

IMMA



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COVER IMAGE Stan Douglas / *Hastings Park, 16 July 1955 / 2008* / Digital C-print mounted on Dibond aluminum / 151.1 x 225.4 cm / DOUST0358 / Courtesy the artist and David Zwirner, New York

IMAGE IMMA Gardens and Grounds / Photo courtesy of Leonie Henson

IMAGE Stan Douglas / *Mise en Scène / 5* June – 20 September 2015 / Installation view at IMMA / Photo courtesy of Paul Sherwood.

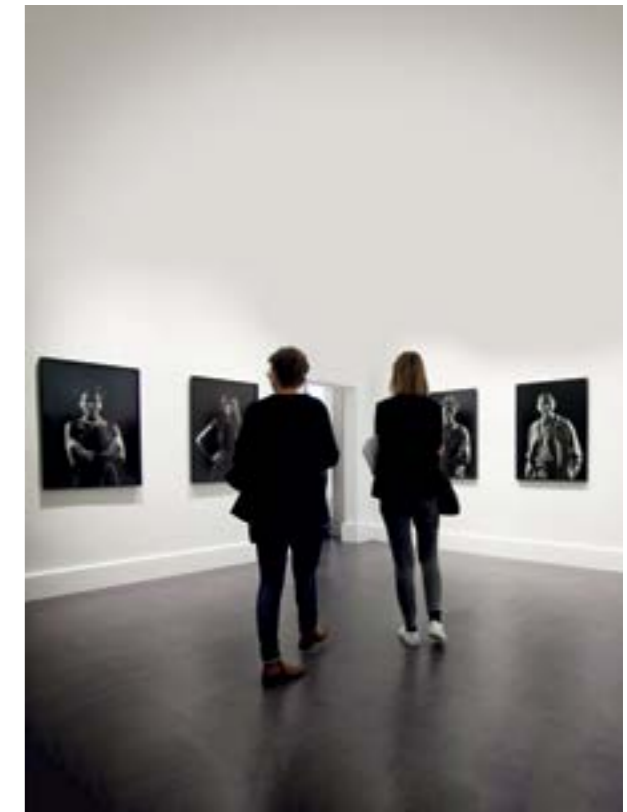




IMAGE IMMA Collection, Installation View /
Photo courtesy of Denis Mortell

Chairman's Foreword

2015 saw IMMA continue to meet its core mission of connecting audiences and art with an ambitious programme of international and Irish contemporary art running throughout 2015.

Since its reopening in 2013 IMMA has focused on creating opportunities for new audiences to connect with contemporary art and this continued in 2015 with a range of live events, cross-disciplinary programmes and an expansive use of the whole Royal Hospital Kilmainham site as a creative resource for artists and audiences. Audiences continued to increase with 485,702 visitors to our site in 2015; a 58% increase on 2014 and placing IMMA as the third most visited free cultural attraction in Ireland. Development of our strategy to use digital platforms as a means to deepen engagement with our programme also resulted in significant online growth during the year.

IMMA's 2015 programme included work by some of the world's most influential and renowned artists and an appreciation of the breadth and ambition of the museum's programme is reflected in our increased visitors but also in the marked increase in philanthropic and corporate support that IMMA was able to achieve in 2015.

IMMA's outlook is international but we are embedded in our local context, and as the National Institution for contemporary art we are committed to supporting Irish artists and the development and enjoyment of contemporary art nationally. IMMA continued to support Irish artists through its programme, platforming Irish artists through solo exhibitions, new commissions, residencies and involvement in our Engagement and Learning programmes. An ongoing strand in our programme investigates Irish art history as a changing narrative

and this continued in 2015 with the critically acclaimed Gerda Frömel retrospective which shone new light on a largely forgotten, yet influential figure of recent Irish art history. In recent years we have developed new strategies to support the visual arts in Ireland by sharing our residency facilities with other visual arts organisations as an in-kind support of their programmes we also invite international curators to Ireland to research Irish art and conduct important studio visits with artists here in Ireland to encourage consideration of them from International programmes.

We have continued our commitment to collaborate with partners nationally in order to create greater access to the IMMA Collection, the National Collection of Irish and International Contemporary Art, and through our engagement and learning partnerships to support the development of new models of engagement in art with audiences across the country.

IMMA's Engagement and Learning programmes are at the core of our activities and 2015 saw continued development of our commitment to create a wide range of enjoyable opportunities for audiences of all ages and backgrounds to engage more deeply with our programme. From a very full and varied programme of regular talks and events, family workshops and teen programmes to targeted programmes to support specific audiences, our Engagement and Learning programmes facilitated many different people throughout the year to spark their own creativity and to find out more about art and culture.

IMMA's public funding stabilised during 2015, following several years of significant cuts that saw an overall 48% cut in funding since 2008. The stabilisation was welcome but our financial situation remains in extremely challenging. Our grant aid in 2015 covered core running costs only so we are now entirely dependent on our earned income to fund our artistic programme. In 2015 we raised €939,000 in earned income and contra support and we spent €929,000 on our programme after programme related payroll. In the face of these financial challenges IMMA's priority continues to be to protect our programming budgets as far as possible in order to lessen the impact of the cuts on the public, and to look for opportunities to raise income wherever possible. It should be noted however that our current financial model does not allow for any purchased acquisitions to the National Collection and this is not sustainable for the future.

Philanthropy and corporate sponsorship are therefore central to IMMA's future and provide essential income through which our programming ambitions can be realised. During 2015 IMMA was able to appoint a new Head of Audiences and Development, a role that encompasses communications, audience development and fundraising. This role was in place by September 2015 and is a welcome increase in internal resources in these vital areas.

IMMA however, remains critically under resourced in this area in comparison with international institutions of a similar scale. Despite these challenging circumstances IMMA has managed to drive significant growth in our development income with €288,000 raised from corporate and private donors, a 68% increase from 2014. Of particular note are the multi-year Corporate Partnerships

IMMA was successful in building with Matheson and Goodbody. This invaluable support from both organisations played a critical role in helping IMMA achieve its ambitions in 2015. We are deeply indebted to our growing number of corporate and individual members who supported IMMA during 2015; their visionary commitment to IMMA is essential to our continued development and growth.

IMMA has a strong track record of raising revenue through commercial enterprises and in 2015 we raised approximately €490,000 from our venue hire, café and retail. The income that we are able to leverage from our commercial activities on site is now essential to the core budget for IMMA and without it we would not be able to deliver a programme. IMMA's financial model now represents a strong and leading example of a cultural organisation using enterprise to support the delivery of its artistic mission.

The IMMA Board continues to prioritise corporate governance as an integral part of all its operations and the Audit and Risk Committee oversaw the internal audit process and with the Finance Committee ensuring appropriate financial controls were in place. IMMA is aware of the Guidelines for Appraisal and Management of Capital Expenditure and Guidelines on the Disposal of State Assets and will comply with them where applicable. IMMA continues to proactively engage with the Public Sector Reform Plan and during 2015 continued to work closely with the National Gallery of Ireland and Crawford Art Gallery to find areas of co-operation between the three.

A number of IMMA's Board Members came to the end of their term during 2015 and early 2016; Brian Ralaw, Brendan Flynn, Rowan Gillespie, Julie

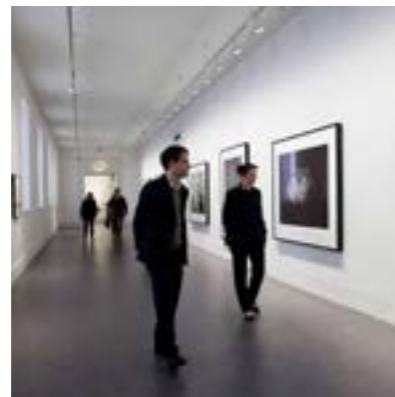
O'Neill and Eimear O'Connor and my own term as Chair ended after fourteen years. New Board members were appointed by Minister Humphreys in October 2015 following a recruitment process managed by the Public Appointments Service; Mary Apied, Tim Scanlon, Gerard Byrne, Denis Hickie, Dermot Dwyer, Declan Moylan, Penelope Kenny and David Harvey as Chair. On behalf of the Board and staff of IMMA I would like to thank all the outgoing Board members for their significant dedication and support of IMMA.

The Museum depends on the kind support of many individuals and organisations for its success, both public and private. The Board would like to express their thanks to Minister Heather Humphreys and her officials in the Department of Arts Heritage and the Gaeltacht; to the Office of Public Works; to the artists, museums and galleries and many partners who have worked with us throughout the year to realise our programme; to our committed and visionary patrons, corporate partners and members without whose support we would not be able to deliver a programme of such range and ambition; and to our loyal and growing audience whose enthusiastic response and engagement with our programme ensures that IMMA is an integral and vital part of contemporary Irish society.



Eoin McGonagle Chair
Irish Museum of Modern Art

Our grant aid in 2015 covered core running costs only so we are now entirely dependent on our earned income to fund our artistic programme. In 2015 we raised €939,000 in earned income and contra support and we spent €929,000 on our programme after programme related payroll.



Director's Review

IMMA's 2015 programme engaged our largest audience to date who visited our exhibitions of Irish and international contemporary art, attended our vibrant programme of talks and events or took part in our engagement and learning programmes for schools, third level students, families, young people and adults.

IMMA's programme creates a space for reflection, debate and inspiration for audiences of all ages and we are committed to delivering an ambitious programme of excellence that connects audiences and artists; supports artists to reach their ambition and creates meaningful opportunities for our audience to experience their work.



IMAGE Karla Black / *Easily Asked* / 2014
/ polythene, powder paint, plaster powder,
thread / 196 x 161 x 143 cm / Courtesy
Stuart Shave/Modern Art / London and
Galerie Gisela Capitain / Cologne

EXHIBITIONS AND PROJECTS

Exhibitions and Projects 2015

IMMA's 2015 programme continued to bring to our audiences world-class exhibitions and new commissions from respected international and Irish artists. In 2015 we further developed partnerships with internationally institutions such as the Centre Pompidou, Paris; Tate, London and the Van Abbemuseum, Eindhoven. Alongside key international artists there was a strong focus on new, younger generation Irish commissions, and a celebration of under-recognised and pioneering Irish and Ireland-based artists.

Gerda Frömel: A Retrospective

10 April – 5 July 2015

Sculptor Gerda Frömel, was born in Czechoslovakia in 1931 as the daughter of German parents and moved to Ireland in 1956. An incredibly well regarded artist during her lifetime, her work is no longer well known and has not been on exhibition since a 1976 retrospective at the Hugh Lane Municipal Gallery of Modern Art, Dublin the year after her untimely death. This exhibition sought to bring new work to light and to reinstate Frömel as a modern Irish master, continuing IMMA's ongoing curatorial investigation into recent Irish art history as a changing narrative. Called an "outstanding exhibition" by *The Irish Times* and a "suberb retrospective" by *The Sunday Times* this comprehensive retrospective was researched by IMMA for more than two years in order to source little-seen art works and archive material on Frömel's work and practice. The exhibition was accompanied by a major publication with texts by IMMA Curator Sean Kissane, Riann Coulter (F.E. McWilliam Gallery) and Sarah Kelleher. This exhibition toured to the F.E. McWilliam Gallery and Studios, Co. Down.

Diogo Pimentão: Disequilibrium Displacement

10 April – 5 July 2015

A new project by Portuguese artist Diogo Pimentao was concurrently installed in the Garden Galleries to coincide with Gerda Frömel, A Retrospective. This was the first Irish solo project of Portuguese artist Diogo Pimentão and comprised of work made during an IMMA residency. It was programmed as a contemporary artistic response to Gerda Frömel's work and was termed a "strong, unexpected complement to the Frömel retrospective on the floors above" by *The Sunday Times*.

Karla Black

1 May – 26 July 2015

East Ground Galleries

A major site-specific exhibition by the Scottish sculptor, Karla Black, commissioned by IMMA, opened in May 2015. Regarded as one of the pioneering contemporary artists of her generation Turner Prize winner Black constantly challenges the prevailing concept of sculpture. She uses modest every day materials such as cellophane, chalk dust, powder and eye-shadow to create ephemeral works that bridge the experience of tangible matter with the intimacy of memory of the subconscious. The exhibition in IMMA included a major new commission as well as a series of new works that were adapted and tailored for the IMMA galleries, and a bespoke new IMMA Art Edition.

Stan Douglas: Mise en Scène

5 June – 28 September 2015

This substantial exhibition, delivered in partnership with a number of international galleries, brought a significant body of work by the award winning Canadian photographer and filmmaker Stan Douglas to Ireland for the first time. This exhibition focused on Douglas's recent photography, including the critically acclaimed series, *Malabar People*, *Mid Century Studio* and *Disco Angola*, and his major film work *Luanda Kinshasa* (2013). In these works Douglas has closely interwoven music, film, theatre, photography, and digital formats, allowing them simultaneously to be associated with various forms of media. Together they provided a "visually rich" (*The Irish Times*) introduction to an artist, whose investigations into mistaken identity and unstable memory, reconstruction, reinvention and the long shadows the past casts into the present make him one of the most distinctive and artists of our time.

Etel Adnan**5 June – 13 September 2015**

This was the first solo exhibition in Ireland of the Lebanese artist, presenting 30 of her works. Now in her 90s, Adnan moves freely between writing and art, poetry and tapestry, and all aspects of her creative output were reflected in the exhibition. One of the leading voices in contemporary Arab American literature since the 1960s, the exhibition included a selection of her publications; her enigmatic and diminutive oil paintings representing the landscapes of California and the Mediterranean Sea and a series of her delicate leporellos where the transcriptions of her poems are laid over her watercolour landscapes fusing Adnan's parallel practice as artist and writer. *The Guardian* wrote of the exhibition, that "This is the work of a generous spirit, lamenting, touching and uplifting".

El Lissitzky: The Artist and the State

El Lizzitky, Rosella Biscotti, Maud Gonne, Nuria Guell, Sarah Milligan, Sarah Pierce, Hito Steyerl
30 July – 18 October 2015

This exhibition marked the start of IMMA's programme reflecting on 1916 and the artistic and cultural community who gave voice to a new vision for the emerging state and a visual language for its politics. It placed this local reflection within a broader global consideration of the role of artists in the imagination of emergent states of the early 20th century, and through the inclusion of the work of a number of contemporary artists explored the task of the artist today in relation to civil society.

The exhibition, rated five stars by *The Irish Times*, brought to Ireland a significant body of works by El Lizzitsky (1890–1941), one of the most

influential artists of the 20th century, from the Van Abbemuseum, Eindhoven. These works were then shown in the context of archival material that referenced the work of Irish nationalist poet and writer Alice Milligan (1865–1953), and her collaborator, Maud Gonne (1866–1953). The exhibition explored their parallel visions of the activated artist, central to the imagining of a new Irish state. A contemporary counterpoint to the historical narrative was provided by recent and newly commissioned works by four artists – Rossella Biscotti, Núria Güell, Sarah Pierce and Hito Steyerl – whose work, in different ways, reflects on the position of the artist within our society today.

What We Call Love: From Surrealism to Now
12 September 2015 – 7 February 2016

Comprising over 200 works this major international and Irish group exhibition was co-curated by Christine Macel, Centre Pompidou, (and Director of the 57th International Art Exhibition, Venice Biennale, 2017) and Rachael Thomas, Head of Exhibitions at IMMA. The exhibition explored artists' representations of love throughout the 20th and 21st centuries, a subject of great relevance to all of us today as our understanding and definitions of love expand with the changing face of contemporary society.

