

**IRISH MUSEUM OF MODERN ART**

**ANNUAL REPORT 2013**

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**Chairman’s Foreword**

2013 was an important year for IMMA as it saw the reopening of our main galleries at the RHK after nearly a two-year closure. The opening exhibition *Eileen Gray: Architect, Designer, Painter* was extremely well attended with over 30,000 people visiting IMMA during the first two weeks in October and numbers remained high throughout the opening season. Whilst IMMA’s temporary occupation of Earlsfort Terrace provided interesting programming and audience development opportunities the audiences response to the reopening of our galleries confirmed our conviction that the site and buildings of the RHK present IMMA with many opportunities to engage audiences with our programme. A particular focus of the reopening programme was a focus on activities for families and we ran a very active programme of specially curated exhibitions and family workshops through the autumn, all of which were very well attended. We also ran a varied and vibrant talks and lectures series, providing audiences the opportunity to discover more about the programme and explore some of the issues raised by the works included in the exhibition, this series was also well attended. The positive reaction to IMMA’s reopening was reflected in a dramatic increase in our Members and Patrons, which increased from 70 to over 500 in the last months of 2013.

Highlights for 2013 included:

* The opening programme of exhibitions which included Eileen Gray: Architect, Designer, Painter which was presented in collaboration with the Pompidou; a critically acclaimed Leonora Carrington retrospective which for the first time drew out the Celtic influences in her work; *The Line of Beauty,* which presented work by a new generation of Irish artists and a solo project by Swedish artist Klara Liden. These exhibitions were presented in the context of a major collection exhibition One Foot in the Real World, which picked up on the themes of the programme –the psychology of space, scale and the transformation of urban and domestic spaces.
* Solo projects in Earlsfort Terrace by prominent Irish and international artists, including Tino Seghal and Willie Doherty.
* A major group showpresented as part of Ireland’s EU Presidency Cultural programme, *I knOw yoU,* curated by Tobias Rehberger, and including over 50 young European artists.
* A presentation at BOZAR, Brussels of contemporary Irish work from the collections of IMMA and Dublin City Gallery the Hugh Lane. The exhibition was a central part of Culture Ireland’s EU Programme.
* The opening weekend programme which introduced the idea of IMMA’s open weekends, with talks, tours and family events running through the Saturday and Sunday
* The launch of IMMA’s Collection Online to coincide with the reopening in October
* An extensive Education and Community Programme, providing audiences of all ages with engaging and enjoyable ways to find out more about visual art.

Like all publicly funded institutions IMMA has seen a significant reduction in public subsidy in recent years and the impact of this was felt strongly in 2013. The grant in aid has gone from 6.8 million in 2010 to 5.2 million in 2013. A reduction of 1.6 million. Our grant in aid in 2013 only just covered our core running costs and so we are now almost entirely dependent on our earned income to fund our programme. This earned income was severely compromised by the use of the North Range for many of the EU Presidency which resulted in dramatically reduced commercial bookings for 6 months and repeated closure of our café.

In the face of these financial challenges IMMA’s priority has been to protect our programming budgets as far as possible in order to lessen the impact of the cuts our audience, and to look for opportunities to raise income wherever possible. IMMA has a strong track record of raising revenue through philanthropy and corporate sponsorship and this continued in 2013 with important partnerships secured with Arup, the Dylan Hotel, and private donors. We generated over €200,000 in additional programming income from private, corporate and cultural funding to support our programme as well as realising significant development in our commercial income from the café, retail and venue hire after our return to the RHK. 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 2013 worked closely with the National Gallery of Ireland and Crawford Art Gallery to find areas of co-operation between the three institutions and efficiencies that will help us all be more effective with our limited resources. I would like to take this opportunity to thank our colleagues at the National Gallery and Crawford for working with us in such a productive manner during 2013.

The Museum depends for its success on the kind support of many individuals and organisations, both public and private. The Board wish to express their thanks to Mr Jimmy Deenihan, TD, who has been Minister for Arts, Heritage for his engagement with and commitment to the arts.

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

The Board would like to pay a particular tribute to the management and staff of IMMA for their unfailing commitment to carrying forward the work of the Museum during the year and for delivering an outstanding opening programme despite the significant financial and resource challenges IMMA is now facing.



**Eoin McGonigal**

**Chairman**

**IMMA Exhibitions 2013**

During 2013 the Museum temporary exhibitions programme maintained focus on the work of both Irish and international contemporary artists, alongside landmark exhibitions of major historic figures. During the closure of the main building at Royal Hospital Kilmainham, IMMA continued to exhibit exciting projects at Earlsfort Terrace. During October to much critical acclaim, the Museum main’s building at the Royal hospital re-opened with a vibrant array of projects and exhibitions.

