due to the closure, first class to third classes did avail of the opportunity the Collection exhibitions, while infant classes engaged with *Elizabeth Peyton* exhibition. From September, the programme focused on *Between Metaphor and Object*, with 450 children participating in the programme between October and December 2009. The professional development artist-led workshops took place from September 2009 to March 2010, exploring a different strand of the curriculum in relation to the exhibitions on show. Some 20 primary teachers visited IMMA as part of the series between September and November.

The Department of Education and Science granted IMMA €25,000 at the end of 2008 to work with schools designated as disadvantaged to participate free of charge, under the **DEIS scheme**. A number of schools from Cos Clare, Wexford, Donegal, Mayo and Tallaght in Co Dublin availed of a variety of artist residencies and mediator tours and workshops as part of IMMA's National Programme. Intergenerational social history projects, film making through digital animation techniques and opportunities for people with disabilities specifically visual disabilities were all facilitated through artist-led projects. In 2009, however, IMMA was informed by the Department of Education and Science that due to the economic downturn that they are withdrawing funding from IMMA from the end of the year.

Guided Tours were provided to all exhibitions for **second-level schools** and work continued on the development of the *Amnesty International Voice Our Concern* arts resource pack, launched in 2010. Research on the development of a *guided tour and web based resources* linking to the Leaving Certificate programme was undertaken and will be available from 2010. The department is compiling a range of resources for second-level students, focusing on aspects of exhibition display as they relate to exhibitions of work from IMMA's Collection

Third-level engagement included both direct provision and research. Seventy student primary teachers from Froebel College visited IMMA as part of their visual art module. Twenty students from Wolverhampton College in the UK, 20 from NCAD's Fine Art Diploma course and some 40 first-year art students from Dun Laoghaire Institute of Art, Design and Technology were based in IMMA's workshop studios as part of their off-site programmes using IMMA as part of their research and documentation process. In addition, the Burren College of Art, in association with Enneagram Ireland, also undertook a research day at IMMA.

The department undertook research into enhancing provision for third-level and postgraduate students and tutors, including consultations with a number of lecturers and tutors, with a view to synchronising programming and improving communications and information provision. Preliminary research indicates that the provision of web-based resource material will be of considerable benefit in this area.

Families were catered for with *Explorer*, the regular Sunday gallery-based workshop, available to families with children aged 4 to 10 years, on Sunday afternoons from

February to May, and from September to December. Approximately 900 participants took part during the year. In August, the department launched the first in a series *IMMA Trails*. Each of the four artwork trails marks a season, with each featuring maps and texts designed for family visitors. Two free art workshops for families took place in the historic Chapel of the Royal Hospital on Sundays in August to coincide with Heritage Week focussing on the stained glass of the chapel

Programmes for adults included *Charcoal and Chocolate* exploring contemporary art through drawing/printmaking and projections and focusing on the Hughie O'Donoghue and Elizabeth Peyton exhibitions. Both were heavily subscribed. The *Studio 10* programme of art workshops and gallery visits for adults/older people ran from in February to May. The numbers attending this programme increased dramatically and to meet growing demand a new programme with advance booking, *Studio10/Gallery Sessions*, was launched in September and ran until December. Sessions took place over three week blocks and were facilitated by IMMA Mediators. This new arrangement ensures adherence to health and safety regulations and allows participants a better quality experience when art making in the studios.

Groups were facilitated in once-off visits and the longer-term *Focus on...* programmes, including Dublin South City Mental Health Service, the Central Mental Hospital, Ballyfermot Rehab, St James's Hospital, St Vincent's Trust, Henrietta Street, and the Daughters of Charity, Chapelizod, and the Health Service Executive – South-West Department.

Young people aged 15 to 18 years were catered for in IMMA's *Studio 8* Youth programme which ran on Saturdays from January through to May and from October to December. Artists and Mediators devised and facilitated the programme, which included tours of exhibitions; talks and discussions; art making and media; visits to IMMA's residency programme. Attendance increased in with young people from Mayo, Kildare, Skerries and Dublin taking part with positive feedback from participants. Significant promotion was undertaken with Open Days, a brochure, mail shots, website presence and a press campaign. *Studio 8* also featured prominently on Culture Night and there was 'meet and greet' day the following Saturday.

In addition to the ongoing programmes outlined above, a **number of once-off events** were scheduled. These included the facilitation of the International Engage Summer School on a day-long visit, which included 30 international gallery educators, and the *The Day in Question*, participatory reading event by the What's the Story? Collective. This brought together 26 uniformed Gardai, members of the Collective and a group of witnesses, and involved members of the Gardai reading the young people's stories aloud followed by a discussion. In May IMMA also hosted events for the national celebration of art in older age –Bealtaine, with a Tea and Tour Programme linked to *Elizabeth Peyton: Reading and Writing* and *Artist/ Heaney/ Books: An Exhibition*.

Also, more than **318 guided tours** were given by Mediator staff to a wide cross section of the public both in groups and as individuals, including adult education, youth and school groups (in addition to those on specific Education programmes).

Among a number of **research projects** undertaken was the start of 2009-10 review of the way in which IMMA works with artists to engage the public with contemporary art. An advisory group comprising artists, arts practitioners and relevant IMMA staff has been established to oversee this review and research process.

The Education and Community Programme was a partner in **two European funded transnational programmes**. The first was a Grundtvig-funded Learning Partnership Exchange Project, entitled *European Museum Education and Young People: A Critical Enquiry* involving five other European partners. Three meetings were held during the year, including one hosted by IMMA, to exchange experience on policy and practice. The project was completely successful and the findings were presented to Léargas, which has a central role in EU education and youth policy, and at European level.

The second project was an online learning research project (EuMCAT) being undertaken in collaboration with five international museums and galleries of modern and contemporary art to explore the development of this resource with respect to each institution's Collection. Partners were drawn from Poland, the Czech Republic, Germany, Portugal, and the United Kingdom. The project also involves associated universities in each country. However, the project has had to be terminated due to the economic difficulties throughout Europe which resulted in the withdrawal of two partners and Tate reviewing their capacity to finance their role as lead partners.

Research projects with Irish partners included, St Patrick's College (NUI) and Poetry Ireland, who, with IMMA commenced on a study of children's critical thinking in relation to the visual arts and the written word in the academic year in September 2009.

Full details of all Education and Community Programmes is available on the IMMA website at www.imma.ie.