The exhibition featured a rich collection of masterworks by some of the most important figures in modern art such as Constantin Brancusi, Salvador Dalí, Marcel Duchamp, Max Ernst, Alberto Giacometti, Meret Oppenheim and Pablo Picasso; iconic works by the most significant artists of recent times: Andy Warhol, Yoko Ono, Marina Abramovic, Louise Bourgeois, Nan Goldin, Damien Hirst,

IMAGE Etel Adnan / *Untitled (#209)* / 2013 / Oil on canvas / 24 x 30 cm / Courtesy of the artist and Sfeir-Semler Gallery, Beirut, Hamburg

IMAGE Ange Leccia / *Volvo, arrangement* / 1986 / Installation view from exhibition *What We Call Love: From Surrealism to Now* / IMMA / Dublin / 12 Sept 2015 – 7 Feb 2016 / Photo courtesy Dennis Mortell



Rebecca Horn, Carolee Schneemann, Wolfgang Tillmans; and new commissions by younger generation artists Lucy Andrews, Séamus Nolan, Garrett Phelan and Jeremy Shaw. In their review *The Sunday Times* commented how “it’s rare that Irish audiences get to look a Picasso in the eye, to bare their souls before a Brancusi or to delve into a Dali without crossing the seas that divide us from the rest of the world, but there’s more to IMMAs big show than star names...”

What We Call Love invited the audience to consider what love means to them with a series of talks, events, film screenings and debates alongside the exhibition. The exhibition was accompanied by a publication featuring essays by Christine Macel, Georges Sebbag, Eva Illouz, Semir Zeki and Rachael Thomas.

Chloe Dewe Mathews: Shot at Dawn
9 October 2015 – 28 March 2016

This moving and impactful exhibition by British photographer Chloe Dewe Mathews presented a new body of work that focused on the sites at which soldiers from the British, French and Belgian armies were executed for cowardice and desertion during the First World War. The project comprised images of twenty-three locations at which the soldiers were shot or held in the period leading up to their execution, of which an edited selection was shown at IMMA. All were seasonally accurate and were taken as close as possible to the precise time of day at which the executions occurred. Rated five stars by *The Irish Times* the exhibition run was extended due to public interest.

Grace Weir's 3 different nights, recurring
7 November 2015 – 28 March 2016

The largest exhibition to date of Irish artist Grace Weir’s work, *3 different nights, recurring* comprised 30 works including three major new film commissions; *A Reflection on Light* (2015), *Black Square* (2015) and *Darkroom* (2015); and two new series of paper works entitled *The history of light* (Betelgeuse) (2015) and *Future Perfect* (2015). These new pieces were presented alongside works spanning over 20 years of Weir’s creative output.

Working primarily in the moving image and installation, Weir is concerned with aligning conceptual knowledge and theory with a lived experience of the world. She probes the very concept of a fixed identity and her unique approach to research is based on a series of open conversations and experiments with scientists, philosophers and practitioners from other disciplines. The exhibition was accompanied by a publication and a live performative lecture presented in collaboration with Trinity College Physics Department.

Widely reviewed internationally this was an important exhibition for the artist and fulfils IMMAs objectives of platforming Irish artists outside Ireland. Sample reviews include those from artforum (a leading international art publication) who termed it “...a thought-provoking show that brilliantly balances scientific and philosophical rigor with aesthetic grace.”, and international publication Frieze who said that “Weir’s recent output is staggeringly good and the exhibition, to its credit, recognizes this. It avoids the evenly paced retrospective as curatorial form and instead foregrounds a body of works alive in the present. Weir’s time is now.”

IMAGE Installation View / The Beholder's Share / 27 March – 26 April 2015 / Project Spaces at IMMA

Project Spaces

IMMA has a series of spaces on the ground floor which were opened in 2013 as The Project Spaces; a new initiative to create space in the programme to showcase new collaborations and new approaches to exhibition making.



Programmed by a team of Assistant Curators the Projects Spaces invites audiences into a consideration of a range of ideas through archives, live events, newly commissioned works and works from the Collection.

2015 projects included *The Beholder's Share*, a collaboration with IADT exploring unrealised artists' projects as an artistic resource; *More than one Maker*, giving a platform to the importance of collaborative and shared art making in contemporary practice and *E.gress*, a film by Marie Brett and Kevin O'Shanahan, that maps a world of loss and change, exploring how individuals diagnosed with dementia find new ways to adjust to changing world. This multi-layered film, a portrait of living moments on life's edge, invites us to contemplate loss, love and life itself.

Programming beyond the gallery space

2015 saw the continuation of IMMA's new strategy of extending its programme beyond the gallery space, exploiting the creative potential of our building and the grounds of the Royal Hospital Kilmainham as a source of new cross-disciplinary collaborations and new, unexpected experiences for our audience.

Started in 2014 this broader approach to programming has helped IMMA attract new audiences to its programmes and to enjoy and appreciate our historical setting. In 2015 this programme included:

Summer Rising

4 – 14 June 2015

This was the second year of IMMA's festival. Spanning a ten day period it included two Garden Rising days inviting audiences into IMMA's formal gardens for a programme of artist led family programmes, food by the Contiki Café, talks by artists including Gavin Bryers and Stan Douglas and a programme of live music. The very successful IMMA Summer Party returned with experimental performance and music programmes curated by Mary Cremin, Peter Maybury and Dennis McNulty.

This strategy continued throughout the year with an open weekend of talks and family events to mark the opening of *What we call Love*, including a lecture by renowned psychologist Semir Zeki and a family tea dance in the Great Hall. In December IMMA staged an exciting one night only entitled *Hot on the Heels of Love* curated by Pádraic E. Moore. Conceived as a nocturnal counterpart to *What We Call Love*, it featured younger generation of artists – both Irish and international, this sold out happening was a collage of performance, spoken word, screenings, and live music.

All of these events and programmes attracted large audiences, many of whom were visiting IMMA for the first time, and who responded enthusiastically to the diverse, enjoyable and participatory experience presented by IMMA, upsetting normal expectations of a museum. They also gave us an opportunity to work with a range of artists whose work expands beyond the gallery space, supporting their work and encouraging experimentation.

IMAGE Chloe Dewe Mathews / *Private*
James Graham 07:22 / 21.12.1915 / Abattoir / Mazingarbe / Nord – Pas-de-Calais / C-print / 120 x 150 cm / © Chloe Dewe Mathews 2013.

IMAGE Daphne Wright / *Plura* / 2008–2009
/ DVD / 5 minutes, 30 seconds / Dimensions variable / Camera: John Podpadec / Film editing: Daphne Wright and Mino De Francesca / Sound editing: Daphne Wright and Nathan Ng / Collection Tipperary County Council / 2008–2009



Digital Platforms

Another important way for IMMA to provide access to its work is via digital and online platforms and we use digital strategies and online marketing to reach the widest possible audience for our programmes.

At all times we are seeking to find appropriate digital means for the dissemination of our work, and ways in which to utilise digital to further enhance our visitor engagement.

In 2014 carried out an in-depth research process on the redevelopment of our website, which includes recommendations for an innovative digital strategy for IMMA online. This will be implemented by the new Head of Audiences and Development role which commenced in September 2015.

With the organisation-wide focus on restructuring in 2015 it was decided to postpone redevelopment of the website until the correct staffing and funding mechanisms were in place to do so. We plan to tender for the new web platform in 2016; funding permitting.

In 2015, in preparation for the planned 2016 redevelopment, we focused on implementing new systems within the museum that will allow for the creation of new digital content for the future. We continued to provide access to the digital IMMA Collection online and to provide extensive resources for schools throughout Ireland, who can use IMMA's programme as a resource for teaching in the

classroom. In 2015 we created and disseminated downloadable worksheets for Secondary Schools for *Trove*; Dorothy Cross selects from the National Collections, and Chloe Dewe Matthews, *Shot at Dawn* and published a new instalment in the IMMA "What is...." series with a new free booklet; What is Sculpture? In readiness for our new website and new digital strategy we commenced work on a new online series called 'About an exhibition' which is intended to make visible for the public the mechanisms of putting an exhibition together. The series comprises of five short videos which address this subject through an extended interview with IMMA Curators. These videos will be uploaded and disseminated in 2016.

The five video headings include;

- What is a curator?
- Developing the idea for an exhibition
- Preparation for an exhibition
- Installation and maintenance of an exhibition
- Audience engagement with an exhibition.

We continued to develop our free audio resource 'IMMA Talks' on soundcloud, a free audio sharing platform. In 2015 we uploaded over 30 current and archive talks making these available to the wider public to gain insight into art practice and process. Close to 3,500 listens were generated on soundcloud this year. We compliment this audio archive with video introductions for all of the temporary exhibitions at IMMA which are uploaded for free to our YouTube channel.

We also tested new methods of commissioning online writings in 2015 commencing a series of articles from the Visitor Engagement Team

In recent years IMMA has implemented a digital media strategy that capitalises on social media to develop relationships with our audiences and to grow visitor numbers to the museum.

(previously termed Mediators) to get a sense of the voice from the gallery floor, and also commissioned external articles about Love, in connection with the exhibition *What we Call Love*, from thinkers and thought leaders including Dr Noel Kavanagh, Andrew Hyland (Co-Director Marriage Equality), Dr Rebecca King O'Riain and Danielle Vierling.

In 2015 we launched a comprehensive new online resource for all ages to complement our Modern Irish Masters series. The series seeks to revisit Ireland's recent history to identify artists who have been critically neglected, but whose work warrants a place in the canon of Irish Modernism, bringing significant figures into new focus through major annual exhibitions accompanied by an extensive schools and talks & lectures programmes. In 2015 the subject of the series was Gerda Frömel. In partnership with an NUI Maynooth Digital Humanities student we developed a mini-website www.modernirishmasters.com which creates a digital resource for Frömel's work, providing access to the rich imagery and information uncovered by IMMA curators. The website includes artists' work, documentation of the IMMA exhibition and access to essays and further documentation about the artist. This is a live resource and there are plans to expand this prototype with information form upcoming artists in the series, including Patrick Hennessy in 2016.

In recent years IMMA has implemented a digital media strategy that capitalises on social media to develop relationships with our audiences and to grow visitor numbers to the museum. This growth continued in 2015 as follows:

- We are extremely active on Facebook with over 21,000 likes, an increase of 27% from 2014. We regularly (daily or more often) post content about our own programmes and events and associated articles and information on Irish Art and Irish Artists.
- IMMA has over 18,400 followers on Twitter, an increase of 28% from 2014. Again we post daily or more often; interacting with visitors and partner institutions, replying promptly to queries and responding to feedback from the general public. We have a very engaged twitter audience who regularly post comments and photographs of their experiences at IMMA.
- Instagram is our newest platform (since 2014) and we have built a community of over 1,770 followers on this important visual platform, up from 250 followers at the start of 2015. We use Instagram to post images of the exhibitions themselves, of the grounds and building and behind-the-scenes imagery of exhibitions as they are being installed, giving our audiences access to the process of exhibition making. We have begun to engage with visitors by reposting their images of their IMMA experience as a way to activate their virtual participation with IMMA.
- We have an active blog on the WordPress platform, and also post to Tumblr, with the combined potential of reaching over 35,000 users across all of these platforms.



IMAGE Clodagh Emoe / *Sometimes We See Better With Our Eyes Closed* / Summer Rising 2015 / IMMA / Photo courtesy Fiona Morgan

ENGAGEMENT AND LEARNING

Engagement and Learning 2015

IMMA's Engagement and Learning programmes range from talks, that are open to all interested in finding out more about art, to special programmes devised to meet the needs of particular audience groups. Our programmes create a wide range of different opportunities for audiences across schools and colleges, families, adults and young people to engage more deeply with our programme, to find out more and to spark their own creativity.

IMAGE Joe Coveney / Installation for Summer Rising / Photo courtesy of Fiona Morgan

Events in 2015 included practical art workshops given by artists and designers as well as 'meet the artist' discussions.

Schools and Colleges

IMMA's Engagement and Learning department (previously titled Education and Community) works closely with each exhibition to develop a comprehensive resource of materials for schools and teachers. Guided tours for second and third level groups have been heavily booked with *What We call Love* attracting a high number of these tours.

A programme for Primary Schools was designed around two exhibitions; *Trove*, Dorothy Cross selects from the National Collections and *Nick Miller and the Studio of Edward McGuire*. These programmes included a museum visit/workshop with associated teaching resources available online. Continuous professional development is provided for Primary School Teachers through the year, providing an opportunity for teachers to explore contemporary art practice through discussion and creative processes

IMMA also provides secondary schools with support and access to the visual arts through the provision of web-based resources and guided tours of IMMA's Collection and temporary exhibitions. We are continuing to build our on line resources for second level teachers and students, expanding on the Curator talks already online. Updates of *What is_?* ...on Drawing, Sculpture and Surrealism along with a new video on curating. A new format, week-long work-placement programme was run for Transition Years and brought 20 young people from 12 schools came to IMMA for a multi-faceted experience across the entire organisation.

IMMA continues to work in partnership with third level institutions, including NUIM, NCAD, DIT, IADT, TCD, and UCD. These collaborations include student programming for groups at IMMA and individual student internships and research projects working across the three programming departments.





IMAGE Summer Rising / 2015 / Photo courtesy of Fiona Morgan

IMAGE Summer Rising / 2015 / Photo courtesy of Fiona Morgan

Families

Programming for families includes free and regular gallery based programmes on Sunday afternoons, early morning workshops during holiday and mid-term periods and special workshops for Heritage Week focusing on the history of the Royal Hospital Kilmainham.

Young People

A new Teens programme, targeted at holiday periods has proven very successful since it was introduced in August of last year, with programmes offered to 12-15 year olds and 15-18 year olds.

IMMA 25, the peer to peer programme for 18-25 year olds is run by a small organising committee from within the group and involves a monthly event focussing on an aspect of the Museum's programme. IMMA offers the group access to their programme and facilities to support their exploration of contemporary art. The group uses social media to advertise their events and attracts over 50 people to each one. Events in 2015 included practical art workshops given by artists and designers as well as 'meet the artist' discussions with artists Dorothy Cross, Duncan Campbell, Jesse Jones and Kevin Atherton; along with skills based workshops including graphic design with Fushia McAree and illustration with Steve Simpson. They also hosted an IMMA 25 Culture crawl for Culture Night.

Adults

IMMA's weekly studio based programme for adults, Studio 10, continued during 2015. This was expanded during the summer to encompass an outdoor programme, Art Al Fresco, which took place in the IMMA gardens.

IMMA continues to play a leading role in Azure (a project relating to the creation of access programmes for people living with Alzheimer's and their carers) working in association with Age and Opportunity, Alzheimer's Society of Ireland and the Butler Gallery, Kilkenny. The Azure programme continued its research and implementation of training programmes for gallery educators and during 2015 organised a number of training days led by a facilitator from MoMA, NY and attended by 18 participants from 8 organisations across Ireland. Creative Exchanges, a training programme IMMA runs in association with Age and Opportunity continued to provide training in arts facilitation for people working in care settings.

As part of our Art and Ageing research we hosted an exhibition in IMMA's Project Spaces of *E.gress* (Marie Brett and Kevin O'Shanahan) and *Plura* (Daphne Wright) in November. Both works relate to memory loss and were presented in the context of IMMA's on-going commitment to developing programmes to explore art and ageing. The exhibition was accompanied by a six week programme of accompanying talks and workshops.

IMMA is also collaborating with Trinity College on a number of national ageing strategies including TILDA and with the new facility and research centre in St James – MISA (Mercers Institute for successful ageing).

There were a total of 61 events ranging from artist talks to symposia or performances responding to the programme...