*Analysing Cubism* opened in the Garden Galleries in February and was presented as part of the EU Presidency Programme in collaboration with the Crawford Art Gallery. The exhibition explored the early decades of Cubism and featured the work of such celebrated Cubist artists as Albert Gleizes, Evie Hone and Mainie Jellett. The exhibition focused especially on the Continental milieu in which Hone, Jellett and other Irish artists worked in the 1920s and ‘30s, learning from and contributing to the development of European Modernism. It proved extremely popular and the accompanying publication had to be reprinted in order to meet demand.

The 2013 temporary exhibition programme launched in April at the National Concert Hall Earlsfort Terrace with a dynamic group exhibition, by a new generation of young European artists; *I knOwyoU* examined the idea of cultural capital, what it means to be European, and ideas at the core of the financial heart of Europe. The exhibition took a fresh look at contemporary art in Europe as a reflection of the exchange and openness that exists between artists working today. *I knOwyoU* was curated by artist, Tobias Rehberger; Nikolaus Hirsch, Director of Städelschule; and Rachael Thomas.

The artists in *I knOwyoU* were selected from graduates of the Städelschule academy in Frankfurt am Main, and reflect the ambitious undertaking made by the school in its development as a leading centre for experimental art practice. The exhibition has an open curatorial approach that allowed each artist to nominate another practitioner of their choosing. Artists in the exhibition included Simon Denny, Simon Fujiwara, Jeppe Hein, Jay & Q, Sergej Jensen, Maria Loboda, Michaela Meise, TrisVonna-Michell, Nora Schultz, Danh Vo, Haegue Yang and Thomas Zipp.

This exhibition was followed in April at The National Concert Hall by the critically acclaimed project *This Situation* by the internationally respected and Turner Prize nominated artist Tino Sehgal. **This** pioneering work is made up entirely of live encounters between people and offered Irish gallery-goers the first opportunity to

experience Sehgal’s approach to art, in which he responds to and engages with gallery visitors through the use of conversation, sound and movement. The gallery was occupied by a group of six ‘participants’ or ‘interpreters’ whose choreographed actions generated a discussion of cultural, economic and philosophical issues. As with previous manifestations of *This Situation*, the work comprises of both local and international ‘participants’ who have been carefully selected by the artist.

Another exciting project that opened in May was by the leading Irish artist, Willie Doherty**.** IMMA showed in the annex space in Earlsfort Terrace his haunting film work *Secretion*, which was first shown to critical acclaim at dOCUMENTA 13. Shot on location in and around Kassel, Germany, the powerful film at times presents echoes of Doherty’s earlier work *Ghost Story,* 2007, pulling personal histories and experience to the foreground of the Kassel landscape.

During June, the Garden Galleries at IMMA presented the critically noted *Cloud Illusions I Recall*. This exhibition took its title from the Joni Mitchell 1969 classic *Both Sides Now*, explored concepts of the poetic and the imagination of cinema and was co-curated by artists Dominique Gonzalez-Foerster and Cerith Wyn Evans, and Rachael Thomas. It offered a unique and wide-ranging exploration of the relationship between art and cinema, one which is central to contemporary art. The selection of works on display spanned generations, and included some of the most important artists of recent times, such as Cindy Sherman, Ed Ruscha, Marcel Broodthaers, James Coleman, Peter Doig, Allen Ruppersberg, Samuel Beckett and Andrei Tarkovsky, with Lady Clementina Hawarden.

Two special works were created on the occasion of *Cloud Illusions I Recall*, a choral performance taking Samuel Beckett’s *Imagination Dead Imagine*, 1965, as its foundation, cconceived by Cerith Wyn Evans for the opening night of the exhibition, and the premiere of the unique performance of *Lola Montes* by Dominique Gonzalez-Foerster.

The next exhibition in the Garden Galleries opened in September, with the highly successful *Leonora Carrington: The Celtic Surrealist*. This was the first major retrospective of Leonora Carrington's work in Ireland, an iconic exhibition which was a timely rediscovery of this Surrealist painter and the influence of Celtic mythology on her work. Carrington is known for her figurative dreamscapes filled with extraordinary and complex narratives informed by her rich interest in mythology, alchemy, fairy tales and the occult. This

exhibition of some 50 paintings, eight sculptures, eight tapestries and 20 works on paper from the 1940s onwards, was accompanied by a major publication and marks an important moment in an international revaluation of her work.