Artists' Residency Programme

The Artists' Residency Programme (ARP), which forms part of the Education and Community Department, is IMMA's studio/residency programme. ARP 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 programme hosted 21 artists in 2009:

Falke Pisano (The Netherlands)	Until March '09
Allan Hughes (N.Ireland)	May – October '09
Filip Van Dingenen (Belgium)	Until February '09
Gareth Moore (Canada)	June- August '09
Tine Melzer (Germany)	September – November '09
Will Kwan (Canada/Hong Kong)	December– February '10
Charlotte Moth (UK)	Until January '09
Laurence Kavanagh (UK)	February – April
Ariane Pauls (Germany)	August - November

Eithne Jordan (Ireland)	Until May '09
Ian Burns (Australia)	June – August '09
Eliza Newman - Saul (USA)	October – February '10
Aurélien Froment (France)	January – June '09
Jonas Liveröd (Sweden)	July – September '09
Sam Jury (UK)	October – January '10
Fergus Byrne (Ireland)	October – March '09
Linda Quinlan (Ireland)	April – September '09
David Godbold (Ireland)	January – June '09
Lorena Carbajal (Argentina)	July – August '09
Alexandra Navratil (Switzerland)	September - October '09

The Process Room displayed presentations of work from the programme to reveal the processes in the creation, exhibition and consideration of contemporary art, which are often hidden from the public. The Process Room facilitates access to the ongoing practice of artists on the ARP. This room is used on a rotating basis and ARP participants receive a two week period to display their developing projects from their studio practice.

Charlotte Moth	<i>potential narratives</i>
Filip van Dingenen	<i>FLOTA NFUMU</i>
Fergus Byrne	<i>The Wrestlers: notes on a sculpture</i>
Falke Pisano	<i>A Sculpture Turning into a Conversation</i>
Laurence Kavanagh	<i>Volta (Suicide as a Profession)</i>
Eithne Jordan	Untitled
Aurélien Froment	<i>For Immediate Release</i>
Ariane Pauls	Untitled
David Godbold	<i>No Thoughts</i>
Gareth Moore	<i>Over time, dust enough will gather to make soil</i>
Ian Burns	Untitled
Jonas Liverod	<i>Crap Monument, wrong message</i>
Linda Quinlan	Untitled
Allan Hughes	<i>Nagraphobia</i>
Alexandra Navratil	<i>Blueprints in Motion</i>
Tine Melzer	Untitled
Nadja Bournonville	Untitled

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

Studio Visits and Open Studios continued throughout the year and there was a constant demand from the public to visit artists in their studios. Many workshops and Education and Community groups meet with the artists on a regular basis. There were numerous studio visits from curators and art professionals and opportunities for artists have thrived in this environment. The ARP also participated in an Open Studio event for Culture Night in September 2009.

In terms of **printed material**, four leaflets were printed in 2009 for distribution to visitors at Front of House at IMMA and also for mail-shot publicity.

In **ARP Conversations** 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 branching topics from their practices.

There were **two application deadlines** in 2009, 31 March for which there were 240 applications and 30 September for which there were 290 applications. Applications and interest in the ARP has been on a steady increase over the last number of years. 2009 is the last year to facilitate two application deadlines, from 2010 onwards there will be just one application deadline a year.

Heritage

Heritage tours, operated by the Office of Public Works' Built Heritage Service, were available to visitors during the summer months, up to and including National Heritage Week. The **Dublin Fusiliers Association's** rotating display remained popular with visitors

Public Affairs

The Museum had a particularly strong presence in the New Year media features on **highlights for the coming year**. Four of the Museum's exhibitions were highlighted in the *The Irish Times* Critics' Choice for 2009 – *Hughie O'Donoghue*, *James Coleman*, *Elizabeth Peyton* and *Terry Winters*. *The Sunday Tribune* also highlighted four IMMA shows: *Hughie O'Donoghue*, *James Coleman*, *Calder Jewellery* and *Terry Winters*. *The Irish Independent* included the *James Coleman* exhibition as one of its tops picks for spring and *The Arts Show* on RTE Radio One highlighted the overall 2009 exhibitions programme.

Due to the closure of the Museum for essential work in January, the **annual programme launch** by the Minister for Arts, Sport and Tourism, Martin Cullen, TD, was delayed until early March. This was a very successful event with some 70 attendees, including a wide cross section of arts, broadcast and news media. The event provided a useful opportunity for the Museum to put its views on the proposed amalgamation with the National Gallery of Ireland and the Crawford Gallery on the public record; views with which the Minister appeared to express at least some level of agreement. The issue was covered in a prominent news piece in *The Irish Times* the next day and in the same paper's arts pages the following Saturday.

The new **exhibition programme** got off to a positive start in terms of media coverage with *The Irish Times*, *The Irish Examiner*, *The Sunday Business Post* and RTE One's *The Arts Show* featuring interviews with Hughie O'Donoghue. The exhibition was also the

subject of a four-page article in *Irish Arts Review* and met with an extremely positive response on RTE Television's *The View*. In addition, *IMAGE Interiors*, *The Irish Independent*, *Metro*, *The Guardian* and *The Dubliner* all previewed the exhibition. An audio-slide show of the exhibition was carried live on *The Irish Times* website. The exhibition was featured in a fashion spread in *The Irish Times* Saturday magazine and, later in the year, was chosen by *The View* as the most outstanding visual arts event of the season.

The *Calder Jewellery* exhibition had a wide appeal across the media, including *The Irish Times*, *The Sunday Business Post*, *The Sunday Tribune*, *Irish Arts Review* and *IMAGE* magazine. The exhibition was featured on *The Arts Show* and on *Culture File* on Lyric FM. International coverage included listings in *The Art Newspaper*, *Wall Street Journal Europe* and the Italian edition of *Vogue*. The *BMW Art Car*, shown alongside the *Calder Jewellery* exhibition, caught the eye of the wider media including *The Sunday Independent*, *The Sun* and *Polski Express*.

Alan Phelan: Fragile Absolutes attracted also significant coverage. The exhibition was featured on the front page of the *Visual Artists' Ireland News Sheet* and reviews appeared in *The Sunday Times*, *The Irish Times*, *Metro*, *The Dubliner* and *The Guardian Guide*. Interviews with the artist were aired on *The Arts Show*, RTE and on *Artszone* on Lyric FM. The exhibition was also featured widely online, including on the popular art website artdaily.org.