Talks and Events

The talks and events programme continued in 2015 with a diverse range of artists' and curators' talks, Film screenings, lectures and seminars programmed in association with the temporary exhibitions, the Collection and to elucidate more general themes on modern and contemporary art. There were a total of 61 events ranging from artist talks to symposia or performances responding to the programme.

Highlights of the programme included:

- Frances Morris, now the Director of Tate Modern, presented a lecture on Frömel's work placing it in the historical context of post-war sculpture.
- Lecture by Dr Catherine Morris who presented her research into the work and ideas of the key revolutionary figure of Alice Milligan. This was followed by a discussion addressing Lissitzky's enthusiasm for the revolution and the relevance of his ideas for contemporary artists and society, as Ireland approached the centenary of 1916. Participants included: Rossella Biscotti, Núria Güell, Sarah Pierce, Annie Fletcher, Sarah Glennie and discussion moderator, Mick Wilson (Researcher, Valand Academy, University of Gothenburg).
- A lecture by Christine Macel and Rachael Thomas on the occasion of the opening of *What We Call Love*, followed during the opening weekend by a lecture by renowned psychologist Semir Zeki exploring the neurological patterns of love. Later during the run of the exhibition Maureen Gaffney delivered a key note lecture on the relation of love to happiness and a film series programmed in collaboration with the IFI explored the portrayal of love in 20th century cinema.
- The research project *Art – Memory – Place* which commenced in 2014 developed in 2015 into a series of talks and an open call for postgraduate research papers led into a seminar in November at which 18 papers were selected, was developed into a *Talks series 2014 – 2016* to mark the Decade of Commemorations and included an Open Call for a postgraduate research seminar on which resulted in 73 submissions and 18 presentations were selected for the seminar held in November.
- The year's programme concluded with the Winter Lecture presented by Antony Gormley in the context of the reinstatement of his iconic work in the IMMA Collection, *Still Falling*.



Engagement and Learning Attendance

All of the guided tours and Engagements and Learning programmes throughout the year were heavily booked. We facilitated visits by children and young people on guided tours for all levels and in specially designed primary school programmes for younger children across a number of exhibitions this year. There were 20 Primary School Programmes which involved 600 children; 23 Primary school guided tours with 450 children and 99 Second Level School guided tours with 2,500 students. In addition we also had 35 Third Level / adult guided tours with 700 attending; 11 language schools with 484 attending; 4 youth groups with 40 children; 4 community/special needs groups with 40 adults; over 20 visits to artists in IMMA's studio programme and 26 public tours with 560 individuals.

On-going programmes also included our weekly family Sunday programme Explorer which ran over 32 weeks and had an overall attendance of 1,150. Our monthly Teen Create and Summer Schools for 12–15 year olds with 180 attending; Studio 8 for 15–18 year olds caters for 10–15 individuals with 15 in each session. Programming for adults continued with Friday morning's Studio 10 with 25 attending on average over 30 sessions and our Talks and Lectures series continued to attract high numbers with many events fully booking out. IMMA's Engagement and Learning programmes are free of charge with the exception of ticket charges for large scale lectures and symposium.



IMAGE Diogo Pimentão / *Disequilibrium Displacement* / 10 April – 05 July at IMMA / Installation view / Photo courtesy of Denis Mortell

IMAGE Elise Rasmussen / IMMA Resident / Studio 6a / 2015 / Image courtesy of Ruby Wallis, fellow resident

Research and Partnerships

There is a new working group across the three programming departments that is looking at a broad strategy with respect to Research needs across the institution, we have identified priorities for internships and two students from MA course in Trinity and UCD assisted on the Museums Standards programme for Ireland (MSPI) programme. We are also in discussion with various third level institutions to identify common research needs and build long-term research partnerships.

National Arts in Education Initiatives

IMMA is involved with two aspects of the roll out of the Arts in Education Charter; the Arts in Education Portal which was officially launched on May 19th and via representation on the steering committee.

Artist Residency Programme 2015

IMMA's Residency Programme has supported a number of artists and curators with residential and studio accommodation and we have continued our series of Production Residencies which provide access to our residency to arts organisation across Ireland as a means for IMMA to provide practical in-kind support of their programmes. IMMA continues to offer accommodation support for international curators interesting in undertaking research on contemporary Irish art. This is a vital mechanism through which IMMA can support career development for Irish artists.

Artists have included: David Beattie, Böhler and Orendt, Mark Dion, Mikala Dwyer, Priscila Fernandes, Núria Guell, James L Hayes, Sam Keogh, Caoimhe Kilfeather, Lee Kit, Antonia Low, Deborah Luster, Dennis McNulty, Margaret O'Brien, Bharti Parmar, Diogo Pimentão, Morgan Quintance, Elise Rasmussen, Oscar Santillan, Naomi Sex, Sonia

Sheil, Edward Clydesdale Thompson, Hong-An Trung, Lee Welch.

Curators include Laurel Bradley (Fullbright Scholar); Kelley O'Brien, in collaboration with NCAD's MA Art in the Contemporary World; six visiting curators from Belgium in early June and curators from the Liverpool Biennial. Other international exchanges include those with, Koosch curatorial residency, Iran, with Barry Kehoe and Anne Mullee (IRL) and Siamak Delzende (IRAN). Our exchange collaboration with the Flanders Arts Institute continued with the follow up visit by 6 Irish Curators to Belgium, following the visit of 6 Belgium Curators to Ireland in June. Seán Kissane attended on behalf of IMMA. The Residency Programme has also facilitated a number of visiting curators from Japan, Prague, Switzerland and Paris.



IMAGE Edward McGuire Studio /
installation view IMMA / 2015 / Photo
courtesy of Nick Miller

IMMA COLLECTION

IMMA Collection on exhibition

IMMA annually curates exhibitions and displays from its Collections, using the National Collection as a living resource to open up new thinking on contemporary art and recent Irish art history. Collection works are also regularly included in IMMA's temporary exhibitions programme creating linkages from the permanent collection to current contemporary art practice. Works from the IMMA Collection were included in 10 exhibitions (outlined below) during 2015 and a total of 303 works were exhibited throughout the year.

Trove: Dorothy Cross Selects from the National Collections

3 Dec 2014 – 3 Mar 2015

Works from the IMMA Collection included pieces by Patrick Scott, Thomas Ruff, Dennis Oppenheim, Paul Nugent and Kathy Prendergast.

Mobile Encounters: Documenting the Early Years of Performance Art in Ireland

Project Spaces / 12 Dec 2014 – 15 Feb 2015

An archival exhibition presented in collaboration with NIVAL exploring the early history of performance art in Ireland. Artworks included from the IMMA collection by artists Adrian Hall and Patrick Ireland: A. Hall, *Easter Group (Sculptogram)*, 1976; A. Hall, *Sculptogram*, 1975, Patrick Ireland, *Coat*, 1972; P. Ireland, *Name Change*, 1972.

The Beholder's Share

27 Mar – 26 Apr 2015

In collaboration with IADT's ARC masters, The Beholder's Share examined unrealised and unexisting projects from the IMMA Collection. Artists featured include Stephan Balkenhol, Joseph Beuys, Christo, William Furlong, Joseph Kosuth, Sol LeWitt, John Newling, Brian O'Doherty, Maria Simonds-Gooding and David Tremlett.

Gerda Frömel: A Retrospective

9 Apr – 5 Jul 2015

Five works from the IMMA collection were included in the exhibition: *The Spear*, 1974; *Spear*, 1973; *Moon and Hill*, 1971; *Interlocking Shapes*, undated; *Munla Soghluaiste*, 1972.

IMMA Collection: Fragments

1 May – 7 Jul 2015

The exhibition reflected a number of themes including an emphasis on sculpture, performativity and activism as well as a focus on the paintings of Camille Souter and Kenneth Hall, the latter a bequest to IMMA by the late Patrick Scott. It included a number of recent acquisitions that were exhibited for the first time including works by Ronan McCrea, Alan Phelan and Praneet Soi. Aleana Egan and Caoimhe Kilfeather works, also new to the collection, were among a group of sculptural works selected to explore materiality and spatial themes in response to temporary exhibitions of the Gerda Frömel and Karla Black.

Themes of language, perception and identity were represented in a selection of works from the IMMA Collection by Brian O'Doherty/Patrick Ireland, dating from 1954 onwards including a signature work, new *Rope Drawing* for IMMA. Performance related works by Marina Abramovic, Nigel Rolfe as well as *Smoke Rising*, a major photographic work by Gilbert & George from a group of works entitled *The Cosmological Pictures* which toured all over Europe in 1989.

During the autumn three separate displays in the Garden Galleries explored in different ways the role and function of the artist's studio: *Nick Miller and the Studio of Edward McGuire*, 18 November 2015 – 5 May 2016. The exhibition presented a sort of portrait in absentia by Nick Miller of Edward McGuire (1932–1986) and his studio; a painter of hyper-real portraits and still life whose studio was donated to IMMA in 2009. Alongside contents from the Edward McGuire studio the exhibition included twenty-three paintings by both artists.

IMMA Collection touring nationally

30 works from the IMMA Collection were included in three exhibitions outside of the museum, which were developed by IMMA in collaboration with national partners, providing access to the Collection outside of Dublin.

Portraits from the David Kronn Collection

Butler Gallery, Kilkenny / 10 Jan – 22 Feb 2015

The exhibition, shown at IMMA during 2014, travelled to the Butler Gallery as part of IMMA's ongoing commitment to create access to the Collection beyond the IMMA galleries. The exhibition was drawn from the exceptional collection of photography amassed by Dr David Kronn, an Irish-born paediatrician, who lives and works in New York. Dr Kronn has built an extraordinary photography collection over the past twenty years, which has been pledged as a gift to the Irish Museum of Modern Art to be enjoyed by the Irish public into the future. Eight works from the IMMA collection were displayed in Kilkenny along with David Kronn's photographs.

This lasted until dawn...

Wexford County Council / 21 May – 31 Jul 2015

The Arts Department of Wexford County Council in partnership with Wexford Arts Centre and IMMA presented an exhibition entitled *This lasted until dawn...* The exhibition featured the work of many notable painters including Basil Blackshaw, Oliver Comerford, Barrie Cooke, Diana Copperwhite, William Crozier, Elizabeth Magill, Michael Mulcahy and Hughie O'Donoghue. The exhibition was accompanied by a series of talks and workshops in a number of Wexford's public libraries.

Foundation 15

Tullamore, Co. Offaly / 10 – 21 Sep 2015

Foundation 15 has exhibited the work of over 100 Irish and international artists including works previously shown at the Venice Biennale and Tate Modern. The 2015 exhibition, opened on the 10 September, taking place in multiple venues from commercial units, historic sites and public spaces in Tullamore, Co. Offaly.

The IMMA National Programme partnered with the festival to present an exciting art experience for the public. For the first time, works from the Collection were selected through an online public vote. The exhibition included artists such as Janet Mullarney, Liam O'Callaghan and Alice Maher alongside 40 artists selected through an open call. The Foundation 15 programme was launched in IMMA's Chapel; the launch included a performance by internationally renowned artist Nigel Rolfe and was opened by Declan Long, NCAD.

IMAGE Portraits from The David Kronn Collection / Installation view / The Butler Gallery / 10 January – 25 February 2015

IMAGE Nigel Rolfe / Performance at the launch of the Foundation 15 Festival / The Chapel, IMMA / September 2015



Loans from the collection to other institutions

A total of 44 works from the IMMA Collection were loaned to 20 exhibitions in Ireland and internationally:

Art of the Troubles

Wolverhampton Art Gallery,
Wolverhampton, UK
1 Nov 2014 – 26 Feb 2015
— R. Ballagh, *Northern Ireland, the 1,500th Victim*, 1976
— R. Hamilton, *Finn MacCool*, 1983

Aspen Magazine 1965–71

Charles H. Scott Gallery,
Emily Carr University,
Vancouver, Canada
26 Nov 2014 – 8 Feb 2015
— M. Bochner, *Seven Transparent Tiers ([N+2]Center Set A) MB67*, 1967

Cosmic Dust

VISUAL Centre for Contemporary Art,
Carlow, Ireland
25 Jan – 31 May 2015
— Anita Groener, *Frequency*, 2004–2005

Stephen McKenna: Perspectives of Europe 1980–2014

mima, Middlesbrough Institute of Modern Art, UK
6 Feb – 7 Jun 2015
S. McKenna,
— *Selinunte Temple E*, 2002;
— *The Irish Coast*, 1981;
— *The Yellow Window*, 1990

Wild-screen

Inagh valley, Connemara
7 Mar – 8 Mar 2015
— M. Craig-Martin, *Film*, 1963

The Untold Want

Royal Hibernian Academy,
Dublin, Ireland
15 Mar – 28 Apr 2015
— Abbas, *Belfast*, 1972

Art Basel

Hong Kong
5 Mar – 17 Mar 2015
— M. Craig-Martin, *Film*, 1963

The Ark

The Ark, Dublin
17 Mar – 2 May 2015
— C. McCarthy,
The Luncheon, 2002

Le Corbusier dans l'art contemporain

Foundation Le Corbusier, La
Maison La Roche, Paris, France
1 Apr – 5 Jul 2015
— B. Drummond, *Towards A Unified Theory of Everything*, 2004

Sean Scully

The National Gallery of Ireland, Dublin
9 May – 20 Sep 2015
— S. Scully, *Blue*, 1981

An tEaragal

An Gallerie, Aislinn, Gweedore,
Co. Donegal, Ireland
6 Jul – 28 Aug 2015
— P. Henry, *Errigal, Co. Donegal*, c.1930

Gerda Frömel: A Retrospective

F.E. McWilliam Gallery,
Banbridge, Co. Down
24 Jul – 10 Oct 2015
G. Frömel,
— *The Spear*, 1974;
— *Spear*, 1973;
— *Moon and Hill*, 1971;
— *Munla Soghluaiste*, 1972

Shared Visions:

The Model Collects

The Model, Sligo, Ireland
30 Jul 2015 – 31 May 2016
— J.B. Yeats, *St Stephen's Green, Closing Time*, 1950

Oliver Comerford

Wexford County Council, Ireland
4 Aug 2015 – current
— O. Comerford, *Out Here III*, 2003

New Art, New Nature
Ulster Museum, Northern Ireland
12 Sept 2015 – 31 Jan 2016
— L. Bourgeois, *Untitled*, 2001

The Language of Dream

Crawford Art Gallery,
Cork, Ireland
1 Oct 2015 – 13 Feb 2016
— E. McGuire, *Owl*, 1972
— R. Cusack, *The Way of The World*, 1945
— G. de Chirico, *Il Trovatore*, c.1960
— C. Middleton, *Bon Voyage*, c.1976

Cloud Cuckoo Land

Kerlin Gallery, Dublin, Ireland
16 Oct – 21 Nov 2015
— W. McKeown, *Open Drawing – Primrose #2*, 2003

In Darkness Let Me Dwell

SOLSTICE Arts Centre,
Meath, Ireland
29 Oct – 4 Dec 2015
— P. Jolley, *Here after*, 2004

Seachange

TULCA Festival of Visual Art,
Galway Arts Centre,
Galway, Ireland
13 Nov – 29 Nov 2015
R. Long,
— *Kilkenny Limestone Circle*, 1991;
— *Rock Drawings (12 rock drawings)*, 1994
B. King,
— *Cloon Project (record of an environmental sculpture project at Cloon, Co Wicklow)*, 1980
Christo,
— *Texas Mastaba, (Project for 500,000 Stacked Oil Drums)*, 1975

Michael-Craig Martin: Transience

Serpentine Gallery, London, UK
25 Nov 2015 – 14 Feb 2016
— M. Craig-Martin, *Eye of the Storm*, 2003

IMAGE Dorothy Cross / *Tabernacle* / 2013 / Currach, shed, wood, roller blinds, mixed media, video / 270 x 522 x 126 cm / Collection Irish Museum of Modern Art / Donation, 2015



Returning long-term loans

12 paintings from a group of 23 works were returned from the Irish Ambassador's Residency in The Hague, which were on loan since November 2007. The remaining 11 paintings will remain on loan to the Embassy for a set period to be confirmed by IMMA with the Dept of Foreign Affairs. Returning works include those by Mary Swanzy, Louis le Brocquy, Colin Middleton, Gerard Dillon, Edward McGuire and others.