A major celebration took place in October when the Royal Hospital Kilmainham re-opened with extremely well received major retrospective of the work of Eileen Gray, architect, designer and painter. Presented in collaboration with the Centre Pompidou, Paris the exhibition was a tribute to Gray’s outstanding career as one of the leading members of the modern design movement, alongside such distinguished figures as Le Corbusier and Mies Van Der Rohe. The exhibition also highlighted Gray’s Irish roots and presented a number of previously unseen works.

Gray’s work has often been split into two parts by critics, with decorative arts on the one hand and architectural modernism on the other. This exhibition approaches Gray’s work as a whole, engaging, as she did, in drawing, painting, lacquering, interior decorating, architecture and photography. Renowned in France during the early decades of the 20th-century as a designer in lacquer furniture and interiors, Gray began to experiment with architecture in the late 1920s. The exhibition includes lacquer work, several of her carpet designs, samples from her Paris shop Jean Désert and key items of furniture from her work on the apartment of Madame Mathieu Levy and Gray’s own home, Tempe à Pailla.

Gray’s work has often been split into two parts by critics, with decorative arts on the one hand and architectural modernism on the other. Centre Pompidou and IMMA sought to approach the artist’s work as an unbroken whole, engaging as she did in drawing, painting, lacquering, interior decorating, architecture and photography.

Eileen Gray (1879-1976) was born near Enniscorthy and spent most of her childhood in between the family’s homes in Ireland and London. She attended classes at the Slade School of Fine Art where she studied painting. Gray moved to Paris and continued her studies there. At the end of World War I Gray decorated an apartment on the rue de Lota which was favourably reviewed. She opened up a small shop in Paris, *Jean Desert*, to exhibit and sell her work and that of her artist friends. In 1924 Gray began work on the house *E-1027* in southern France. She also designed and furnished herself a new home, *Tempe à Pailla*, another icon of Modernist architecture. After World War II Gray returned to Paris and led a reclusive life. Shortly before her

death a retrospective of Gray’s work, *Eileen Gray, Pioneer of Design,* was shown in London.

Running concurrently with Eileen Gray and forming a celebration of exhibitions opening in October, IMMA also presented the Irish group exhibition *In the Line of Beauty*, and an exhibition of the work of Swedish born artist Klara Lidén. *In the Line of Beauty* examined artists’ embrace of, and quiet fascination with, the beauty of objects, as well as their prescient awareness of the ways in which beauty and materiality can transform subjective experiences. The artworks selected for the exhibition, while reflecting the beauty of the object, also displayed a fascination with space, materiality and engagement of personal histories. This exhibition sought to define the boundaries of materiality and non-materiality, while maintaining a concern for the search for beauty in our lives.

Young and Irish in scope, the exhibition incorporated works by 11 artists. The assembled works traced the passage from objects to spatial experience within the museum context. *In the Line of Beauty* included works by Irish artists David Beattie, Oisín Byrne, Rhona Byrne, Aleana Egan, Fiona Hallinan, Sam Keogh, Caoimhe Kilfeather, Ciarán Murphy, Lisa Murphy, Joseph Noonan-Ganley, and Ciarán Walsh, alongside a print of William Hogarth's (18th century English painter, satirist, and writer), seminal *Analysis of Beaut*y engraving, from the museum's own collection.

IMMA was delighted to present in October, Swedish artist Klara Lidén’s recent *Untitled* (*Poster Paintings*), 2010–11; objects comprising layers of advertising posters removed by the artist from city streets, to which she has added a top coating of white paint. The *Poster Paintings* archive the advertisements that intersperse, and increasingly encroach upon, urban life. Simultaneously reflecting on the waste inherent in consumerism and on societal values, while harnessing the possibilities of the materials employed, they engage the viewer and ultimately allow for an open-ended dialogue with the work. In this body of work, as in much of her practice, Lidén’s aim is to ‘divert materials or spaces from their prescribed functions, inventing ways of making these things improper again’. In this way, her work reveals the creative potential and rebellion that lies just beneath the surface of our cities and their individual occupants.

During this eventful period of exhibitions, in an exciting new initiative IMMA invited the Irish Architecture Foundation to take over a gallery space during the run of the Eileen Gray exhibition, from which they ran a programme that provided contemporary context to Gray’s work in November.The IAF @ IMMA was entitled

*The Everyday Experience.* The IAF’s activity comprised of an exhibition of national and international architects, designers, artists who reflected on the impact and practice of architecture and its effect on everyday lives. Work by Tatiana Bilbao, Tom dePaor and Peter Maybury, Pablo Bronstein, Set Collective, Celine Condorelli, A2 Architects & John Gerrard, Alex Milton, Kevin O’Brien amongst others revealed how much of our experience of designed or informal space is unconscious, immersed in the everyday and woven into life. In response to the exhibition there was a series of events, screenings, tours and workshops *The Extraordinary Ordinary* delivered in partnership with IMMA’s Education Department. This was sponsored by The Marker Hotel and Brehon Capital Partners.