The hugely-popular *Picturing New York* exhibition attracted substantial coverage throughout its run, including a major feature in *The Irish Times* and interviews with curator Sarah Meister on RTE Television News, Radio One's *Arena* and on *Arts News* on Lyric FM. A news photo of the hanging of the exhibition appeared in *The Sunday Business Post*, while a photograph with the Director and the sponsors appeared in the Business section of *The Irish Times*. The exhibition was listed as one of 'the week's greatest hits' in *The Sunday Tribune*.

In addition, a preview for tour operators and travel writers was organised in association with NYC & Company, a company promoting tourism to New York City. Some 20 guests, including the Arts Editor of *The Irish Times*, attended a reception followed by a tour of the exhibition with the curator. As part of this cooperative venture, two separate competitions – with Continental Airlines and NYC & Company – were run to coincide with the exhibition, with prizes of free trips to New York.

Other exhibition which attracted significant publicity included *James Coleman*, *Terry Winters* and *Between Metaphor and Object*.

IMMA's new arts and literary magazine *Boulevard Magenta* met with an extremely positive response from the media. It was the subject of a full-page feature in *The Irish Times*, and an interview with the Director was aired on *The Arts Show*, RTE Radio One. The magazine was also highlighted in the prestigious *Times Literary Supplement* and on a wide range of prominent arts websites including artknowledgenews.com, artdaily.org, and gotpoetry.com.

The department was heavily involved in working with RTE on the preparations for the **Seamus Heaney 70th birthday celebrations**, which proved a great success and brought many distinguished guests to the Museum. The events also resulted in extensive press coverage for the exhibition *Artists/Heaney/Books*. The birthday celebrations and the exhibition were featured on the RTE's *Six One News* and *Nine O'Clock News* and on *Arts Extra*, BBC Radio Ulster, and in the national newspapers.

In **other media coverage**, an extremely positive two-page profile of the Director appeared in *The Phoenix*, praising the exhibition programme, the growth in the Collection and the increase in visitor numbers. IMMA also featured in *The Sunday Independent*, with an undercover journalist posing as an American tourist who stated that "This museum blew me away" and that the staff were "really friendly". An article in *The Irish Times* on "things to do during the Recession" highlighted IMMA's **Explorer family** programme, which the writer characterised as "maybe the most fun I've ever had in an art gallery."

The Public Affairs Department coordinated IMMA's **Culture Night** programme. The Museum stayed open until 11.00pm with a wide range of activities, including the unveiling of the Edward Delaney sculpture, the opening of the *Traces* exhibition, the launch of two symposia publications, a gallery talk, artists' open studios and a tango band and refreshments in the entrance hall. There was a good flow of visitors throughout the evening.

During the month of August a summer **advertising campaign**, featuring Alan Phelan's installation in the Formal Gardens, was put in place to promote IMMA to both the tourist and domestic markets via posters, flyers and radio, newspaper and magazine ads. Two further campaigns ran later in the year. The first for the Benglis exhibition targeted the more specialised Irish and international art media, including a full page in the December issue of *Artforum*. The second, for *Picturing New York*, was designed to attract visitors over the key Christmas/New Year period.

More than 80 delegates, attending the **AICA** (international art critics association) Congress in Dublin Castle in October, visited IMMA for a special evening viewing. The International Board of AICA also held a meeting at the Museum the previous day and stayed on for supper.

The department played a significant role in relation to the **proposed amalgamation**, both in the preparation of documents on the subject for DAST throughout the year and, together with the Education and Community Department, in organising and publicising the public forum on the amalgamation in November. This sought to provide a cross section of perspectives on the amalgamation, both for and against, from a wide-ranging panel of speakers. In addition to drawing together the various strands of opinion on the issue, it also made available the experience of international colleagues who have operated within, or been involved in setting up, an amalgamated structure and gave interested parties within Ireland the opportunity to contribute to the debate.

In terms of publicity for the event, *The Irish Times* carried a prominent news piece on the forum, while their Saturday arts column, *Artscapes*, was completely given over to a more detailed report. A full-page article appeared in Saturday's *Irish Independent*, while

lengthy features also appeared *The Phoenix* both before and after the event. All remarked on the fact that even those speakers who might have been expected to favour the amalgamation felt the initiative had little positive to offer. The forum was also highlighted in *The Sunday Business Post*, *Arts News* on Lyric FM and online on *Circa* magazines website and the bloggers website www.culch.ie.

Development

A significant number of **new Limited Edition Prints** were produced in 2009 including, for the first time, some Irish artists who were not necessarily having a solo exhibition at IMMA. New prints included *Yellow Man* by Hughie O'Donoghue; *In the Boat House* and *Gutteral Muse* by Barrie Cooke and Seamus Heaney; *Flowers Diaghilev* by Elizabeth Peyton, which raised a very creditable €9,250 during the year; *Dublin 1* and *Dublin 2* by Terry Winters, *Death Drive* by Alan Phelan, *Ghosts in the Morning* by Ilya and Emilia Kabakov; *Untitled* by Patrick Scott; *Image of Samuel Beckett* by Louis le Brocquy and *We don't want to see blood* by Camille Souter.

IMMA was given a free stand at the RDS Interior Design and Art Fair, and sold a number of prints, as well as raising the public profile of the series. The *Traces* exhibition of all the editions created a huge boost in income from the editions series, with approximately €40,000 being raised from the Camille Souter, Louis le Brocquy and Patrick Scott prints and a further €20,000 from the older works. The estimated net income from editions in 2009 was €70,000. There is a specialized website for the editions www.immaeditions.com.

The **Members and Patrons** scheme also had a busy year. Starting in January 2009, all Members received a free copy of IMMA's new arts and literary publication *Boulevard Magenta*. They also received a new Membership card designed by artist Nesta FitzGerald. Highlights in the Members Events calendar including a private champagne brunch and preview for the *Hughie O'Donoghue* show and the official launch of the exhibition; the first-ever group visit to Lismore Castle Art Gallery; free entry to the *Calder Jewellery* exhibitions, and free tickets to the RDS Interior Design and Art Fair and Nora Dunne Gallery Art Fair. In addition, Perrier-Jouet sponsored a Friends' Brunch and the opening reception for *Picturing New York*. Following the brunch all 95 members and guests were invited to stay on for a Schubert concert.

Renewals of Membership have suffered significantly in during the year. Lord and Lady Burlington became patrons. Jim O'Driscoll became a patron, but he sadly passed away during the year.

Despite the adverse economic climate, IMMA attracted **a good level of sponsorship**. PJT Specialist Art Insurance sponsored the *Hughie O'Donoghue* exhibition, with cash of €6,500, plus the cost of insuring all the artworks for €2.2 million. *The Irish Times* and *irish-times.com* sponsored the *Hughie O'Donoghue* show, *Terry Winters*, and *Picturing New York*, to a total value €82,000 in advertising. RTE sponsored the radio advertising for the *James Coleman* exhibition, as well as the *Calder Jewellery* and *Elizabeth Peyton* shows.