Permanent displays (Off-site)

31 Works from the IMMA Collection on display in the following locations:

- Wexford County Council
- National Concert Hall
- Smurfit School of Business, UCD
- National University of Ireland, Galway
- St. Patrick's College, Maynooth
- Embassy of Ireland, Washington
- Farmleigh
- Trinity College, Dublin

Acquisitions

A total of 115 works entered the IMMA Collection through donation and one purchase.

IMAGE Brian O'Doherty / Patrick Ireland / *The doors to good and evil and the windows to heaven—Christina's world / Rope Drawing #124* / March 2015 / Site-specific installation, nylon cord, water-based house paint / Dimensions Variable / Collection Irish Museum of Modern Art / Collection of the artist / 2015

Collections Management

The CNCI conservators' group, chaired in 2015 by Marguerite O'Molloy, of IMMA Collections, organised the workshop for Conservation Project Management, held at IMMA for conservators countrywide.



The Group also organised a three-day plastics conservation course held at Collins Barracks. An introductory training day for all IMMA staff in Emergency Response Procedures for Artworks, was conducted by Emma Dadson, Harwell Document Restoration Services, on 24th February. Clare O'Meara conducted an Internal Audit of the Collection Department's procedures from September 2015.

Essential work began on preserving and documenting the IMMA Collection Artists' Archive with the material moved to a permanent location within the building.

The Collections Department were awarded a Fulbright funded scholar for an eight month placement. Laurel Bradley, Director, Perlman Teaching Museum, Carlton College, Northfield, Minnesota began an eight month residency at IMMA on the 21st September.

Conservation and Framing

CONSERVATION

Painting

- Examination and treatment of Sean Scully, *Dorothy*, 2003 by conservator Philip Young and his assistant.
- Conservation treatment on William Crozier, *North Star Venus*, 1997 carried out by conservation studio Redivivus in The Hague.
- Condition report on 12 paintings on loan to The Hague by conservation studio Redivivus.

By painting conservator Mary McGrath:

- Condition report of 12 paintings after being returned from The Hague.
- Examination and treatment proposal of Colin Middleton, *Opus III, No. 4*, 1938.
- Examination and treatment proposal of Robert Ballagh, *Man with Stella*.
- Condition report on Michael Craig-Martin, *Eye of the Storm*, 2003.
- Conservation assessment and treatment on Ciaran Lennon's triptych, *1/3/92B*, 1992.
- Conservation treatment on Brian O'Doherty and Kenneth Hall paintings.
- Conservation assessment of Tim Robinson's collection.

Sculpture

- Cleaning and repair of Gerda Frömel, *Interlocking Shapes*, alabaster sculpture by conservator Lorna Barnes.
- Cleaning assessment of outdoor sculpture Bernar Venet, *217.5° Arc x 12* by conservator Lorna Barnes.
- Repair of Tom Fitzgerald, *Implement No.7* by artist.
- Repair of one section of Caoimhe Kilfeather, *Abbreviation* by artist.

Works on paper

- Edward McGuire, *Colour Dictionary* was secured for display with conservation grade materials by paper conservator Noreen Qureshi.

By paper conservator Pat McBride:

- Removing label from back of a Patrick Scott frame.
- Removing broken glass from an E. Baj, *Head*, 1970.
- Remove two Camille Souter images from their frame and to photograph them on their verso.
- Reattaching one panel from overall work by Gilbert and George, *Smoke Rising*, 1989.

For the remounting of the following works to conservation grade materials:

- 2 Brian O'Doherty drawings
- 2 Camille Souter drawings
- Brian King drawing

FRAMING

- Paintings by Kenneth Hall and Leopoldo Novoa framed for display by conservation framer Ciaran Murphy.
- Photographs by Les Levine and works on paper by Bill Woodrow were framed for display by Frame Foundry.
- Works on paper by William Furlong and David Tremlett framed for display by Phoenix Framers.

IMAGE What We Call Love, From Surrealism to Now / 12 September 2015 – 7 February 2016 / IMMA / Installation view / Works pictured: Constantin Brancusi, *The Kiss* (1923) and Andy Warhol, *Kiss* (1963) / Photo courtesy of Denis Mortell.

IMAGE Hermione Wiltshire / *I No. 8 from 'I Modi'* / 1997 – 1998 / Black and white photograph laminated onto aluminium / Installation view at IMMA / Collection Irish Museum of Modern Art / Loan, Weltkunst Foundation / 2000





IMAGE Kapwani Kiwanga / Turns of Phrase:
Fig.1 (Upendo) / 2012 / Fabric, wood / 4 x 3 x
53 cm / ©Kapwani Kiwanga

AUDIENCES AND DEVELOPMENT

Press and Marketing

IMMA opened the year with listing for both *What We Call Love* and Gerda Frömel in *The Sunday Times Culture* highlights in visual art for the year ahead, and Frömel was also listed in *The Irish Times* highlights.

Several exhibitions that had opened in late 2014 continued into the first quarter of 2015 including *Trove; Dorothy Cross selects from the National Collections* (until March 7) which was incredibly well received by the public and press alike. It garnered reviews from *The Irish Times*, *Totally Dublin*, *Aesthetica* and major press interviews/pieces in *The Examiner*, *Irish Arts Review*, RTÉ Radio 1 (Arena and Arts Tonight), RTÉ TV (The Works), TG4 (Imeall) and *The Gloss Magazine*.

Having received significant press attention in 2014 upon winning the Turner Prize, Duncan Campbell's exhibition at IMMA continued until March 2015 and gathered additional press coverage that year including a major interview with the *Visual Artists New Sheet*, a review in the *Irish Independent* and coverage in many online publications. *Teresa Hubbard/Alexander Birchler: Sound Speed Marker* also ran until March 2015 and was reviewed by *Aesthetica Magazine* in 2015.

IMMA then launched its new programme for 2015 in March with an international e-flux announcement. All exhibitions received press coverage across the year. Among the particular highlights are as follows:

Gerda Frömel: A Retrospective was part of the IMMA *Modern Masters* series and represented the first contemporary exhibition of her work since 1977. The exhibition was very well received with positive reviews from *The Sunday Times* describing it as a "superb retrospective", *Irish Independent*, *The Examiner* and *The Irish Times* who described it as an "outstanding exhibition", and in-depth articles in *The Irish Arts Review*, *cassone-art.com* and a feature on RTÉ TV *The Works*.

The large group exhibition *What We Call Love* was another standout in 2015 which really captured both public and press imagination. Co-curated by Christine Macel, Centre Pompidou, Paris with IMMA Head of Exhibitions Rachael Thomas it opened on the eve of Dublin Gallery Weekend in September 2015. The opening was covered by RTÉ six-one news and the exhibition was covered by *The Sunday Times*, *Image Interiors*, *The Guardian Guide*, *Irish Tatler* and was reviewed by *The Irish Times*, *Sunday Times* ("Get up close and personal with world class works... an impressive treatise on the nature of

desire, passion, attraction and infatuation..."), *GCN*, *Totally Dublin*, *RTÉ Arena* (Radio1), *RTÉ Junior* (TV) and *lecool*. The exhibition was widely listed and widely attended and we have successfully applied for RTÉ *Supporting the Arts* radio advertising which will be used in early 2016 to generate interest in the last six weeks of the exhibition.

Other exhibitions that were widely reviewed or covered in 2015 included *El Lissitzky: The Artist and The State* (*VAN*, *Totally Dublin*, *lecool*, *The Irish Times* (5 stars)), *Karla Black* (*Art News*, *Guardian Guide*, *Irish Times*, *Sunday Business Post*, *Woman's Way*), *Stan Douglas, Mise en Scene* (*Art Monthly*, *Irish Tatler*, *The Irish Times* ("The Canadian artists stunning photographs in IMMA are compelling for their detail and precision")), *Cara Magazine*, *Arts Tonight*, *The Guardian Guide*) *Grace Weir 3 Different Nights recurring* (*Irish Arts Review*, *Guardian Guide*, *Art Daily* and *Artforum*) and *Chloe Dewe Matthews, Shot at Dawn* (*Irish Examiner*, *Irish Times* (5 stars), *Sunday Times*, *lecool* and *Seán Moncrieff/Newstalk*). The latter exhibitions remain open until 2016.

The IMMA Collection mounted a number of exhibitions in 2015 but the artist response exhibition *Nick Miller and the studio of Edward McGuire* really captured people's imagination with in-depth articles in *The Irish Arts Review* and *The Irish Times* (5 stars – "an exhibition that is exceptionally warm, generous and inclusive"), while RTÉ kindly made available their 1977 documentary *Edward McGuire* both in exhibition and on the RTÉ player for the duration of this exhibition. *A portrait of Edward McGuire*, the documentary also features Anthony Cronin, sitting for a portrait which was included in the exhibition at IMMA.

IMAGE Les Levine / "Win the Race" campaign / Aalst, Belgium / 1992 / Unique cibachrome / 50.8 x 60.96 cm / Collection Irish Museum of Modern Art

IMAGE Wolfgang Tillmans / *Central Nervous System* / 2013 / Inkjet print on paper mounted on aluminium in artist's frame / Frame: 97 x 82 cm / 38 ¼ x 32 ¼ in Edition of 3 + 1 AP / Courtesy Maureen Paley, London / © Wolfgang Tillmans



Audiences

IMMA continued its involvement in the annual *Here and Now* survey, a survey of 10 major art galleries in Ireland, including IMMA and the National Gallery and supported by the Arts Council.

Surveys are currently still underway as the surveying period has changed this year, and results are expected in early 2016.

We do know that visitor numbers to the site in 2015 have significantly increased from 306,662 in 2014 to 485,702 in 2015, our busiest year to date.

As referenced earlier in the report we appointed a new role of Head of Audiences and Development in September 2015. This is the first time a Head of Department role has had a mandate to overlook all aspects of the visitor experience from physical experience on site to the online IMMA experience. Working closely with the Visitor Engagement Team this role is expected to have an impact on audience growth and positive audience experience in the future.

Development

Financial constraints and cuts in government funding have necessitated a focus on development; however Museum resources in this area have been very constrained with no Head of Department in place for several years.

A new role of Head of Audiences and Development was created and appointed to in late September 2015 however, and encompasses Development, Communications and visitor experience.

In early 2015 a Development Advisory Group was convened to support the work of the Director and the Development office. This group comprises of individuals committed to IMMA's vision who are also well networked in the corporate world and have proven instrumental in making introductions and recommendations for IMMA to meet key companies interested in developing financial partnerships with the museum.

IMMA began work with a private individual (John Cunningham) in 2015 with a view to developing and launching a new art fund in early 2016 called *IMMA 1000*. This is a donation led mechanism which differs from our membership programme in that it is not attached to any benefits, and all funds donated are directed to the support of Irish artists in one of three key ways; purchasing of work for the IMMA Collection, creation of bursaries for the Artist Residency Programme and the commissioning of artist work for IMMA's exhibition, collection or education programmes. Targeted work began on this fund in 2015 generating donations

of €20,000 and an exclusive corporate partnership from Goodbody stockbrokers for the first three years. The fund will be launched publically with this founding support in Spring 2016.

IMMA also secured a second significant three-year relationship in 2015 with Matheson who will support the creation of New Art at IMMA.

The pace of new members joining in 2015 increased due to the work of the Development Advisory Group and the Development Office, and also as a result of the fee paying exhibition *What We Call Love* which acted as a driver for new memberships to avail of complimentary access to the exhibition. A total income of €59,304 was raised from Private and Corporate Members and Patrons in 2015. Sales of IMMA Limited Editions raised an additional €26,175 for the Museum.

A further €110,000 was successfully secured from the American Friends of the Arts in Ireland, ProHelvetia, Mondrian Foundation, the Embassy of France, Gallery Partnerships and philanthropic donations and donations by visitors through the donations box in-gallery.

In 2015 IMMA continued its significant contra deal partnerships with the Dylan Hotel valued at €35,000 per annum and Tiger beer valued at €6,000.

In 2015 IMMA also continued its participation in the DeVos Institute and Business to Arts fundraising programme New Stream.

Total income raised by IMMA from Partnerships, sponsorships, donations, membership, editions, philanthropic donations and contra relationships amounts to €288,718.

Commercial Activities

IMMA continued to raise income in support of its programme through a number of commercial activities:



- Rental of the Royal Hospital buildings and grounds
- Rental of the car park
- The IMMA Shop
- ITSA Café

During 2015 we saw particular growth in sales activity in commercial events held in the North Range with a 24% increase in turnover from 2014. This was as a result of an investment in digital marketing and targeted sales.

Once again we hosted a number of high profile artists as part of the Summer Nights at the RHK concert series including Beck, Counting Crows, Kodamine and Manu Chao. This was in addition to the highly successful Forbidden Fruit urban festival which returned once again for its three-day festival in June.

The IMMA Shop moved from its basement location in September 2015 to a new location on the landing in the main building. This move was coupled with a rebranding of the shop and review of stock with a greater orientation towards gifts and design. Turnover increased during the last quarter of 2015 following the move.