The Museum continued to raise the standard for excellence in publishing and to develop innovative means of presenting exhibitions to the public through print, such as in catalogues featuring international writers and curators. For example for the Leonora Carrington exhibition this publication was produced with Dap, New York. Writers included; Dawn Ades, Teresa Arcq and Hans Ulrich Obrist. Other publications include contributions from the Booker Prize Winner, Alan Hollinghurst for the In the *Line of Beauty* exhibition. Critically acclaimed writers such as Lynne Cooke, academic and international curator, also contributed to the Cloud Allusions I recall publication with artists, such as Cerith Wyn Evans collaborating in many of IMMA’s publications.

**IMMA Collection 2013**

IMMA is home to the National Collection of modern and contemporary art, with over 3,500 artworks by Irish and International artists. IMMA mainly purchases the work of living artists and accepts donations of significant works dating from the early 20th century onwards. The Collection is firmly rooted in the present and important new works are added to the Collection each year.

Since the opening of the Museum in 1991 the Collection has developed through purchases including the commissioning of new works, donations (including pledged) and long-term loans. In recent years the acquisitions budget has been greatly reduced and purchasing has been minimal. The majority of additions in 2013 have been as a result of donations by artists, private benefactors and organisations.

Acquisitions agreed in 2013 include the following:

Purchases:

*Abbreviation*, 2011 by Caoimhe Kilfeather which was included ‘In the Line of Beauty’ exhibition at IMMA;

*Medium Corporate Entities* 2008 by Ronan McCrea, part IMMA commission in the context of the exhibition ‘10,000 to 50’ which was drawn from the collections of the membership of Business2Arts, on the occasion of the organisation’s 20th anniversary.

Donations:

Patrick Scott (1921-2014) donated two major paintings of his own to IMMA in advance of his IMMA exhibition: *ROSC Diptych* 1967 and one of his last Gold Paintings *Meditation Painting* *28* 2007.

Scott also bequeathed to IMMA 13 White Stag paintings which are now in Probate since the artist’s death in February 2014. They include eight works by Kenneth Hall, four works by Nick Nicholls and a painting by Georgette Rondel.

A work by Kenneth Hall was also donated by the Friends of the National Collections of Ireland.

Renowned for her photographic work (in recent years donated to the National Photographic Archive), from the 1980s Elinor Wiltshire began her unique ‘wool-works’, twelve of which comprise a donation to IMMA.

A sculptural work by Aleana Egan, *The sky looks down on almost as many things as the ceiling*, 2013 was

purchased for IMMA and donated anonymously.

*Lough Arrow*, 1999, by Barrie Cooke was donated by Michael and Mary Corrigan.

**See Appendix 1 for full details of all Acquisitions approved in 2013.**

**2013 Collection exhibitions at IMMA and beyond**

To coincide with Ireland’s EU Presidency and while the Royal Hospital was closed for refurbishment, IMMA invited Martin & Hobbs to adapt their site specific installation *Frieze*, 2003 for the outdoor location of the colonnades around IMMA’s courtyard. *Frieze* (2003) is a site-specific installation which is reprinted each time it is installed.

*Frieze* is a series of 11 large scale, high resolution photographs that form a tableau, depicting an array of gestures by an individual figure. The various postures echo those of the figures in a Renaissance wall painting by Rosso Fiorentino. The colonnades separate out and frame the figures in a new way, while also reflecting the archway in the original painting by Rosso Fiorentino.

Separate from their solo careers, Fergus Martin and Anthony Hobbs work together in series of photographic projects as Martin & Hobbs.