Failte Ireland gave €10,000 towards promoting the *James Coleman* exhibition and the Merrion Hotel sponsored *Elizabeth Peyton*, giving the artist accommodation in one of their suite for a week at a value of €7,000. *The Goethe Institute* sponsored the repair and plinth work of the Edward Delaney sculpture *Eve with Apple* and its installation on the grounds of IMMA (€5000), and The Heritage Council gave us a bursary of €3000 towards its repair.

BMW Ireland sponsored the *Calder Jewellery* exhibition with €20,000, plus they funded the transport and exhibition of the Calder Art Car. H&K International sponsored the *Terry Winters* exhibition with €25,000 from their corporate social responsibility fund. The same show also received €10,000 from Matthew Marks Gallery and the same amount from JC Decaux in free billboard advertising. DAST contributed €5000 towards the Seamus Heaney exhibition. Bank of America Merrill Lynch, as well as lending two works to the Lynda Benglis exhibition, sponsored the show with €40,000, and they are also donating a work by Benglis, *Caelum* (1986), to IMMA, valued at €80,000.

Bank of New York Mellon sponsored *Picturing New York* with €25,500 in cash. Ebow Design, sponsored *Traces*, underwriting the cost of the catalogue, a bespoke website with full commercial capabilities and a number of other promotional initiatives to back up the exhibition. The cost to IMMA for this would have been €30,000.

The Embassy of Greece gave €1,500 toward the Lynda Benglis show; the artist is part Greek in origin. Culturesfrance, the French equivalent of Culture Ireland, gave €5,000 toward the *Philippe Parreno* exhibition, with a further €5,000 from the French Embassy. The Brazilian Embassy gave €1,500 towards the installation of the Iran do Espirito Santo sculpture. The Embassies of South Africa, Spain and Norway sponsored the Kevin Volans concerts with a wine receptions. Culture Ireland gave €2,400 towards Alan Phelan's show travelling to Cardiff.

DAST's North South Scheme made an additional grant of €20,000 towards sending *Exquisite Corpse* to the Ormeau Baths Gallery in Belfast, while their Mobility of Collections scheme made a grant of €24,000 to the National Programme Bank of New York Mellon sponsored 'Picturing New York' with €25,500 in cash. Ebow Design, sponsored 'Trace's, underwriting the cost of the catalogue, a bespoke website with full commercial capabilities and a number of other promotional initiatives to back up the exhibition. The billings for this would have been €30,000.

The Development Department began to fulfil **online sales of catalogues** in March. An estimated €8,000 was realized as a result. The leading title in 2009 was the *Calder Jewellery* book. Also a donation box in the foyer raised approximately €3,000.

In terms of **receptions and dinners for exhibition openings**, the Terry Winters opening night was sponsored by Seiya Nekano, who provided sushi for 200 guests, following this 70 guests attended dinner for the artist in the Chapel, including Mark Matthews, Anne Madden, Fergus Martin, Fred Torres, Daniel Ryan, Barbara Dawson, Raymond Foye, Gerald Barry, Seamus Heaney and David Levi Strauss. Odessa hosted the opening night dinner for Alan Phelan for 45 people and on Culture Night IMMA hosted a dinner for 40 people in The Vaults to celebrate the opening of *Traces* and the unveiling of the Edward Delaney statue. Veuve Cliquot sponsored the opening reception for *Philippe Parreno*. It

was followed by a dinner for 140 people for both the Parreno and Lynda Benglis shows. Rena DeSisto from Bank of America spoke at the reception. *Picturing New York* dinner for 90 people, at which Joe Duffy from BNY Mellon spoke, took place in the Chapel.

Human Resources

In 2009 the Museum initiated a series of new relationships with third-party IT suppliers and support companies, terminating the contract with the previous company and engaging specialist suppliers to develop the various elements needed for the efficient running of the Museum. A network security team was contracted to enhance the integrity of the network's infrastructure, as well as new suppliers of hardware and software to ensure the best outcome for the Museum. These new accounts take into consideration best practice guidelines for the civil service and public sectors.

IMMA also addresses the issue of data protection and retention, with particular relevance to cultural data. There is still some way to go before comprehensive plans can be finalised. This is a long-term project spearheaded by the IT department.

IT has also worked to provide further training for staff as required, to assist them in their specific roles. The redeployment of one of the two members of the IT department has placed an even greater strain on services; however, the streamlining of outsourcing requirements should assist in counteracting this.

The year also saw significant staffing constraints due to the Government moratorium which will remain in place until 2011. Despite this, there was no serious impact on the delivery of programmes or services. The customary willingness of staff to undertake work over and above their contractual obligations went a long way to alleviating these difficulties.

Operations

The period of the report saw a continuation of the **extensive maintenance and capital works programmes** by the Office of Public Works, against the backdrop of a continuing challenging financial environment, which has seen a significant reduction in the budget available for such works. In essence, the Development Control Plan for the RHK building and site has had to be frozen pending an upturn in the prevailing fiscal situation.

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. These included further improvements to pedestrian and vehicular access at the East Gate. **Significant works** were also completed in a number of areas within the complex, including the Adjutant General's Building as well as within the main complex itself. Improvements were made to lighting, air conditioning and other plant services within IMMA, together with extensive works to the boundary wall and grounds of the Royal Hospital.

In early 2009, the electrical switchgear upgrade project was completed providing the installation of electrical switchboards as part of the overall Fire and Security Project.

These works were essential and form the skeleton on which the remainder of the project will be built. This work is under continuing development and some investigative tests were also carried out in 2009 in order to progress the project to the next stage.

With regard to **storage**, the upgrade work to the security and fire provision at the museum's off-site store, referred to in last year's report, was progressed to Contract Award stage with the project to commence on site in early January 2010. This will provide much needed additional storage for IMMA to the optimal conditions currently available. The OPW will continue to liaise with IMMA on the development of a suitable programme of works for 2010.

In **Commercial Affairs**, as predicted in the 2008 report, the past year has proved particularly challenging, vividly illustrated by the 46% drop in sales over a year for year comparison. The overseas market collapsed and the domestic market has virtually dried up; the latter in particular exacerbating the drop in revenue from the traditionally lucrative Christmas season. Significant focus has been placed on maintaining a flexible product offer and developing robust marketing strategies. This approach will need to continue aggressively, as premium high capacity competition will be entering the market in 2010 from new venues, including the much anticipated National Conference Centre.