IMAGE Brian O'Doherty / Patrick Ireland
The doors to good and evil and the windows to heaven—Christina's world / Rope Drawing #124 / March 2015 / Site-specific installation, nylon cord, water-based house paint / Dimensions Variable / Collection Irish Museum of Modern Art / Collection of the artist / 2015

APPENDIX 1

– New Acquisitions 2015

New Acquisitions 2015

Berenice Abbott

Hardware Store

1938 / Gelatin silver print /
Unframed: 45.5 × 58 cm /
Donation, David Kronn
Collection, 2015

Susan Abrams

Prayer Flags and Snow Mountain, Tibet

2001 / Gelatin silver print /
Unframed: 21.8 × 28.9 cm /
Donation, David Kronn
Collection, 2015

Etel Adnan

Untitled (#213)

2013 / Archival pigment print
on CottonRag fine art paper /
Image size: 24 × 30 cm /
Sheet size: 25.2 × 31.2 cm /
IMMA Editions, Donated
by the artist, 2015

Emma Amos

American Girl

1974 / Etching, aquatint /
Unframed: 57 × 76 cm /
Framed: 67.5 × 88 cm /
Donation, Novak/O'Doherty
Collection, 2015

Stephen Antonakos

Three Postcards with interventions

1976 / Three postcards with
cutouts / Donation, Novak/
O'Doherty Collection, 2015

Elise Asher

Moment in July

1962-1963 / Oil on gesso /
Unframed: 127 × 61 cm /
Framed: 128.2 × 62.2 cm /
Donation, Novak/O'Doherty
Collection, 2015

Ay-O

Finger Box

1964 / Cardboard box, with mixed
media and printed paper labels /
Unframed: 9.5 × 9.2 × 8.3 cm /
Donation, Novak/O'Doherty
Collection, 2015

William Bailey

Still Life with Eggs, Candlestick and Bowl

1975 / Collotype /
Unframed: 76.2 × 55.8 cm /
Donation, Novak/O'Doherty
Collection, 2015

Benny Andrews

Growing Up

1973 / Etching, aquatint /
Unframed: 76 × 56 cm /
Framed: 88 × 67.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

Robert Blackburn

Downtown Ft. Worth

1975 / Mixed-media collage /
Unframed: 73.6 × 58.4 cm /
Donation, Novak/O'Doherty
Collection, 2015

Rae Blakeney

Portrait of the Therapist as a Project Artist

1983 / Drawing and collage on
paper / Unframed: 76.5 × 57 cm /
Framed: 88 × 67.5 cm / Donation,
Novak/O'Doherty Collection,
2015 / Donation, David Kronn
Collection, 2015

Karl Blossfeldt

Cassiope Tetragona

1929 / Photogravure / Unframed:
24 × 31 cm / Donation, David
Kronn Collection, 2015

Karl Blossfeldt

Cornus Nuttallii

1929 / Photogravure / Unframed:
24 × 31 cm / Donation, David
Kronn Collection, 2015

Marianne Boers

Reynold's Wrap

1972 / Watercolour on paper /
Unframed: 76.2 × 55.9 cm /
Framed: 76.9 × 56.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

Varujan Boghosian

4 P.I.

1975 / Books, four playing cards,
metal screw / Size: 19.5 × 11.6
× 13.5 cm / Donation, Novak/
O'Doherty Collection, 2015

James Brooks

Concord

1974 / Silkscreen Print /
Unframed: 76.1 × 56 cm /
Framed: 88 × 67.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

Vivian E. Browne

Horseman

1974 / Etching with aquatint /
Unframed: 76 × 56.2 cm /
Donation, Novak/O'Doherty
Collection, 2015

Daniel Budnik

Barbara Novak and Brian O'Doherty at 112 Greene Street

1973 / Photograph / Unframed:
20.4 × 25.1 cm / Donation, Novak/
O'Doherty Collection, 2015

Daniel Budnik

No More Storms in 75'

1974 / Color photograph /
Unframed: 39.8 × 51 cm /
Framed: 47.5 × 61 cm /
Donation, Novak/O'Doherty
Collection, 2015

Phong Bui

Study for Tatlin Installation

2004 / Gouache, watercolor,
and collage elements on paper /
Unframed: 31.2 × 57.4 cm /
Framed: 42.5 × 68 cm /
Donation, Novak/O'Doherty
Collection, 2015

Harry Callahan

Untitled

c.1973-1974 / Gelatin silver print /
Unframed: 12 × 18 cm / Donation,
David Kronn Collection, 2015

Peter Campus

Ray Drawing for Optical Sockets, Two Observers

1973 / Pen on paper / Unframed:
35.6 × 43.2 cm / Framed: 51
× 57 cm / Donation, Novak/
O'Doherty Collection, 2015

Elinor Carucci

Grandma & Nataly

1999 / Carbon Print / Unframed:
32.1 × 49.5 cm / Donation, David
Kronn Collection, 2015

Vincent Cianni

Shooting Hoops at Jaimie's, Metropolitan Avenue, Williamsburg, Brooklyn

1997 / Gelatin silver print /
Unframed: 25.5 × 30.5 cm /
Donation, David Kronn
Collection, 2015

Mark Citret

Undercut Riverbank, Yosemite

1997 / Toned gelatine silver print /
Unframed: 17.5 × 17.5 cm
Donation, David Kronn
Collection, 2015

Chuck Close

Self Portrait

1996 / Photograph engraved
on silk tissue mounted on
Hahnemuhle paper / Unframed:
15.2 × 10.8 cm / Framed: 58
× 48.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Harold Cohen

Computer Drawing

1983 / Ink on paper / Unframed:
56.7 × 76.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Harold Cohen

Computer Drawing

1986 / Ink on paper / Unframed:
56.5 × 76.5 cm / Framed: 67.5
× 88 cm / Donation, Novak/
O'Doherty Collection, 2015

Eldzier Cortor

Compositional Study No. III

1974 / Etching, aquatint /
Unframed: 76 × 57 cm / Donation,
Novak/O'Doherty Collection, 2015

Tillman Crane

Detail, Kiva Ladder

1999-2001 / Palladium print
/ Unframed: 19 × 24.5 cm /
Donation, David Kronn
Collection, 2015

Tillman Crane

Desk, Waldoboro Historic School
1998-1999 / Platinum-palladium
print / Unframed: 47.4 × 33 cm /
Donation, David Kronn
Collection, 2015

Dorothy Cross

Tabernacle
2013 / Currach, shed, wood, roller
blinds, mixed media, video /
Unframed: 270 × 522 × 126 cm /
Donation, 2015

Steve Crouch

Garrapata Beach
1970's / Gelatin silver print,
stamped / Unframed: 17.2
× 22.4 cm / Donation, David
Kronn Collection, 2015

Edward S. Curtis

A Pyramid Lake Paviotso
1924 / Photogravure / Unframed:
39.2 × 28.6 cm / Donation, David
Kronn Collection, 2015

Edward S. Curtis

**Masked Dancers
in Canoes – Oagyuhi**
1914 / Photogravure / Unframed:
28.8 × 38.5 cm / Donation, David
Kronn Collection, 2015

Allan D'Arcangelo

Beginning
1975 / Lithograph with silkscreen
and embossing / Unframed: 76.5
× 56.8 cm / Framed: 88 × 67.5 cm
Donation, Novak/O'Doherty
Collection, 2015

William E. Davis

Open White Hub
1998 / Gelatin silver print /
Unframed: 19.2 × 19.2 cm /
Donation, David Kronn
Collection, 2015

William E. Davis

White Building/Black Knob
1995 / Gelatin silver print /
Unframed: 16.8 × 24 cm /
Donation, David Kronn
Collection, 2015

William E. Davis

Three Steps
1994 / Gelatin silver print /
Unframed: 16.8 × 24 cm /
Donation, David Kronn
Collection, 2015

Harold Edgerton

Dove Release
1965 / Dye transfer print /
Unframed: 36 × 45.5 cm /
Donation, David Kronn
Collection, 2015

Alfred Ehrhardt

Idyll Am Quai, Hamburg
1940's / Gelatin silver print /
Unframed: 22.2 × 16.5 cm /
Donation, David Kronn
Collection, 2015

James Enyeart

The Church
1973 / Time-lapse photograph /
Unframed: 20.1 × 25.2 cm /
Framed: 39 × 42.5 cm / Donation,
Novak/O'Doherty Collection, 2015

Kevin Gaffney

Everything Disappears
2014 / High-definition video /
Duration: 15min.59 sec. /
Donated by Frank X. Buckley and
Dr. Michael P. Burns through the
Friends of the National Collections
of Ireland (FNCI), 2015

Helen K. Garber

Disney Hall From Above
2005 / Gelatin silver print /
Unframed: 41 × 51 cm /
Donation, David Kronn
Collection, 2015

John Goodyear

Two Sided Movement
1965 / Photographic paper
with gouache / Unframed: 42.7
× 53.9 cm / Unframed: 43
× 55.8 cm / Donation, Novak/
O'Doherty Collection, 2015

John Harrington

Far Rockaway, N.Y.C
1967 / Black & white photograph /
Unframed: 15.6 × 23.8 cm /
Framed: 30.4 × 38 cm / Donation,
Novak/O'Doherty Collection, 2015

John Harrington

Stardust – Archival
1967 / Donation, Novak/
O'Doherty Collection, 2015

Hickey-Robertson

**Morton Feldman, Brian O'Doherty
and Barbara
Novak at the premier of
Feldman's "The Rothko
Chapel", Houston**
1976 / Black and white
photograph / Unframed: 20.25
× 25.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Lucy Hilmer

**John Clancy (Rehn Gallery),
Brian O'Doherty, Barbara
Novak and Lloyd Goodrich
(former Director of the
Whitney Museum)**
1980 / Photograph / Unframed:
20.25 × 25.5 cm / Donation,
Novak/O'Doherty Collection, 2015

Karel Otto Hrubý

Wintry Field
1960's / Gelatin silver print
Unframed: 28.2 × 33.2 cm /
Donation, David Kronn
Collection, 2015

Louis Jammes

Angels of Sarajevo
1993 / Donation, 2015

Jasper Johns

Paint your own "Target 1970"
1971 / Original offset lithograph
and mixed media collage and
multiple / Unframed: 26.9
× 22.7 cm / Donation, Novak/
O'Doherty Collection, 2015

Ray Johnson

Untitled
c.1975 / Type-written letter
with collage / Unframed: 27.9
× 21.7 cm / Donation, Novak/
O'Doherty Collection, 2015

Ellsworth Kelly

Blue Curve
1999 / One colour lithograph
printed on Rives BFK / Unframed:
20.3 × 15.2 cm / Framed: 36
× 31 cm / Donation, Novak/
O'Doherty Collection, 2015

Michael Kenna

**Sunday Morning, Burnley,
Lancashire, England**
1984 / Gelatin silver print /
Unframed: 23 × 15 cm / Donation,
David Kronn Collection, 2015

Max Kozloff

**Brian O'Doherty at home,
New York**
1989 / Photograph / Unframed:
30.48 × 25.4 cm / Framed: 52
× 43 cm / Donation, Novak/
O'Doherty Collection, 2015

Jonathan Krotinger

**Zabriskie Point, Death
Valley, CA**
1985 / Gelatin silver print /
Unframed: 22.7 × 22.7 cm /
Donation, David Kronn
Collection, 2015

Les Levine

Group Shows Cut-Up the Group
1989 / Modified photograph
reproduced on photographic
paper and printed letter /
Donation, Novak/O'Doherty
Collection, 2015

Norman Lewis

Carnaval
1974 / Etching with aquatint /
Unframed: 57 × 76 cm / Donation,
Novak/O'Doherty Collection, 2015

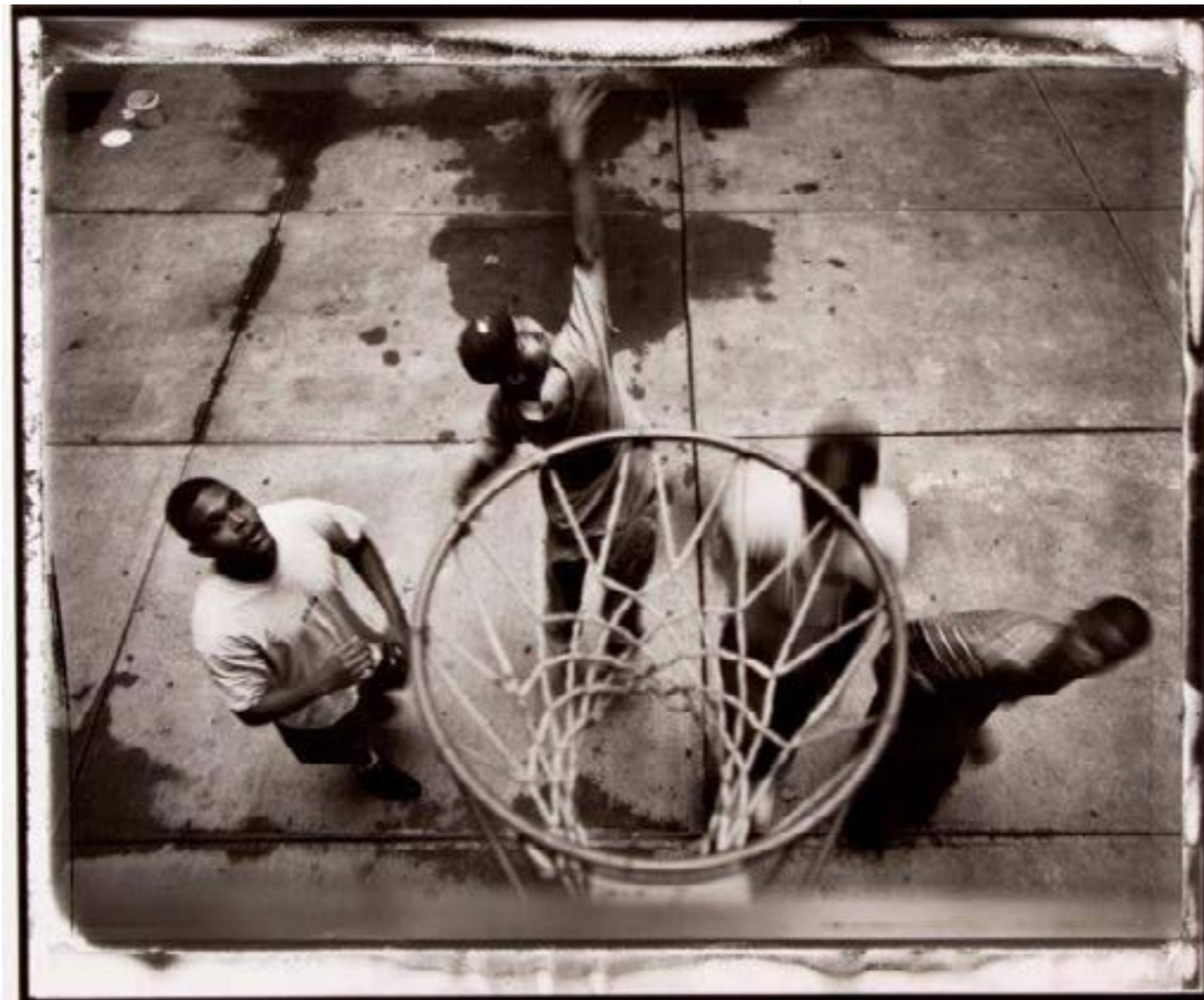
Sol LeWitt

Brushstrokes in All Directions
1994 / Silkscreen print on
FolioWhite, 250gm / Unframed:
50.7 × 50.4 cm / Framed: 61
× 62 cm / Donation, Novak/
O'Doherty Collection, 2015

IMAGE Ellsworth Kelly / *Blue Curve* / 1999 / One colour lithograph printed on Rives BFK / 20.3 x 15.2 cm / Collection Irish Museum of Modern Art / Donation, Novak/O'Doherty Collection / 2015

IMAGE Vincent Cianni / *Shooting Hoops at Jaimie's, Metropolitan Avenue, Williamsburg, Brooklyn* / 1997 / Gelatin silver print / 25.5 x 30.5 cm / Collection Irish Museum of Modern Art / Donation, David Kronn Collection / 2015

IMAGE Emma Amos / *American Girl* / 1974 / Etching, aquatint / 57 x 76 cm / Collection Irish Museum of Modern Art / Donation, Novak/O'Doherty Collection / 2015



Joseph Masheck**Plovarious**

1994 / Oil on board / Unframed:
20.32 × 24.6 cm / Framed: 22.7
× 27.2 cm / Donation, Novak/
O'Doherty Collection, 2015

Ann McCoy**Serpens II**

1979 / Lithograph / Unframed:
53.2 × 74.4 cm / Framed: 64.5
× 84.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Richard Merkin**Little Orphan Annie is Forty**

1965 / Pastel on paper /
Unframed: 74.7 × 96.5 cm /
Framed: 96 × 104 × 7 cm /
Donation, Novak/O'Doherty
Collection, 2015

Joel Meyerowitz**Porch Provincetown Evening**

1979 / Chromogenic print /
Unframed: 19.2 × 22.3 cm /
Donation, David Kronn
Collection, 2015

Diana Michener**Bed #5**

1981 / Black and White
photograph / Unframed: 36.8
× 36.8 cm / Framed: 54 × 50 cm /
Donation, Novak/O'Doherty
Collection, 2015

Bart Michiels**Monte Cassino 1944 Monastery**

2004 / Chromogenic print /
Unframed: 71.1 × 83.2 cm /
Donation, David Kronn
Collection, 2015