A major collection exhibition, *One Foot in the Real World*, formed part of the opening programme and included works from the Collection that explore the urban environment, the everyday or the domestic. The title called to mind architectural scale drawings where an inch in the drawing is one foot in the real world, the title also evokes a more poetic in-between state or probing of reality - ideas central to many of the artworks in the exhibition

Prompted by the *Eileen Gray*, *Leonora Carrington* and *Klara Lidén* exhibitions *One Foot in the Real World* addressed the psychology of space; scale and the body gravity and transformation. Elements of architecture and design recurred as points of departure in the works; such as bricks; the keyhole; the window; the door and the table. Throughout the exhibition, works in a variety of media engage with architectural elements and employed the language of architecture and design such as the scale model, the prototype, the maquette, the drawing. Exhibiting artists included:Max Bill, Louise Bourgeois, Charles Brady, Sarah Browne, Gerard Byrne, Christo, Maureen Connor, Michael Craig-Martin, Dorothy Cross, Giorgio de Chirico, Iran do Espírito Santo, Brian Duggan, Liam Gillick, Antony Gormley, Candida Höfer, William Hogarth, Paddy Jolley; Rebecca Trost; Inger Lise Hansen, Anthony Key, Cecil King, Sol LeWitt, Mark Manders, Bea McMahon, Juan Muñoz, Thomas Scheibitz, Michael Snow, Michael Warren, Lawrence Weiner, Richard Wilson, Hermione Wiltshire.

A key event of Culture Ireland’s programme to mark Ireland’s Presidency of the European Union was the Exhibition ***Changing States:*** ***Contemporary Irish Art & Francis Bacon’s Studio*** presented at BOZAR Centre for Fine Arts, Brussels. This major exhibition drew on the collections of IMMA and Dublin City Gallery, The Hugh Lane in an exploration of contemporary Irish art practice by bringing together 20 artists who have made significant contributions to art practice since 2000. The exhibition presented painting sculpture, installation, photography, video-art and new media by artists whose practices response to the complex layering of political, social, economic and cultural territories in an increasingly globalized society and who question ideologies and test alternatives.Artists included Orla Barry, Gerard Byrne, Nina Canell, Dorothy Cross, Willie Doherty, Fergus Feehily, John Gerrard, Patrick Graham, Katie Holten, Brian Maguire, Alice Maher, Martin & Hobbs, Niamh McCann, William McKeown, Richard Mosse, Gavin Murphy, Alan Phelan, Garrett Phelan, Eva Rothschild and Paul Seawright.

*Changing States* also presented a number of unfinished paintings and a fascinating array of archive material, photographs from Francis Bacon's Studio, providing insight into the creative process and working methods of one of the greatest artists of the twentieth century. A selection of photographs of the Reece Mews Studio by Perry Ogden were also included in the exhibition. The exhibition was accompanied by a fully illustrated catalogue published by IMMA and with texts by Charles Esche & Annie Fletcher, Professor Luke Gibbons, Christina Kennedy, Margarita Cappock & Barbara Dawson as well as artists’ statements.

IMMA lent 45 works drawn from the Novak/O’Doherty Collection and 11 works by Brian O’Doherty/Patrick Ireland for an exhibition entitled *Art as an Argument:* *Brian O’Doherty / Patrick Ireland and post-war American Art* presented by the Kunstmuseum Beyreuth, Germany, July 3rd – October 13th 2013. The exhibition was co-curated by Dr Marina von Assel, Director of the Kunstmuseum and Christina Kennedy as part of the Kunstmuseum’s programme of events on the occasion of Bayreuth’s international festival to mark the 200th Anniversary of the birth of Richard Wagner.

The exhibition presented for the first time a selection of Brian O’Doherty’s key works alongside those of the New York artistic community within which the artist has worked and lived. The exhibition featured work spanning almost 60 years of the artist’s career including seminal works from the 1960s and 70s, sculptures, installations, photography, video, drawings and prints. From the Novak/O’Doherty Collection at IMMA, the exhibition included works by Elise Asher, Mel Bochner, Christo, Joseph Cornell, Marcel Duchamp, Morton Feldman, Dan Graham, Edward Hopper, Jasper Johns, Sol Lewitt, Robert Rauschenberg, George Segal, Sonja Sekula and many others.

In 2010 Brian O’Doherty and Barbara Novak donated a substantial proportion of their personal collection of art to the collection of the Irish Museum of Modern Art. Their collection provides access to an immensely significant seam of American artistic life signifying key moments in art developments of the 1960s, 70s and ‘80s.

***See Appendix 2 Short-term Loans Out and IMMA Exhibitions (Internal & External) for full details of works on view in 2013***

**IMMA Nationally:**

Drawing on its Collection since 1997, through its National Programme IMMA has facilitated over 150 exhibitions and projects reaching each of the 32 counties.  Working with both art and non-art venues the Museum has collaborated with galleries, arts officers, festivals, schools, third levels colleges and others. Projects have been wide ranging - including the commission of artwork/ site specific interventions, curatorial projects, artists’ residencies, professional development workshops and talks & lectures.   Through this work the National Programme has contributed to a visual arts infrastructure which endeavours to be challenging, innovative and sustainable.