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 comprises 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. Six 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 Dublin area. They are also responsible, in conjunction with the Education and Community Department, for delivering the primary school programme; *Focus On...*; the older peoples programme, including Bealtaine activities, free tours and the *Explorer* family programme.

Security issues have arisen throughout the year relating to **exhibitions**, daily operation and internal procedures. The department continues to be proactive in the elimination of potential risks to exhibitions, staff and visiting public.

The Department has carried out **venue and art transport risk assessments**. This process will be implemented for all venues requesting loans from the permanent collection. The proposed security, fire and lighting upgrades at IMMA are still awaiting a

commencement date for the work from the OPW. A full **review of the security operation** was carried out in conjunction with An Garda Síochána with recommendations of that review and report being implemented.

Appendix 1

Acquisition to the Irish Museum of Modern Art Collection – 2009

Purchase

Alice Maher
The Music of Things (Sleep), 2009
Video. Duration: 3min.12 sec.
Collection Irish Museum of Modern Art
Purchase, 2009

Donation

William S. Burroughs
Andy Warhol: A Protrait, c. 1990
Black spray paint over stencilled face and dots on Fabriano paper
54.6 x 49.5 cm
Collection Irish Museum of Modern Art
Donation, The William Seward Burroughs Trust, 2009

William S. Burroughs
RX Morphine at Dawn, 1988
Blue spray paint over stencils on watercolour paper
35.6 x 49.5 cm
Collection Irish Museum of Modern Art
Donation, The William Seward Burroughs Trust, 2009

William S. Burroughs
The Murderous Dr. Fu Manchu, 1987
Orange, red, copper, silver spray stencilled over homunculus on sketch-book
35.6 x 25.4 cm
Collection Irish Museum of Modern Art
Donation, The William Seward Burroughs Trust , 2009

Barrie Cooke and Seamus Heaney
Gutteral Muse (first of a pair), 2009
Colour intaglio, handprinted on Moulin de Gue paper, Hors Commerce
76.5 x 58 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Barrie Cooke and Seamus Heaney
In the Boathouse (second of a pair), 2009

Colour intaglio, handprinted on Moulin de Gue paper, Hors Commerce
76.5 x 58 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Diana Copperwhite
The Original of Species, 2007
Oil on canvas
180 x 240 cm
Collection Irish Museum of Modern Art
Donated by Colm Toibin, 2009

Felim Egan and Seamus Heaney
Squarings, 1991
Book printed on handmade uncut Arches Blanc
Collection Irish Museum of Modern Art
Donation, 'Friends of the National Collections of Ireland, in memory of Patrick Brennan',
2009

Edward McGuire Studio Contents
Equipment, motifs and memorabilia
Collection Irish Museum of Modern Art
Donated by Sally McGuire, 2009

Guggi
Objects with Colour 2, 2008
Oil on wood
95 x 130 cm
Collection Irish Museum of Modern Art
Donation by the artist, 2009

Camille Souter
We don't want to see blood, 2009
Giclée print on Somerset Velvet with title hand-inked by artist
46.3 x 29.9 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Timothy Hawkesworth
Sweet Song, 1992
Oil on canvas
183 x 505.5 cm
Collection Irish Museum of Modern Art
Donation by the artist, 2009

Ilya and Emilia Kabakov
The Ghosts in the Morning, 2009
Pigmentprint on somerset satin 280 g/qm
48 x 60 cm

Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artists, 2009

Mary Kelly
Father and Child
Lambdachrome print, acrylic mount
80 x 60 cm
Collection Irish Museum of Modern Art
Donation, 2009

Louis le Brocquy
Image of Samuel Beckett, 2009
Intaglio print on Japanese Kozu natural paper
30.7 x 23.2 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Anne Madden
Aurora Borealis, Snake of Light, 2006
Oil on linen
146 x 267 cm
Collection Irish Museum of Modern Art
Donation by the artist, 2009

Edward McGuire
Colour Dictionary
Furniture
Collection Irish Museum of Modern Art
Donated by Sally McGuire, 2009

Hughie O'Donoghue
Yellow Man, 2009
Carborundum limited edition on Moulin de Gue paper
22.8 x 30.8 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Elizabeth Peyton
Flowers Diaghilev, 2009
Etching in black ink on magnani pescia paper
30.8 x 22.8 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Alan Phelan
Death Drive, 2009
Screenprint
60 x 60 cm
Collection Irish Museum of Modern Art

IMMA Editions, Donated by the artist, 2009

Alan Phelan

Goran's Stealth Yugo, 2009

Chrome plated steel, rubber, plastic

450 x 550 x 550 cm

Collection Irish Museum of Modern Art

Donation by the artist, 2009

Made in collaboration with Goran Krstic, car designer from Zastava/Yugo Car Factory in Kragujevac, Serbia. 2009

Mary Farl Powers

Red Rain Seascape, 1977

Colour etching

48 x 38 cm

Collection Irish Museum of Modern Art

Donation, Powers Family, 2009

Mary Farl Powers

Monochrome Ribbon, 1977

Monochrome etching

59 x 48 cm

Collection Irish Museum of Modern Art

Donation, Powers Family, 2009

Mary Farl Powers

Red Ribbon Torso, 1977

Colour etching

50 x 44.5 cm

Collection Irish Museum of Modern Art

Donation, Powers Family, 2009

Mary Farl Powers

Waterfall, 1977

Colour etching

48 x 40 cm

Collection Irish Museum of Modern Art

Donation, Powers Family, 2009

Mary Farl Powers

Seascape, 1977

Colour etching

25 x 25.5 cm

Collection Irish Museum of Modern Art

Donation, Powers Family, 2009

Mary Farl Powers

The Desert, 1977

Colour etching

35 x 43 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Cloud Torso I, 1979
Colour etching
60 x 35 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Cloud Torso II, 1979
Colour etching
35 x 35.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Emblements, 1981
Colour etching
39 x 48 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Soya I, 1981
Colour etching
18.5 x 21.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Soya II, 1981
Colour etching
21 x 28 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Soya III, 1981
Colour etching
24 x 28 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Red Torso, 1977
Colour etching

25 x 36 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled, 1975
Colour etching
25.5 x 30.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Boy and Rabbit, 1972
Monochrome etching
15.5 x 19.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Europpe, 1972
Poster
58.5 x 51 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
The Weather 1, 1972
Lithograph
37 x 48.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
It's Not So Much Fun, 1973
Colour etching
44 x 30 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Babies in the Bed, 1974
Colour etching
25.5 x 32.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
The Plan, 1975
Colour etching