Inge Morath**Carnival in the Snow, Badgastein, Austria**

c.1970 / Gelatin silver print /
Unframed: 22 × 33.4 cm /
Donation, David Kronn
Collection, 2015

Hans Namuth**Edward and Mrs Hopper, in their home, Truro, with Brian O'Doherty**

c.1964-1965 / Black and white
photograph / Unframed: 20.75
× 25.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Arnold Newman**Black & white photograph of Brian and Barbara and their dog Flann O'Brien**

1984 / Black and White
photograph / Unframed: 32
× 26 cm / Framed: 50 × 43 cm /
Donation, Novak/O'Doherty
Collection, 2015

Constantino Nivola**City**

1975 / Lithograph with
silkscreen / Unframed: 76.2
× 56 cm / Donation, Novak/
O'Doherty Collection, 2015

Simon Norfolk**Afghanistan**

2001 (reprinted in 2014) /
Digital chromogenic print /
Sheet size: 26.6 × 35.4 cm /
Image size: 25.9 × 32.4 cm /
Donation, David Kronn
Collection, 2015

Barbara Novak**Red, Yellow and Blue**

2004 / Watercolour on paper /
Unframed: 49.7 × 45.6 cm /
Framed: 70.5 × 63.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

Brian O'Doherty**Patrick Ireland****Self Portrait**

1958 / Pencil on paper /
Unframed: 35.5 × 27.5 cm /
Framed: 61 × 50.5 cm / Donation,
Novak/O'Doherty Collection, 2015

Brian O'Doherty**Patrick Ireland****Small Glass Labyrinth (Bridget's Cross)**

1967 / Glass / Unframed: 30.48
× 30.48 cm / Donation, Novak/
O'Doherty Collection, 2015

Robert Andrew Parker**Sunrise**

1975 / Lithograph / Unframed:
76.2 × 56.7 cm / Donation, Novak/
O'Doherty Collection, 2015

Betty Parsons**Fragments**

1968 / Gouche on cardboard /
Unframed: 32.6 × 24.7 cm /
Framed: 47.5 × 38.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

Matthew Pillsbury**Zero Hour, Mojave Desert 2005, Sunday November 20th 7pm**

2005 / Colour inkjet print /
Unframed: 99 × 89.5 cm /
Donation, David Kronn
Collection, 2015

Robert Rauschenberg**Merry Xmas****Rauschenberg**

1977 / Photograph / Unframed:
25 × 19.8 cm / Framed: 35.8
× 30 cm / Donation, Novak/
O'Doherty Collection, 2015

Robert Rauschenberg**Tanya Grosman**

1974 / Lithograph / Framed: 68.2
× 56.1 cm / Unframed: 57.5
× 39 cm sheet / Donation, Novak/
O'Doherty Collection, 2015

Ad Reinhardt**Art Comics and Satires. Reinhardt's Needle**

1976 / 7 Broadsheets, double
sided, folded in half with slip
cover / Unframed: 43 × 30.3
cm (cover) / Donation, Novak/
O'Doherty Collection, 2015

Mark Roeyer**Hull #4, 1981, for Brian and Barbara**

1983 / Redwood, oak, apple,
copper wire / Size: 33.2 × 235
× 30 cm / Donation, Novak/
O'Doherty Collection, 2015

James Rosenquist**Miles**

1975 / Silkscreen with airbrush
Unframed: 76.2 × 56.7 cm /
Framed: 88 × 67.5 cm / Donation,
Novak/O'Doherty Collection, 2015

Ron Rosenstock**Clare Island, County Mayo, Ireland**

1981 / Gelatin silver print
Unframed: 23 × 32 cm / Donation,
David Kronn Collection, 2015

August Sander**Heinrich Hoerle Draws****Hein Domgorgen**

1932 / Gelatin silver print
Unframed: 24.8 × 18 cm /
Donation, David Kronn
Collection, 2015

Raymond Saunders**Duck Out of Water**

1975 / Lithograph with silkscreen
and collage / Unframed: 76.3
× 56.5 cm / Donation, Novak/
O'Doherty Collection, 2015

William Scharf**The tablet was touched**

1993 / Acrylic on canvas /
Unframed: 178 × 89.5 cm /
Framed: 178 × 89.5 cm /
Donation, Novak/O'Doherty
Collection, 2015

William Scharf**A Wagina of Smiles**

1963 / Gouche on paper /
Unframed: 27.5 × 34 cm /
Framed: 47 × 54 cm / Donation,
Novak/O'Doherty Collection, 2015

Ben Schonzeit**Yankee Flame**

1975 / Collotype / Unframed:
76.5 × 56.8 cm / Donation, Novak/
O'Doherty Collection, 2015

Patrick Scott**Ducks Going to Sea**

1944 / Oil on canvas / Unframed:
45 × 80 cm / Presented by Trevor
Dannatt, Architect, London, 2015

Sonja Sekula**Drawing 19**

1950-1951 / Pencil and ink /
Unframed: 12 × 6 cm / Framed:
42 × 53.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Paul Mpagi Sepuya**Eric**

2005 / Cibachrome / Unframed:
41.3 × 33.7 cm / Donation, David
Kronn Collection, 2015

Mieko Shiomi**Print (folded map of the world
with Contributions by artists
from all continents)**

1965 / Print / Unframed: 38
× 82.8 cm / Donation, Novak/
O'Doherty Collection, 2015

Aaron Siskind**Veracruz, 215**

1973 / Gelatin silver print /
Unframed: 22.8 × 22.8 cm /
Donation, David Kronn
Collection, 2015

Vincent Smith**The Triumph of B.L.S.**

1974 / Etching with aquatint /
Unframed: 57 × 76 cm / Donation,
Novak/O'Doherty Collection, 2015

Susana Solano**Carmen**

2011 / Stainless Steel / Size: 172
× 283 × 150 cm / Weight: 670 kg
Purchase, 2015

Alec Soth**Memphis Tennessee**

2006 / Chromogenic print /
Unframed: 28 × 36 cm / Donation,
David Kronn Collection, 2015

Amelia Stein**Teapot**

2007 / Gelatin silver print /
Unframed: 40 × 30 cm / Donation,
David Kronn Collection, 2015

George Tatge**Lucca**

1984 / Black and white
photograph / Framed: 36 × 39 cm /
Unframed: 11.6 × 16.8 cm /
Donation, Novak/O'Doherty
Collection, 2015

Bob Thall**Chicago**

1979 / Gelatin silver print /
Unframed: 31 × 25 cm / Donation,
David Kronn Collection, 2015

Bob Thall**Roof of 35 E. Wacker, Chicago**

1987 / Gelatin silver print /
Unframed: 43 × 34.3 cm /
Donation, David Kronn
Collection, 2015

Tuig**Steps Prague**

1997 / Gelatin silver print /
Unframed: 22.9 × 17 cm /
Donation, David Kronn
Collection, 2015

Underwood Archives**Air Force, 1960's, Boeing VC-137C**

1960's / Gelatin silver print /
Unframed: 17.7 × 23 cm /
Donation, David Kronn
Collection, 2015

United Press International**Untitled (Atomic explosion)**

1960 / Gelatin silver print /
Unframed: 20 × 24.5 cm /
Donation, David Kronn
Collection, 2015

Ruth Vollmer**Archimedean Spiral**

1973 / Crayon on paper /
Unframed: 43 × 36 cm / Framed:
46.5 × 36.5 cm / Donation, Novak/
O'Doherty Collection, 2015

Velox Ward**The Home My Daddy Built**

1975 / Collotype / Unframed:
76 × 56.2 cm / Donation, Novak/
O'Doherty Collection, 2015

Todd Webb**Baton Rouge**

1947 / Gelatin silver print /
Unframed: 23.8 × 33.5 cm /
Donation, David Kronn
Collection, 2015

Todd Webb**Historic Oregon Trail**

Gelatin silver print / Unframed:
19 × 24 cm / Donation, David
Kronn Collection, 2015

Todd Webb**Vintage Rural California****Town, August**

1955 / Gelatin silver print /
Unframed: 24.1 × 19.1 cm /
Donation, David Kronn
Collection, 2015

Todd Webb**Vintage View McDonald's Portland**

1976 / Gelatin silver print /
Unframed: 17 × 21.5 cm /
Donation, David Kronn
Collection, 2015

Grace Weir**Darkroom**

2015 / Archival pigment giclée
on Hahnemühle Archival Fine Art
paper / Sheet size: 31.6 × 25.6 cm
Image size: 23.6 × 17.6 cm with 4
cm white border / IMMA Editions,
Donated by the artist, 2015

Brett Weston**Leaf, Hawaii**

1992 / Gelatin silver print /
Unframed: 33.8 × 26.4 cm /
Donation, David Kronn
Collection, 2015

John Wilson**Dialogue**

1973 / Etching, aquatint /
Unframed: 56.2 × 75.6 cm /
Donation, Novak/O'Doherty
Collection, 2015

Ronald W. Wohlauer**Barbara Houghton****Below Gilman, Colorado**

1978 / Gelatin silver print /
Unframed: 19 × 24 cm / Donation,
David Kronn Collection, 2015

Adja Yunkers**Collage**

1969 / Paper on board / Framed:
31.5 × 31.5 cm / Unframed: 15.4
× 20.7 cm / Donation, Novak/
O'Doherty Collection, 2015

Ion Zupcu**Untitled**

11 Jan 2000 / Sepia-toned gelatin
silver print / Unframed: 25.1 ×
25.4 cm / Donation, David Kronn
Collection, 2015

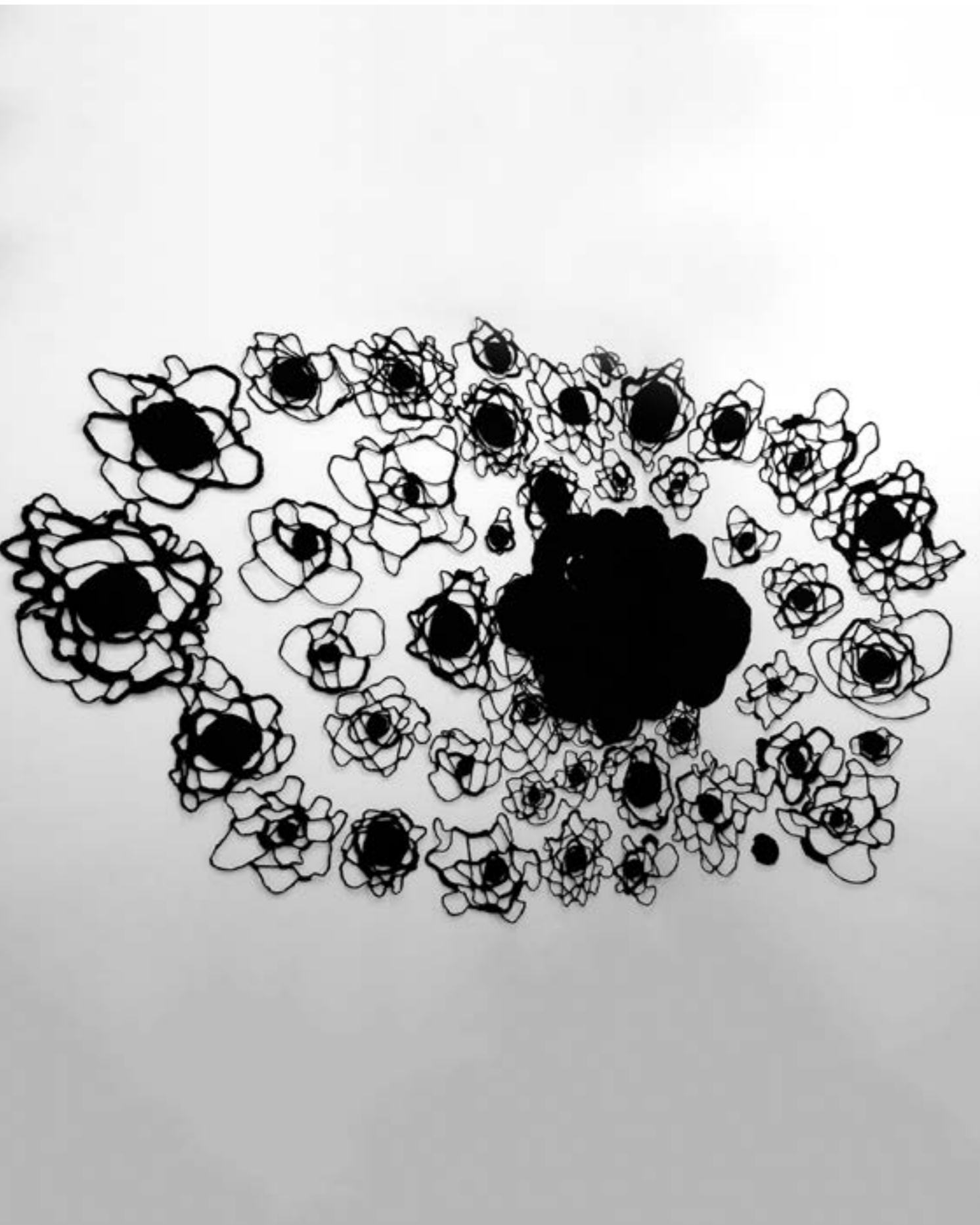


IMAGE Katie Holten / *137.5° it started on the C-train* / 2002 / wall installation: wool, tacks, approx 150 single pieces, partly crocheted together / IMMA Collection / Purchase 2010

APPENDIX 2

– Board Meeting Attendance 2015

Board Meeting Attendance 2015

NAME	JAN	MAR	JUN	JUL	SEP	OCT	DEC
E. McGonigal	•	•	•	N/A	N/A	N/A	N/A
J. Doillon-Byrne	•	•	•	•	•	•	•
B. Flynn	•	•	•	•	•	x	•
R. Gillespie	•	•	•	•	•	•	•
E. Goltz	CC	•	•	•	•	•	•
M. McCarthy	•	•	x	•	•	•	x
E. O'Connor	•	•	x	•	x	x	x
J. O'Neill	•	x	N/A	N/A	N/A	N/A	N/A
S. O'Regan	•	•	•	•	•	•	•
B. Ranalow	•	•	•	x	•	•	•
D. Harvey	N/A	N/A	N/A	N/A	N/A	N/A	•
M. Apied	N/A	N/A	N/A	N/A	N/A	N/A	•
D. Dwyer	N/A	N/A	N/A	N/A	N/A	N/A	•
P. Kenny	N/A	N/A	N/A	N/A	N/A	N/A	•

LEGEND

- Attended
- X Apologies
- N/A Not Applicable
- CC Conference Call

IMAGE Gerda Frömel / *A Retrospective* / 09 April – 05 July 2015 / Installation view at IMMA / Photo courtesy of Paul Sherwood.