Financial restrictions mean that IMMA is not able to dedicate the same resources towards the National Programme as in other years but is committed to fulfilling its national remit with strategic partnerships and new initiatives that support the visual arts in Ireland.

A number of successful partnerships took place in 2013 including a partnership with the Luan Gallery, Athlone for their opening exhibition *Borrowed Memorie,* comprising works from the IMMA Collection. A significant element of that exhibition was the staged showing of ***Fragmens sur les Institutions Républicianes IV***   by Shane Cullen.

*Fragmens sur les Institutions Républicianes IV* consists of ninety six large tablet-like panels onto which the artist has transcribed meticulously in paint the contents of the numerous ‘Comms’ - the written

communication smuggled in and out of the H-Block prisons in the 1980s. The entire project took some four years to complete. For the first Belfast showing at The Old Museum Arts Centre, there was a performance dimension to the work. Cullen himself was present in the gallery space, painting several panels over four weeks.

*Fragmens sur les Institutions Républicianes IV* was purchased by IMMA in January 2000 and consists of 12 blocks; six blocks were shown in rotation at the Luan Gallery.  The first three blocks were displayed as part of the Luan gallery’s inaugural exhibition and the additional blocks shown thereafter.

IMMA continued its successful collaboration with IADT with the 474 project, a component of the graduating students of the B.A. (Hons) seminar studies module at IADT. The students co-curated an exhibition of works from the IMMA collection shown at the Drawing Room, in response to the theme *‘mise en scene’*. The project focused on the behind the scenes work of the Museum’s Collections Department exploring the various aspects of caring for a collection, including conservation, storage, technical and installation considerations. *474: mise-en-scène* consisted of an extensive programme of talks and workshops with IMMA Curatorial, Mediator and Technical staff. Artists included in the exhibition are Stephen Antonakos, Robert Ballagh, Christo, David Godbold, Michael Craig-Martin, Marcel Duchamp, John Kindness, Sol Le Witt, Paula Rego, Richard Wilson, and Paul Winstanley. Through their curation and installation decisions, the students investigated how bringing these works together might create a critical conversation on the selection, the staging and the behind-the-scenes aspects of creating an exhibition.The students produced an exhibition guide and designed a website for the exhibition [www.foursevenfour.org](http://www.foursevenfour.org). The exhibition was also accompanied by the series of artist’s talks, performance and workshops.

A collaborative commission between the Education & Community and National Programme IMMA presented Rhona Byrne’s participatory installation *Garden Folly* as part of the Big House Festival at Castletown House. *Garden Folly*, a participatory visual art installation invited visitors to construct and re-construct their own spatial environments to create individual shelters / dens / follies and to collaborate with others to make a large scale installation which could be entered and explored as shared spaces. Located in the gardens to the rear of Castletown House, participants contributed to this ever evolving installation that opens up a potential infinite series of variations to be inhabited and explored.

Together with the Irish Museum of Modern Art's National Programme, The Happy Days Enniskillen International Beckett Festival  presented Neil Jordan‘s adaptation for film of the Samuel Beckett play *Not I* at the Masonic Lodge, Enniskillen from 26 – 28 June and from 21 – 26 August 2013.

*Not I* is part of a unique project, Beckett on Film, devised by Michael Colgan, Director of the Gate Theatre, in which each of Becketts’s 19 plays were committed to film in 2000-2001. Each with a different film director, Not I, 1972 was adapted for film by Neil Jordan and donated to IMMA in 2001. The film installation presents an actress (Julianne Moore) seated on a stage with just her mouth visible. The mouth then delivers a long monologue, a constant stream of consciousness.   Neil Jordan filmed his interpretation, which is 13 minutes in duration, from multiple angles in long, complete, 13-minute takes, since the piece only reveals itself through the pressure and physical demands of the uninterrupted performance of the text.  Jordan developed his original film version into a multi-screen installation in which Moore’s mouth appears on six screens arranged in a circular configuration thus allowing the viewer to be totally immersed in this monumental work.

IMMA continues to take an active role in Encountering the Arts in Ireland (ETAI) in response to the Department of Arts and Education and Skills; ***Arts in Education Charter***. This group along with the ACAE and ATECI have been preparing a position paper in response to a request from the Department of Education (continuous professional development) for a forthcoming in-career development programme he wishes to establish in 2014.