41.5 x 30 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Chequered Landscape, 1977
Colour etching
26.5 x 20 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Red on Green, 1975
Colour etching
43 x 30 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Gold Ribbon, 1977
Colour etching
59.5 x 41.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Form 1, 1975
Colour etching
25.5 x 38.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Torso, 1973
Colour etching
9.5 x 9 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
"3", 1975
Colour etching
25 x 3 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
I, 1989
Woodblock print with cast paper

41.5 x 47 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
II, 1986
Woodblock print
51 x 66 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
II, 1989
Woodblock print with cast paper
41.5 x 47 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
II, 1991
Colour etching
74 x 60 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Spotted Torso, 1976
Colour etching
30.5 x 25 cm
Collection
Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Blue Spotted Torso, 1977
Colour etching
35 x 30 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Red in the Green, 1975
Colour etching
36.5 x 30.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled, 1988

Cast paper
30 x 95 x 60 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled - Christmas card, c. 1980
Colour etching
11.5 x 16.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled - Christmas card, 1982
Monochrome lithograph
12.5 x 13 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Three Kings Resting - Christmas card, 1977
Colour etching
8 x 11.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled - Christmas Card, c. 1976
Colour etching
8 x 12 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Cast Paper 3(triptych), 1986
Cast paper with watercolour
75 x 60 cm (each)
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Imago (three parts), 1974
Laminated Artcor board, Arches paper, watercolour and acrylic with a stainless steel core
and limestone base
76 x 57 x 6 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled, 1988
Cast paper
20 x 105 x 80 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Scarp, 1981
Colour etching
35 x 45.5 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Sprout, 1981
Colour etching
38 x 29 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Hinge, 1981
Colour etching
45 x 32 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Figure of Eight, 1984
Torn paper, watercolour
80 x 56 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Mask Head 1, 1973
Monochrome etching
30.5 x 25 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Folded Form, 1989
Woodblock print with cast paper
9 x 43 x 47 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Untitled, 1990
Woodblock print
49 x 62 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Mary Farl Powers
Comma, 1983
Colour etching
50 x 35 cm
Collection Irish Museum of Modern Art
Donation, Powers Family, 2009

Patrick Scott
Untitled, 2009
Intaglio, embossing, carborundum and hand applied 23.5 carat gold leaf
76 x 60 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Terry Winters
Dublin 1, 2009
Photopolymer intaglio in two colours on kitikata paper
43 x 53.5 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Terry Winters
Dublin 2, 2009
Photopolymer intaglio in two colours on kitikata paper
43 x 53.5 cm
Collection Irish Museum of Modern Art
IMMA Editions, Donated by the artist, 2009

Carl Zimmerman
Landmarks of Industrial Britain, 2007
Hahnemuhle 308 rag paper with archival black and white carbon inks
30.5 x 61 x 1.5 cm
Collection Irish Museum of Modern Art
Donation, 2009

Pledged Donation

Lynda Benglis
Caelum, 1986
Aluminium
99.1 x 175.3 x 48.3 cm

Collection Irish Museum of Modern Art
Pledged donation by the Bank of America, 2009

Gift

Edward Delaney

Eve With Apple, 1958

Bronze

95 x 27 x 32 cm

Collection Irish Museum of Modern Art

Gift of Jack and Agnes Toohey, 2009

Financial Statements at 31 December 2009

TABLE OF CONTENTS

Directors' Report

Statement on Internal Financial Control

Accounting Policies

Income and Expenditure Account

Balance Sheet

Notes to the Financial Statements

DIRECTORS AND PROFESSIONAL ADVISERS

Directors:

E. McGonigal (Chairman)
R. Ashe
C. Bowman
F. Buckley
V. Connor
E. Delaney
B. Flynn
C. Flynn

*B.McMahon
A. O'Donoghue
A. O'Driscoll
E. O'Kelly
B.Ranalow
P.Tsouros

- * The following member was appointed:
B. McMahon - March 2009

The following member's term of office expired:

G. Flynn - January 2009

The following member resigned:

K. Kelly - August 2009

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 2009.

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'.

DIRECTORS

The membership of the board is set out under 'Directors and Professional Advisors'.

POST BALANCE SHEET EVENTS

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

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.

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.

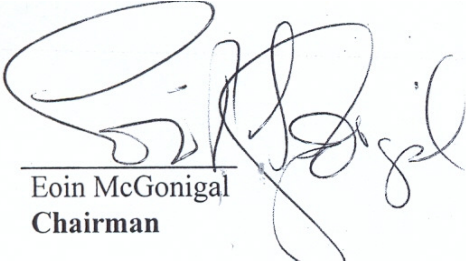
The Board intends to establish a risk policy and expects to implement this procedure as soon as possible.

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.

Annual Review of Controls

I confirm that a review of the effectiveness of the system of internal Financial Control was conducted in respect of 2009.



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 to match the relevant fixed asset purchased.

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.

PROVISIONS

The company has followed the treatment laid out in FRS 12 “Provisions, Contingent Liabilities and Contingent Assets.” The financial statements contain no general provisions.

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 Arts, Sport & Tourism.

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 agency 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 Recognised Gains and Losses and a corresponding asset to be recovered in future periods from the Department of Arts, Sport & Tourism 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 Dept of Arts, Sport & Tourism.

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2009

	NOTE	2009 €	2008 €
Oireachtas Grant	2.	<u>7,045,134</u>	<u>8,072,489</u>

OTHER INCOME

Commercial activities	3.	427,011	736,266
Sponsorship	4.	267,436	383,656
Other Grants	4.	25,000	25,000
Interest receivable	5.	24,559	85,596
Other income		9,972	4,504
Programme receipts	6.	293,123	295,726
Net deferred funding for pensions	18c.	<u>975,797</u>	<u>802,930</u>
		<u>2,022,898</u>	<u>2,333,678</u>
		<u>9,068,032</u>	<u>10,406,167</u>

TOTAL INCOME

EXPENDITURE

Commercial Activities	3.	236,591	370,154
Arts programme	6.	3,514,205	4,537,625
Administration/curatorial/security	7.	3,469,067	3,585,950
Marketing	8.	258,300	235,368
Maintenance		756,013	811,296
Pension Costs	18a.	<u>871,326</u>	<u>704,920</u>
		<u>9,105,502</u>	<u>10,245,313</u>