IMAGE El Lissitzky / *The Artist and the State* / 30 July – 18 October 2015 / Installation view at IMMA / work pictured by El Lissitzky and Sarah Pierce / Photo courtesy of Denis Mortell





IMAGE IMMA Collection Fragments / 1 May
– 26 July 2015 / Installation view at IMMA
Collection Irish Museum of Modern Art

FINANCIAL STATEMENTS

– as at 31st December 2015

Financial Statements Contents

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Revenue Reserves	80
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Directors and Professional Advisers

Directors

- Mary Apied *
- Penelope Kenny *
- Jane Dillon-Byrne
- Eoin McGonigal **
- Dermot Dwyer *
- Mary McCarthy
- Brendan Flynn
- Eimear O'Connor
- Rowan Gillespie
- Julie O'Neill **
- Emma Goltz
- Sheila O'Regan
- David Harvey (Chairman) *
- Brian Ranalow

* The following members were appointed:

- Mary Apied, 23 Oct 2015
- Dermot Dwyer, 23 Oct 2015
- Penelope Kenny, 23 Oct 2015
- David Harvey, 25 Nov 2015

** The following member's term of office expired:

- Eoin McGonigal (Chairman), 9 Jul 2015
- Julie O'Neill, 22 Feb 2015

Museum Director

Sarah Glennie

Charity Number

CHY 6666

Secretary

Frank Brennan

Bankers

Bank of Ireland,
James Street, Dublin 8

Auditors

The Comptroller
and Auditor General,
3A Mayor Street
Upper, Dublin 1

Registered Office

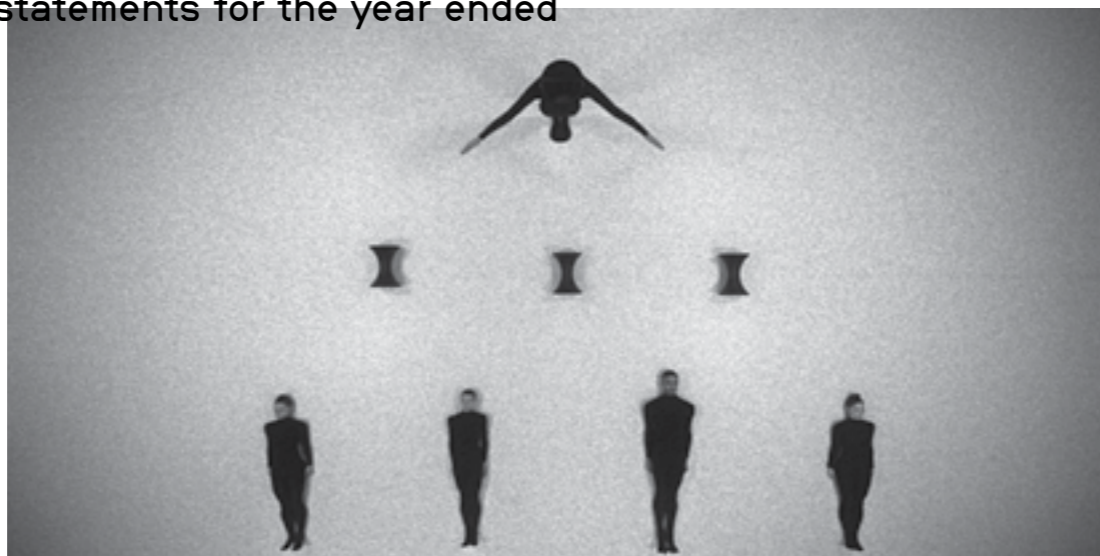
Royal Hospital,
Kilmainham, Dublin 8

Solicitors

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

Report of the Board of Directors

The directors present their annual report together with the audited financial statements for the year ended 31 December 2015.



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 on Pages 6–27.

Review of Business and Future Developments

Given the reduction in the Oireachtas Grant the level of activity and the financial position at year end were satisfactory, however the Board of Directors expect that future growth in activity will be dependent upon increases in the Oireachtas Grant from current levels and in a continued growth in income that the Museum generates from other sources.

IMAGE Duncan Campbell / *It For Others* / 2013 / film still / 16mm film and analogue video transferred to digital video / 54' / Courtesy of the artist and Rodeo, Istanbul/London

Corporate Governance:

Principal Risks and Uncertainties

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

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

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

Directors

The membership of the board is set out on page 71.

Political Contributions

The Company made no political contributions as defined by the Electoral Act 1997 during the year.

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.

Accounting Records

The measures taken by the directors to ensure compliance with the requirements of Sections 281 to 285 of the Companies Act 2014, regarding proper books of account are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The books of account of the company are maintained at the Royal Hospital Kilmainham, Dublin 8.

On behalf of the Board

—
Chairman

David Harvey

Date: 5th December 2016

—
Director

Penelope Kenny

Statement on Internal Financial Control

Responsibility for system of Internal Financial Control

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

The system can only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely period.

Key Control Procedures

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

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

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

- The assets of the company are safeguarded.
- The financial records are accurate and reliable.
- All reporting laws and regulations are complied with.
- Detailed management accounts are prepared on a quarterly basis. These are compared to budget and any variances analysed.
- Bank reconciliations are completed on a regular basis, and are compared and checked to the Balance Sheet.

- An aged Trade Debtors listing is prepared and reviewed monthly.
- Creditor's 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.
- A separate Audit Committee was established in October 2012.
- A Risk Register was completed in 2010. This register is reviewed on a yearly basis and updated as required.
- A revision and update of the Safety Statement was carried out in July 2015.
- An Internal Audit Report covering Collections was commenced by O'Meara Consulting.

Annual Review of Controls

I confirm that the Board conducted a review of the effectiveness of the system of internal financial control in respect of 2015.

Chairman

David Harvey

Statement of Income and Expenditure and Retained Revenue Reserves for the Year Ended 31 December 2015

	NOTE	2015 €	2014 €
Oireachtas Grant	3.	4,850,227	4,638,745
OTHER INCOME			
Commercial activities	4.	849,949	814,429
Sponsorship	5.	247,718	171,118
Interest receivable	6.	110	2,130
Other income		21,141	38,750
Programme receipts	7.	137,492	205,384
Net deferred pension funding	19c.	1,073,069	1,043,305
TOTAL INCOME		7,179,706	6,913,861
EXPENDITURE			
Commercial activities	4.	358,938	347,986
Arts programme	7.	1,810,509	1,840,209
Administration/curatorial/security	8.	2,876,047	2,826,932
Marketing	9.	113,819	138,972
Maintenance	10.	878,094	799,298
Retirement Benefit Costs	19a.	1,096,221	961,843
TOTAL EXPENDITURE		7,133,628	6,915,240
Surplus/(deficit) for the year before appropriations	2.	46,078	(1,379)
Balance brought forward at 1 January		(237,074)	(235,695)
Balance carried forward at 31 December		(190,996)	(237,074)

The Statement of Cash Flows and notes 1 to 22 form part of these financial statements.

Statement of Financial Position for the Year Ended 31 December 2015

	NOTE	2015 €	2014 €
FIXED ASSETS\			
Heritage Assets	12.	30,411,827	30,411,827
Property, plant & equipment	13.	30,615,607	30,591,714
		203,780	179,887
CURRENT ASSETS			
Inventory	14.	65,798	66,441
Receivables	15.	286,614	164,711
Cash and cash equivalents		342,202	420,081
		694,614	651,233
CURRENT LIABILITIES: amounts falling due within one year			
Payables	16.	(1,043,603)	(1,053,013)
Net Current Liabilities		(348,989)	(401,780)
Total Assets Less Current Liabilities		30,266,618	30,189,934
Total Assets Less Current Liabilities before Retirement Benefits			
Deferred Retirement Benefit Funding Asset	19c.	17,057,060	16,580,988
Retirement Benefit Obligations	19b.	(17,057,060)	(16,580,988)
		0	0
TOTAL NET ASSETS		30,266,618	30,189,934
REPRESENTING			
Retained Revenue Reserves		(190,996)	(237,074)
Capital Account (Works of Art)	18.	30,367,771	30,367,771
Deferred Oireachtas Grants	3.	89,843	59,237
		30,266,618	30,189,934

The Statement of Cash Flows and notes 1 to 22 form part of these financial statements.

Notes to the Financial Statements

1. Accounting Policies

The basis of accounting and significant accounting policies adopted by the Irish Museum of Modern Art are set out below. They have all been applied consistently throughout the year and for the preceding year.

A. GENERAL INFORMATION

The Irish Museum of Modern Art was set up under the Companies Act 1963, with a head office at the Royal Hospital Kilmainham, Kilmainham, Dublin 8.

LIMITED BY GUARANTEE

The Company, which was incorporated on the 18th April 1985 under the Companies Act 1963, is limited by guarantee and does not have a share capital. Every Board member is liable for the debts and liabilities of the Company in the event of a winding up to such amount as may be required but not to exceed €1.27 per member.

B. 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.

Irish Museum of Modern Art is a Public Benefit Entity.

C. STATEMENT OF COMPLIANCE

The financial statements of The Irish Museum of Modern Art for the year ended 31 December 2015 have been prepared in accordance with FRS102, the financial reporting standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland. These are The Irish Museum of Modern Art's first set of financial statements prepared in accordance with FRS102. The date of transition to FRS102 is 1 January 2014. The transition to FRS102 has not affected its reported financial position or financial performance.

D. BASIS OF PREPARATION

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs with the concurrence of the Minister for Finance under the Companies Act 2014. The following accounting policies have been applied consistently in dealing with the items which are considered material in relation to the Irish Museum of Modern Art's financial statements.

Notes to the Financial Statements

1. Accounting Policies (cont.)

E. REVENUE:

OIREACHTAS GRANTS (Non Capital)

Revenue is generally recognised on an accrual basis; one exception to this is in the case of Oireachtas Grants which are recognised on a cash receipts basis.

OIREACHTAS GRANTS (Capital)

Grants allocated for the purpose of the acquisition of works of art are treated as being donated capital and are transferred to the Capital Account (Works of Art). Grants allocated for the purchase of tangible fixed assets are amortised over the life of the relevant fixed asset purchased.

INCOME FROM COMMERCIAL ACTIVITIES

The income from the Commercial Activities of the Company is accounted for on an accruals basis and reported exclusive of Value Added Tax.

SPONSORSHIP

Sponsorship income is credited to the Statement of Income and Expenditure and Retained Revenue Reserves 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.

F. 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 Tax legislation.

G. PROPERTY, PLANT & EQUIPMENT

Property, Plant & Equipment are shown at cost less accumulated depreciation, adjusted for any provision for impairment. 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% per annum

Motor Vehicles

— 25% per annum

Residual value represents the estimated amount which would currently be obtained from disposal of an asset, after deducting estimated costs of disposal, if the asset were already of an age and in the condition expected at the end of its useful life.

If there is objective evidence of impairment of the value of an asset, an impairment loss is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves in the year.

Notes to the Financial Statements

1. Accounting Policies (cont.)

H. HERITAGE ASSETS (Works of Art)

All works of art recorded in the Statement of Financial Position are of an artistic nature and are maintained principally for their contribution to knowledge and culture.

The Royal Hospital building and any other locations operated by IMMA are owned and maintained by the State and are not the property of the Company.

Disclosure

1. The nature and scale of heritage assets held by IMMA.

The Irish Museum of Modern Art is home to the National Collection of modern and contemporary art, with 3831 works made up of the following major headings:

- Graphic Art & Photography – refers to two dimensional works on a flat surface such as prints, drawings and photography
- Paintings – application of paint onto a solid surface such as canvas, board or linen
- Sculpture – three dimensional object
- Installation – three dimensional works that often are site specific and designed to transform the perception of a space. This often includes audio-visual works that transform a space
- New Media/other – including digital art, computer graphics, computer animation/other types of medium include tapestry, works with multiple mediums and IMMA's archive

The collection is firmly rooted in the present and important new works are added to the collection each year. Our collection of modern art is regularly enhanced by purchase, commission, donation or loan with a particular emphasis on work from the 1940's onwards.

2. The policy for the acquisition, preservation, management and disposal of heritage assets.

The Irish Museum of Modern Art was set up as a company limited by guarantee and not having a share capital under the Companies Act 2014. We are a National Cultural Institution under the auspices of the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

Acquisition

IMMA collection is the National Collection of Modern and Contemporary Art and collects in the present. Its remit is to collect the art of now for the future, to reflect key developments in contemporary visual culture and to keep them in the public domain for future generations.

Donation

All donations must be first approved for acquisition by the Director and Head of Collections before they are brought before the acquisition committee.

Purchase

All purchases must be first approved for acquisition by the Director and Head of Collections before they are brought before the acquisition committee. The Director has discretion to purchase works up to a certain value.

Notes to the Financial Statements

1. Accounting Policies (cont.)

Preservation & Management

IMMA monitors and in most cases actively controls the environment (temperature, humidity, light levels) in order to prolong the life of the assets. We also engage with conservation experts when required. The works of art are publically exhibited in rotation in IMMA's public programme. Individual works may be viewed in storage by prior appointment.

Disposal

IMMA does not dispose of any works of art for financial profit. In exceptional circumstances, if a work of art is impaired beyond redemption (i.e. cannot be conserved), the work of art is removed from the database and de-accessioned. The Museum acquires works of art through a variety of methods;

- a. Donations under Section 1003 of the Taxes Consolidation Act 1997.
- b. Donated Works of Art.
- c. Purchased Works of Art.

3. The accounting policies adopted for heritage assets including details of measurement bases used.

The Value attributed to the asset at the time of acquisition is as follows:

a. Donations under Section 1003 of the Taxes Consolidation Act 1997.

Certain tax liabilities can be settled by way of donation of an important heritage item to a specified national collection provided certain conditions are met. The market value is assessed at the time of donation.

b. Donated Works of Art.

These are valued by an internal expert at the time of acquisition based on comparative works of art and external market factors.

c. Purchased Works of Art.

These are recorded at the cost of acquisition. The museum does not conduct an annual valuation and as a result, works of art are carried at cost at the date of acquisition

4. All heritage assets are included in the Statement of Financial Position.

5. Heritage Assets recorded in the Statement of Financial Position are disclosed in Note 12.

A summary of transactions relating to Heritage Assets showing cost and value of assets acquired in the period in each of the categories outlined is disclosed in Note 12.

6. Outside the works of art purchased and donated under Section 1003 a reliable fair value for the donated works of art has been established by internal experts at the date of acquisition based on one or more of the following:

- Written values originally recorded (where applicable) when the artworks first arrived at IMMA.
- Values which have been researched using Artnet, an online valuation service, which records prices fetched at all auctions and sales worldwide of modern and contemporary art.
- Advice from galleries, artists agents and artists.

Notes to the Financial Statements

1. Accounting Policies (cont.)

I. INVENTORY

Inventory is 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.

J. TAXATION

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

K. RETIREMENT BENEFIT

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, Heritage, Regional, Rural and Gaeltacht Affairs.

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

Actuarial gains or losses arising on scheme liabilities are reflected in the Statement of Comprehensive Income and a corresponding adjustment is recognised in the amount recoverable from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

The financial statements reflect, at fair value, the assets and liabilities arising from the Irish Museum of Modern Art's pension obligations and any related funding, and recognises the costs of providing pension benefits in the accounting periods in which they are earned by employees. Retirement benefit scheme liabilities are measured on an actuarial basis using the projected unit credit method.

Notes to the Financial Statements

1. Accounting Policies (cont.)

L. CRITICAL ACCOUNTING

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates. The following judgements have had the most significant effect on amounts recognised in the financial statements.

a. Impairment of Property, Plant and Equipment

Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less cost to sell and value in use. For the purpose of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units). Non-financial assets that suffered impairment are reviewed for possible reversal of the impairment at each reporting date.

b. Depreciation and Residual Values

The directors have reviewed the asset lives and associated residual values of all fixed asset classes, and in particular, the useful economic life and residual values of fixtures and fittings, and have concluded that asset lives and residual values are appropriate.

c. Retirement Benefit Obligation

The assumptions underlying the actuarial valuations for which the amounts recognised in the financial statements are determined (including discount rates, rates of increase in future compensation levels, mortality rates and healthcare cost trend rates) are updated annually based on current economic conditions, and for any relevant changes to the terms and conditions of the pension and post retirement plans.

The assumptions can be affected by:

- The discount rate, changes in the rate of return on high-quality corporate bonds.
- Future compensation levels, future labour market conditions.
- Health care cost trend rates, the rate of medical cost inflation in the relevant regions.

2. Operating Deficit for the Year

The deficit is stated after charging:

	2015 €	2014 €
Auditors remuneration	15,980	15,980
Amortization	(29,619)	(29,619)
Depreciation	120,595	158,859

3. Oireachtas Grant

	2015 €	2014 €
Opening balance	59,237	88,856
Oireachtas Grants received	4,807,000	4,720,207
Oireachtas Grants received – capital	80,300	0
TOTAL INCOME	4,946,537	4,809,063

LESS

Allocated to Revenue	(4,827,075)	(4,720,207)
Capital Grant Amortised in line with depreciation	(29,619)	(29,619)
CLOSING BALANCE	89,843	59,237

Oireachtas Grants allocated to Revenue	4,827,075	4,720,207
Less:	-	-
Net Retirement Benefit Obligations (repayable)/payable	23,152	(81,462)
Oireachtas Grant reported in the Statement of Income and Expenditure and Retained Revenue Reserves	4,850,227	4,638,745

4. Commercial Activities

	NOTE	2015 €	2014 €
TURNOVER			
Hire of premises & equipment		382,192	308,103
Hire of meadows/outdoors		258,917	250,354
Franchise income		56,199	60,595
Car park income		19,812	24,382
Bookshop sales		132,829	170,995
		849,949	814,429
COST OF SALES			
Bookshop overheads		81,458	101,949
Bookshop Wages		71,289	69,211
Service charge (Dublin Castle)		0	15,623
Wages & salaries		112,314	56,066
Cleaning		29,359	45,269
Direct operating expenses		55,812	56,168
Depreciation		8,706	3,700
		358,938	347,986
Surplus		491,011	466,443

5. Sponsorship

	2015 €	2014 €
Opening Balance	11,000	11,000
Receivable during year	254,718	171,118
	265,718	182,118
LESS		
Allocated to Revenue – Sponsorship	(247,718)	(171,118)
Closing Balance	18,000	11,000
TOTAL INCOME	4,946,537	4,809,063

6. Interest Receivable

	2015 €	2014 €
Bank interest receivable	110	2,130

7. Arts Programme

	2015 €	2014 €
Programme Receipts	137,492	205,384
COST OF PROGRAMME		
Wages & Salaries	881,740	969,673
EXHIBITIONS:		
Running costs	648,766	597,007
Permanent Collection	150,197	153,613
Education & community expenses	47,661	47,805
Education – Fees	33,857	19,383
	1,810,509	1,840,209
NET COST	1,673,017	1,634,825

8. Administration/Curatorial/Security

	2015 €	2014 €
Wages & salaries	2,332,235	2,318,422
Recruitment charges	11,149	2,829
Training	36,658	5,946
Postage & telephone	42,411	36,954
Subscriptions	9,970	12,413
Professional fees	40,667	49,758
*Ex-gratia Settlement	25,058	17,500
Sundry	8,149	4,785
Coffee Shop/Canteen Expenses	6,865	7,395
Board Meetings/Amalgamation	3,904	5,110
Director's Expenses	3,830	4,492
Board – Members expenses	853	957
Insurance	12,433	12,990
Cleaning	105,408	68,057
Security	24,687	32,040
Depreciation	33,982	72,813
Bank charges	9,145	11,831
Health & safety	10,037	15,467
	2,876,047	2,826,932

*Ex-gratia settlements were approved by the Board in respect of the positions of The administrative assistant in the curatorial department and Bookshop manager. These payments were made in March 2014 and January 2015 respectively. Neither of these people were re-employed in any capacity within the museum.

9. Marketing

	2015 €	2014 €
Advertising	69,886	49,048
Wages	23,828	38,467
Public relations	20,105	51,457
	113,819	138,972

10. Maintenance

Security	298,021	297,910
Security Wages	77,141	72,998
Gas	234,001	187,818
Electricity	236,911	206,900
Water	10,425	12,133
Cleaning	21,595	21,539
	878,094	799,298

11. Employees and Remuneration

The average number of persons employed by the company in the financial year was 81 (2014 - 77) and is analysed in the following categories

	2015 €	2014 €
Banqueting & Catering	6	4
Programme	56	49
Administration	19	24
Staff costs comprise	81	77

WAGES & SALARIES

Note 4	112,314	56,066
Note 4 - Bookshop	71,289	69,211
Note 7	881,740	969,673
Note 8	2,332,235	2,318,422
Note 9	23,828	38,467
Note 10	77,141	72,998
Total Wages Costs	3,498,547	3,524,837

STAFF COSTS COMPRISE:

Wages & Salaries	3,176,897	3,210,967
Social Insurance Costs	321,650	313,870
	3,498,547	3,524,837

In 2015 €121,090 (2014: €135,859) of pension levy was deducted and paid over to The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs. The salary of the Director was €85,720 in 2015 (2014 - €85,720).

The Director's pension entitlements do not extend beyond the standard entitlements in the model defined benefit scheme. The Director was not in receipt of any performance related pay award. The Director has use of the company car but this car is not used solely by the Director.

The ECF Numbers at the end of 2015 were 67 (2014 - 66).

11. Employees and Remuneration (cont.)

EMPLOYEE BENEFITS BREAKDOWN

Range of total employee benefits	No of Employees 2015	No of Employees 2014
€60,000 - €69,999	5	4
€70,000 - €79,999	1	1
€80,000 - €89,999	1	1

12. Heritage Assets (Works of Art)

As outlined in Accounting Policy 1 h the Museum recognises all heritage assets purchased or acquired since 1990. Such assets are carried at cost at the date of acquisition with adjustment for impairment where required. The transactions for 2015 and the previous four accounting periods are set out below.

A) PURCHASED AND ASSISTED PURCHASES

	2015 €	2014 €
Cost at 1 January	7,365,677	7,349,244
Acquired during year	0	16,433
Cost at 31 December	7,365,677	7,365,677

The cost of purchased and assisted purchases is the cost at date of acquisition. The Museum does not conduct an annual valuation.

B) SECTION 1003

Valuation as at 1 January	10,423,363	10,423,363
Valuation as at 31 December	10,423,363	10,423,363

Under Section 1003, Taxes Consolidation Act 1997 certain tax liabilities can be settled by way of donation of an important heritage items to a specified national collection. The market value is assessed at the time of donation by the Revenue Commissioners

12. Heritage Assets (Works of Art) (cont.)

C) HERITAGE FUND

Valuation as at 1 January	1,300,000	1,300,000
Valuation as at 31 December	1,300,000	1,300,000

Following a recommendation from the Council of National Cultural Institutions and the then Minister for Arts, Sport and Tourism, with the consent of the Minister for Finance, the purchase of 3 artworks by James Coleman under the terms of the Heritage Act, 2001 were made. This is separate to, but covered under the terms of the Section 1003 of the Taxes Consolidation Act, 1997.

D) DONATED WORKS OF ART

Valuation as at 1 January	11,322,787	11,322,787
Valuation as at 31 December	11,322,787	11,322,787

A reliable fair value for the donated works of art has been established by internal experts at the time of acquisition based on one or more of the following:

- Written values originally recorded (where applicable) when the artworks first arrived at IMMA
- Values which have been researched using Artnet, an online valuation service, which records prices fetched at all auctions and sales worldwide of modern and contemporary art
- Advice from galleries, artists agents and artists

TOTAL WORKS OF ART	30,411,827	30,411,827
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13. Five Year Financial Summary of Heritage Asset Transactions

PURCHASES:	2015 €	2014 €	2013 €	2012 €	2011 €
Graphic Art/Photography	-	-	770	-	12,570
Painting	-	-	-	7,961	42,898
Sculpture	-	3,972	-	-	14,433
New Media/Other	-	-	3,000	5,151	18,000
Installation	-	12,461	-	-	-
TOTAL	-	16,433	3,770	13,112	87,901

Section 1003

HERITAGE FUND DONATIONS:

Graphic Art/Photography	-	-	-	-	-
Painting	-	-	-	-	15,210
Sculpture	-	-	-	-	25,000
New Media/Other	-	-	-	-	-
Installation	-	-	-	-	128,980
Total	-	-	-	-	169,190
Grand Total	-	16,433	3,770	13,112	257,091

E) ASSETS HELD ON BEHALF OF THIRD PARTIES

Gordon Lambert Trust – Valuation	2,914,828
Madden Arnholz Collection – Valuation	750,000

Amounts included in Note 12(e) relate to assets held and maintained by IMMA, to which legal title has not yet been bestowed. As such they have been excluded from the statement of Financial Position. The value attributed to the Gordon Lambert Collection was made by the Gordon Lambert Modern Art Charitable Trust when the Collection donated to IMMA in 1992.

Pending resources to afford a professional valuation of the Madden Arnholz Collection by a specialist in the antique print market, IMMA head of collections, assisted by IMMA collections registrar, in 2009 assigned a blanket valuation to the Collection.

14. Fixed Assets

PURCHASES:	MOTOR VEHICLES	FURNITURE, FITTINGS & EQUIPMENT	TOTAL
COST	€	€	€
Cost at 1 January 2015	22,555	1,208,368	1,230,923
Cost at 1 January 2014	0	144,488	144,488
Cost at 31 December 2015	22,555	1,352,856	1,375,411
DEPRECIATION			
Depreciation at 1 January 2015	22,555	1,028,481	1,051,036
Charge for year	0	120,595	120,595
Depreciation at 31 December 2015	22,555	1,149,076	1,171,631
NET BOOK VALUE			
At 31 December 2014	0	179,887	179,887
Charge for year	0	203,780	203,780

The depreciation charge of €90,976 as disclosed in Notes 4, 7 and 8 differs from the depreciation charge shown above, as a result of the capital grant amortization of €29,619 per Note 2 being offset against the total depreciation charge in the period.

15. Inventory

	NOTE	2015 €	2014 €
Finished goods (Editions & Catalogues)		65,798	66,441

16. Receivables

Trade debtors	68,822	18,761
Prepayments and accrued income	217,792	145,950
	286,614	164,711

17. Payables: Amounts falling due within one year

	NOTE	2015 €	2014 €
Trade Creditors		157,701	133,625
Accruals		324,498	269,026
PAYE/PRSI		99,513	62,850
Withholding Tax		520	4,457
Superannuation deductions *		443,371	572,055
Sponsorship in advance	5.	18,000	11,000
		1,043,603	1,053,013

No security has been provided by IMMA in respect of the above creditors.

Superannuation deductions of €443,371 (2014: €572,055) are being retained by the Irish Museum of Modern Art in respect of the years 2001 to 2010 (inclusive) less pension payments in 2011 to 2015 (inclusive) pending clarification by the Department of Arts, Heritage, Regional Rural & Gaeltacht Affairs.

18. Contingencies

A supplier of the company has made a claim in relation to services supplied to IMMA in the ordinary course of business.

The company having taken appropriate legal advice is defending any claims made against it. IMMA will pay for legal and professional fees incurred in respect of this advice but not in respect of any claims made.

19. Capital Account – Works of Art

PURCHASES:	DEPT. OF ARTS, HERITAGE & THE GAELTACHT	ASSISTED PURCHASES	DONATIONS	TOTAL
	€	€	€	€
1 January 2015	6,843,574	478,047	23,046,150	30,367,771
31 December 2015	6,843,574	478,047	23,046,150	30,367,771

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

20. Retirement Benefit Costs

Analysis of total retirement benefit costs charged to the Statement of Income and Expenditure and Retained

AJ REVENUE RESERVES	2015	2014
	€	€
Service Charge	887,424	655,286
Interest on Retirement Benefit Scheme Liabilities	314,329	413,582
Employee Contributions	(105,532)	(107,025)
TOTAL	1,096,221	961,843

ANALYSIS OF AMOUNT RECOGNISED IN STATEMENT OF COMPREHENSIVE INCOME	2015	2014
	€	€
Experience (gain) on scheme liabilities	(596,997)	(778,874)
Loss/ (gain) on change of assumptions (financial and demographic)	0	4,842,515
VALUATION	(596,997)	4,063,641

20. Retirement Benefit Costs (cont.)

B) MOVEMENT IN NET RETIREMENT BENEFIT OBLIGATIONS DURING THE FINANCIAL YEAR

Net retirement benefit obligation at 1 January	(16,580,988)	(11,474,042)
Current service cost	(887,424)	(655,286)
Pension Payments	128,684	25,563
Interest on Scheme Liabilities	(314,329)	(413,582)
Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income	596,997	(4,063,641)
Net retirement benefit obligations at 31 December	(17,057,060)	(16,580,988)

C) DEFERRED FUNDING FOR RETIREMENT BENEFITS

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation scheme, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement regarding these specific amounts with the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the Museum has no evidence that this funding policy will not continue to meet such sums as they fall due in accordance with current practice. The deferred funding asset for retirement benefits as at 31 December 2015 amounted to €17,057,060 (2014: €16,580,988)

NET DEFERRED FUNDING FOR RETIREMENT BENEFITS RECOGNISED IN THE STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

	2015	2014
	€	€
Funding recoverable in respect of current year pension costs		
Current Service Costs	887,424	655,286
Interest on scheme liabilities	314,329	413,582
Pension Payments	(128,684)	(25,563)
	1,073,069	1,043,305

20. Retirement Benefit Costs (cont.)

D) HISTORY OF EXPERIENCE GAINS AND LOSSES

Experience (Gains) on scheme liabilities	(596,997)	(778,874)
Percentage of present value of scheme liabilities	(3%)	(5%)
Total loss/(gain) recognised in the Statement of Comprehensive Income	(596,997)	4,063,641
Percentage of present value of scheme liabilities	(4%)	25%

E) DESCRIPTION OF SCHEME

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

The valuation of the defined benefit scheme for the purposes of FRS 102 disclosures has been carried out by an independent actuary in order to assess the liabilities at 31 December 2015. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for were as follows:

VALUATION METHOD	2015 %	2014 %
Discount Rate	1.90	1.90
Salary Increases	3.00	3.00
Pension Increases	3.00	3.00
Inflation Increases	1.50	1.50

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	22.2 years
Life Expectancy for Female aged 65	23.8 years
Life Expectancy for Male aged 45 now (from 65)	24.5 years
Life Expectancy for female aged 45 now (from 65)	25.7 years

21. 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.

22. Board Members' Emoluments

BOARD MEMBER	BOARD FEES	VOUCHED EXPENSES	MEETINGS ATTENDED
David Harvey (Chairman) Appointed 25 Nov 2015	-	-	1/1
Mary Apied Appointed 23 Oct 2015	-	-	1/1
Jane Dillon-Byrne	-	-	7/7
Dermod Dwyer Appointed 23 Oct 2015	-	-	1/1
Brendan Flynn	-	503	6/7
Rowan Gillespie	-	-	7/7
Emma Goltz	-	-	7/7
Penelope Kenny Appointed 23 Oct 2015	-	-	1/1
Eoin McGonigal Ceased 9 July 2015	-	-	3/3
Mary McCarthy	-	350	5/7
Eimear O'Connor	-	-	3/7
Julie O'Neill Ceased 22 February 2015	-	-	1/1
Sheila O'Regan	-	-	7/7
Brian Randalow	-	-	7/7

The Chairperson of the Board is entitled to a fee under, "fees payable to members of the boards of non-commercial Public Service Bodies". However, the Chairperson waived the fee from 2010 to 2015 inclusive. Directors of the Board are not entitled to any fees.

23. Approval of Financial Statements

The Financial Statements were approved by the Board on 13 September 2016