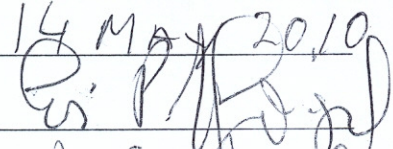

TOTAL EXPENDITURE

Operating (deficit)/surplus for year	1.	(37,470)	160,854
Accumulated (deficit)/surplus at 1 January		<u>(1,161)</u>	<u>(162,015)</u>
Accumulated (deficit)/surplus at 31 December		<u>(38,631)</u>	<u>(1,161)</u>

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

Approved by the Board on

On behalf of the Board

14 May 2010


 Directors


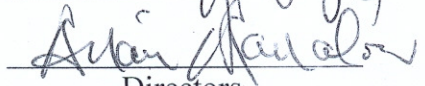
BALANCE SHEET AS AT 31 DECEMBER 2009

	NOTE	2009 €	2009 €	2008 €	2008 €
<u>FIXED ASSETS</u>					
Works of Art	10.	7,197,786		6,957,586	
Donated Works of Art	11.	10,423,363		10,423,363	
Tangible Assets	12.	<u>287,876</u>	17,909,025	<u>286,587</u>	17,667,536
<u>CURRENT ASSETS</u>					
Stocks	13.	30,537		22,930	
Debtors	14.	521,223		489,612	
Cash at Bank and in Hand		<u>623,719</u>		<u>883,850</u>	
		<u>1,175,479</u>		<u>1,396,392</u>	
<u>CREDITORS: amounts falling due within one year</u>					
Trade Creditors and Accruals	15.	(1,262,125)		(1,418,340)	
Grants and Sponsorships in Advance	15.	<u>(15,284)</u>		<u>(42,899)</u>	
		<u>(1,242,218)</u>		<u>(1,461,239)</u>	
NET CURRENT ASSETS/(Liabilities)			<u>(101,930)</u>		<u>(64,847)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			17,807,095		17,602,689
<u>Total Assets Less Current Liabilities before Pensions</u>					
Deferred Pension Funding	18c.	<u>7,289,054</u>		<u>7,315,690</u>	
Pension Liability	18b.	<u>(7,289,054)</u>		<u>(7,315,690)</u>	
NET ASSETS			<u>17,807,095</u>		<u>17,602,689</u>
<u>FINANCED BY:</u>					
Accumulated Surplus/(Deficit)			(38,631)		(1,161)
Capital Account (Works of Art)	17.		17,677,797		17,272,797
Deferred Oireachtas Grants	2.		<u>167,929</u>		<u>331,053</u>
			<u>17,807,095</u>		<u>17,602,689</u>

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

Approved by the Board on

On behalf of the Board

14 May 2010


 Directors

1) OPERATING (DEFICIT)/SURPLUS FOR THE YEAR

The (deficit)/surplus is stated after charging:

	2009	2008
	€	€
Auditors remuneration	17,000	17,000
Depreciation	<u>175,283</u>	<u>146,511</u>

2) OIREACTHAS GRANT

	2009	2008
	€	€
Opening balance	331,053	406,046
Oireachtas Grants received	<u>7,386,481</u>	<u>8,395,506</u>
	<u>7,717,534</u>	<u>8,801,552</u>
<u>Less</u>		
Allocated to Revenue	(7,149,605)	(8,170,499)
Allocated to Works of Art (Note 17)	<u>(400,000)</u>	<u>(300,000)</u>
	<u>(7,549,605)</u>	<u>(8,470,499)</u>
Closing Balance	<u>167,929</u>	<u>331,053</u>
Oireachtas Grants allocated to Revenue	7,149,605	8,170,499
Less:		
Net Superannuation Contributions Repayable*	<u>(104,471)</u>	<u>(98,010)</u>
Oireachtas Grant reported in the Income and Expenditure Account	7,045,134	8,072,489

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

3) COMMERCIAL ACTIVITIES

	2009	2008
	€	€
<u>Turnover</u>		
Hire of premises & equipment	248,274	471,968
Hire of meadows/outdoors	120,500	230,764
Franchise income	55,987	27,930
Bookshop	<u>2,250</u>	<u>5,604</u>
	<u>427,011</u>	<u>736,266</u>
<u>Cost of Sales</u>		
Service charge (Dublin Castle)	55,100	98,800
Wages & salaries	61,367	91,669
Cleaning (North Range)	66,563	67,701
Direct operating expenses	49,376	107,800
Depreciation	<u>4,185</u>	<u>4,184</u>
	<u>236,591</u>	<u>370,154</u>
Surplus/(Deficit)	<u>190,420</u>	<u>366,112</u>

4) SPONSORSHIP

	2009	2008
	€	€
Opening Balance	42,899	117,704
Received	<u>260,221</u>	<u>333,851</u>
	303,120	451,555
<u>Less</u>		
Allocated to Revenue- Sponsorship	(267,436)	(383,656)
Allocated to Revenue- Other Grants	<u>(25,000)</u>	<u>(25,000)</u>
Closing Balance	<u>10,684</u>	<u>42,899</u>

5) INTEREST RECEIVABLE

	2009	2008
	€	€
Bank interest receivable	<u>24,559</u>	<u>85,596</u>

6) ARTS PROGRAMME

2009 **2008**

	€	€
Programme Receipts	<u>293,123</u>	<u>295,726</u>
Cost of Programme		
Wages & Salaries	974,572	968,979
Depreciation	53,409	36,754
Exhibitions:		
- Running costs	1,955,725	2,408,761
- Exhibition Builds		228,791
Permanent Collection	278,285	544,602
Education & community expenses	144,394	258,942
Education -Fees	74,115	72,125
Concerts	<u>33,705</u>	<u>18,671</u>
	<u>3,514,205</u>	<u>4,537,625</u>
Net Cost	<u>3,221,082</u>	<u>4,241,899</u>

7) **ADMINISTRATION/CURATORIAL/SECURITY**

	2009	2008
	€	€
Wages & salaries	2,950,839	2,908,928
Recruitment charges	0	10,573
Training	14,110	20,053
Postage & telephone	45,949	40,566
Motor & travel	22,449	22,482
Subscriptions	6,124	5,619
Professional fees	48,366	101,442
Office supplies & stationery	97,126	93,181
Sundry	32,968	46,378
Board - Members expenses	6,098	8,051
Insurance	18,018	15,570
Cleaning	18,610	36,332
Security	43,116	49,313
Depreciation	117,689	105,573
Temporary – agency staff	1,731	40,646
Bank charges	6,786	4,237
Health & safety	39,088	37,006
Redundancy Settlement	<u>0</u>	<u>40,000</u>
	<u>3,469,067</u>	<u>3,585,950</u>

8) **MARKETING**

2009	2008
€	€

Advertising	206,008	171,586
Public relations	<u>52,292</u>	<u>63,782</u>
	<u>258,300</u>	<u>235,368</u>

9) EMPLOYEES AND REMUNERATION

The average number of persons employed by the company in the financial year was 84 (2008 - 85) and is analysed in the following categories:

	2009	2008
Banqueting & Catering	1	2
Programme	56	58
Administration	<u>27</u>	<u>25</u>
	<u>84</u>	<u>85</u>
Staff costs comprise:		
	2009	2008
	€	€
Wages & Salaries	3,518,153	3,496,382
Social Insurance Costs	347,030	358,403
Superannuation Employee Contributions	<u>121,595</u>	<u>114,791</u>
	<u>3,986,778</u>	<u>3,969,576</u>

In 2009 €136,893 of pension levy was deducted and paid over to the Department of Arts, Sport and Tourism.

The salary of the Director was €116,459 in 2009 (2008 - €110,853). 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.

10) WORKS OF ART

	2009	2008
	€	€
Cost at 1 January	6,957,586	6,158,291
Acquired during year	<u>240,201</u>	<u>799,295</u>
Cost at 31 December	<u>7,197,787</u>	<u>6,957,586</u>

11) DONATED WORKS OF ART

	2009	2008
	€	€
Cost at 1 January	10,423,363	7,653,512
Acquired during year	<u>0</u>	<u>2,769,851</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 2008 and previous years.

12) FIXED ASSETS

	Furniture, Fittings & Equipment	Furniture, Fittings & Equipment
	€	€
	2009	2008
COST		
Cost at 1 January	742,724	653,708
Additions	176,572	250,032
Disposals	<u>(130,955)</u>	<u>(161,016)</u>
	<u>788,341</u>	<u>742,724</u>
DEPRECIATION		
Depreciation at 1 January	456,137	470,642
Charge for year	175,283	146,511
Disposals	<u>(130,955)</u>	<u>(161,016)</u>
	<u>500,465</u>	<u>456,137</u>
NET BOOK VALUE		
At 31 December	<u>287,876</u>	<u>286,587</u>

13) STOCK

	2009	2008
	€	€
Finished goods	<u>30,537</u>	<u>22,930</u>

14) DEBTORS

2009	2008
€	€

Trade debtors	10,930	14,800
Prepayments and accrued income	<u>510,293</u>	<u>474,812</u>
	<u>521,223</u>	<u>489,612</u>

15) CREDITORS: amounts falling due within one year

	2009	2008
	€	€
Trade Creditors	151,530	172,940
Accruals	407,266	646,543
Superannuation deductions	703,329	598,857
Grants and Sponsorship in advance	<u>15,284</u>	<u>42,899</u>
	<u>1,277,409</u>	<u>1,461,239</u>

16) Contingent Liability

	2009	2008
	€	€
Pay Claim	<u>30,000</u>	<u>30,000</u>

Claim on behalf of 21 staff members of the Museum which was submitted to the Department of Arts, Sports & Tourism in 2006.

17) CAPITAL ACCOUNT – WORKS OF ART

	Dept. of A.S.T. €	Private Donations €	Sect 1003 Donations €	Total €
1 January 2009	6,407,574	441,860	10,423,363	17,272,797
Received in year (Note 2)	<u>400,000</u>	<u>5,000</u>	<u>0</u>	<u>405,000</u>
31 December 2009	<u>6,807,574</u>	<u>446,860</u>	<u>10,423,363</u>	<u>17,677,797</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	2009	2008
	€	€
Service Charge	698,204	555,988
Interest on Pension Scheme Liabilities	294,717	263,723
Employee Contributions	<u>(121,595)</u>	<u>(114,791)</u>
	871,326	704,920

Analysis of amount recognised in statement of total recognised gains & losses

	2009	2008
	€	€
(Gain)/loss on assets		0
Experience (gain) & loss on liabilities	(434,312)	55,111
(Gain)/loss on change of assumptions (financial and demographic)	<u>(568,121)</u>	<u>954,582</u>
	(1,002,433)	1,009,693

b) Movement in Net Pension Liability during the financial year

	2009	2009
	€	€
Deficit at the beginning of the year	(7,315,690)	(5,503,067)
Current service cost	(698,204)	(555,988)
Pension Payments	17,124	16,781
Interest on Scheme Liabilities	(294,717)	(263,723)
Actuarial Gain/ (Loss) recognized in the STRGL	<u>1,002,433</u>	<u>(1,009,693)</u>
Deficit at end of year	(7,289,054)	(7,315,690)

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 above and a number of past events. These events 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 Arts, Sport & Tourism, 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 2009 amounted to €7,289,054 (2008: €7,315,690)

Net Deferred Funding for Pensions in Year	2009	2008
	€	€
Funding recoverable in respect of current year pension costs		
Current Service Costs	698,204	555,988
Interest on scheme liabilities	294,717	263,723
Pension Payments	<u>(17,124)</u>	<u>(16,781)</u>
	975,797	802,930

d) History of experience gains and losses	2009	2008
	€	€
Experience (Gains)/losses on scheme liabilities		
amount	434,312	55,111
percentage of present value of scheme liabilities	-6%	1%
Total amount recognised in STRGL		
amount	-1,002,433	1,009,693
percentage of present value of scheme liabilities	-14%	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. There are no identifiable assets. Contributions are deducted from salaries. Pending a decision on how contributions are to be dealt with this amount has 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 2009 were as follows.

Valuation Method	2009	2008
	%	%
Discount Rate :	4.30	4.00
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	21.4 years
Life Expectancy for Female aged 65	23.1 years
Life Expectancy for Male aged 45 now (from 65)	23.7 years
Life Expectancy for female aged 45 now (from 65)	24.9 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 category 4, for "fees payable to members of the boards of non-commercial Public Service Bodies". However, the Chairperson waived the fee for 2009 and 2008. Directors of the Board are not entitled to any fees.

The following travel and subsistence expenses were paid:

	2009		2008
B Flynn	€3,334	G Flynn	€3,686
A O'Driscoll	<u>€2,764</u>	A O'Driscoll	<u>€4,365</u>
	€6,098		€8,051

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 the public sector.

At 31 December 2009 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 14th May 2010.