The ***What is­\_?*** series included talks at IMMA and in association with the Highlanes Gallery -Fiona Loughnane presented a talk on ***Photography*** on 2 March and Brian Fay presented a talk on ***Drawing*** on 18 May in the **High Lanes Gallery in Drogheda as part of National Drawing day.**

**The IMMA Collection Online:**

An exciting development to coincide with the re-opening of IMMA in October 2013 was the launch of the Collection Online. All works are listed, a substantial number with images, descriptions and relevant links. The Collection Online is an ongoing project, with further images and uploads to be added as the content become available.

**IMMA Education and Community Programmes 2013**

IMMA’s Education and Community programmes cater for all ages across schools and colleges, families, community and special interest groups and professionals, individual adults and young people in a wide range of programmes that engage the participant in the Museum’s resources and the learner in deeper understanding of modern and contemporary art.

**School and Colleges**

Our schools programme is at the core of our Education work and during 2013 we facilitated 60 Primary school programmes which involved 1602 children; 20 primary school tours with 455 children and 79 Second level School tours with 1747 students. We also hosted 38 Third level/adult tours with 764 adults and over 1000 people on our gallery tours which are open to all visitors.

The Primary School Programme focussed on *Alice Maher: Becoming and* Analysing *Cubism* from February to May and *Leonora Carrington* from October to December. Teachers’ resources for Primary School teachers in response to all exhibitions are available online. Second Level programmes focused on the same exhibitions in the spring term and Eileen Gray and One Foot in the Real World in the Autumn.

Primary School Teachers attended professional development days through out the year (total six)

Approximately 50 first-year students from IADT’s BA in Visual Arts were based in IMMA’s studios for a twelve-week module between January and April 2013 using IMMA and its grounds as a site for research and they presented the outcome of their research at an exhibition in the Drawing Room in May. During the installation of the *I knOw yoU* exhibition in April students and tutors from **NCAD**’s MA Art in the Contemporary World held a number of seminars in the Education spaces on the exhibition

**Family Programmes**

IMMA is committed to providing engaging and distinctive programmes for families to access our programmes. From January to March this programme included two performances by Theatre Lovett in response to the Alice Maher exhibition and the weekly Explorer programme in the galleries which took place in response to Alice Maher’s exhibition and *Analysing Cubism* from March. Other highlights of the family programme included a walking tour in collaboration with VISIT (open studios across Dublin) in May involving over 60 people, and a project in collaboration with the **Big House** festival in Castletown House with artist Rhona Byrne in August.

Families were facilitated throughout the summer in a series of self-guided projects in the NCH where an ***Art Lab*** was created in the Education Room for general interaction with the *I knOw yoU* exhibition. Also held during the summer were four drop-in events which explored ideas presented in *I knOw yoU* and an artist’s practice, artists included Sven Anderson; Christine Mackey, Ruth Clinton and Niamh Moriarty and Frances Scott and Joyce Cronin (Catalog, UK).

The programme of the opening weekend included many activities for children including the IMMA staging of Rhona Byrne’s commissioned participatory work, and a tea dance for all ages. In an important new initiative the new Project Spaces were given over to an exhibition especially curated for children – *Action All Areas*. The exhibition included works by Rhona Byrne, Janine Davidson, Colm Eccles, Priscila Fernandes, Antony Gormley, Rebecca Horn, Richard Long, Alice Maher, Christine Mackey, Oonagh Younge and Seoidín O’Sullivan and Karol O’Mahony, and was accompanied by an eight-day participatory programme.

From November IMMA hosted ***Pictiúr :*** an exhibition of ‘Irish Children’s book illustrators in association with the Children’s Laureate Niamh Sharkey and Children’s Books Ireland and a three month programme was put in place in association with this including a very successful family day that was attended by over 1000 people.

The programmes for **Teen Create** for 12-15yrs and **Studio 8** for 15-18yrs continued throughout the year in association with all exhibitions and included popular Summer Schools for both programmes.

**Talks and Lectures:**

There was a full programme of talks programed in association with all of the exhibitions during 2013, highlights of this programme include:

* Sacha Craddock and Dr. Ed Krčma -in response to the *Alice Maher: Becoming* exhibition.
* *Analysing Cubism* exhibition seminar *Analysing Cubism – From Past to Present* featuring presentations from a variety of speakers and drawing on themes from the exhibition. .
* Artist and lecturer, Brian Fay, presented a talk *What is Drawing?*  as part of IMMA’s on-going *What is\_?*  programme. The talk focused on works from IMMA’s Collection.
* ***What is Marxism and Critical Theory?*** followed by a panel discussion to consider the relevance of Marxism and Critical Theory to contemporary art.
* A seminar, ***the Art Academy and Knowing,*** looking at the relationship of the Art Academy to knowledge and learning was held on 19 April in the context of the ***I knOw yoU***exhibition.
* Reflections on ***This Situation*** 2007 Chairperson Willie White (Artistic Director, Dublin Theatre Festival and former Director the Project Arts Centre) and participants
* ***I knOw yoU***, Artist as Emigrant or Nomad? Discussion chaired by Eugene Downes (former Chief Executive of Culture Ireland) exploring emigration from the perspective of artists living abroad. Speakers include; Timothy Furey (artist), Linda Quinlan (artist), Alan Phelan (artist)
* ***Secretion,*** An interview between Willie Doherty and Declan Long
* ***Cloud Illusions*** Dominique Gonzalez-Foerster (in collaboration with the IFI), other speakers in this series included Dr Maeve Connolly, Dr Martin McCabe, artists Ronan McCrea, Clare Langan, Jaki Irvine and curators Cliodhna Shaffrey and
* ***This Situation*** concluded with a major public interview between Rachael Thomas and Tino Seghal.
* **Leonora Carrington** seminarexhibition speakers included chair Roisin Kennedy (Lecturer, School of Art History & Cultural Policy UCD), Seán Kissane (Curator, Exhibitions, IMMA), Giulia Ingarao (Art Curator and Historian, Accademia di Belle Arti di Palermo), Teresa Arcq (Adjunct Curator, Museo de Arte Moderno, Mexico City), Dawn Ades (Professor of Art History and Theory, University of Essex, UK)

Alyce Mahon (Senior Lecturer in History 20th Century Art, University of Cambridge, UK)

Susan Aberth (Associate Professor of Art History, Bard College, NY), Whitney Chadwick (USA) and Sean Kissane

* Two major conferences in association with the Eileen Gray exhibition - the first with the **School of Architecture at UCD** for a European project involving five universities and the second with the **IAF’**s exhibition –*The Everyday Experience.*
* **Culture Night included a gallery talk with Seán Kissane and a family programme with** artist Felicity Clear, along with IMMA Mediators and IMMA is also included in a family trail created by TBCT for Culture Night.

**Research**

The European-funded **DECIPHER** was completed on December 31, and trials of its new software Storyscope switched focus from museum professionals to the general public and the education sector. Mark Maguire

attended the Europeana conference 'Funding Digitization' in Dublin Castle and promoted Storyscope at the Open Culture conference and exhibition in London, where he also gave a short presentation about Storyscope. Throughout August and September Mark Maguire and Dr Danielle O’Donovan used using Storyscope to publish a microsite based on the history of the Royal Hospital grounds and the contemporary art displayed there. This microsite will be the basis of trials up until project end.

Helen O’Donoghue and Caroline Orr are continuing to work on a funding strategy with the Butler Gallery, Age and Opportunity and the Alzheimer’s Association to raise funds for a training programme. They both attended an **International Summit meeting on programming for people with dementia at the MoMA** in New York over two days in April. This was an opportunity to for professional exchange and networking.

**IMMA’s Child Protection Policy** needed updating as it was last written in 2009. An updated draft has been sent to the HSE for approval and will be circulated to the Board on its return.

**Artists’ Residency Programme**

In **2013 IMMA’s residency** had four large ground floor studios available to host artists nominated through various national studios for daytime use, each selected artist was allocated a studio for a 3 month period.

The following artists and groups completed their residencies: Mary Jo Gilligan (Ormond Studios), Tracy Hanna (Richmond Road Studios), Basic Space (TBG+S), Caroline Doolin (Richmond Road Studios), Joan Stack (Wickham Street Studios, limerick), Janine Davidson (Black Church Print Studios), Ramon Kassam (Wickham Street Studios, limerick), and Michelle Browne (TBG+S).

In May we collaboratively co-ordinated and participated in VISIT, the city-wide open studio event which was held in May and brought together 22 studio organisations to open their doors to the public over weekend of guided tours and activities.

On a regular basis IMMA’s onsite accommodation supported short-stay supports for visiting professionals involved in IMMA’s exhibitions. The ARP also hosted international curators and artists researching or working directly with partner institutions and artists. It ran a pilot programme with its International Visitors Programme in partnership with Project Arts Centre and opened dialogues with various funding bodies and embassies to explore avenues where resources and areas of interest can be aligned for focused and creative results.

The shortlisting of applications for the next phase of the **Artists’ Residency Programme** (2014) was completed by a panel of IMMA curators and Sarah Pierce (independent Artist). Fourteen artists were selected from a total application of 1,035. Artists for 2014 are; Becca Albee, Nicholas Byrne, Mikala Dwyer, Núria Güell, Jesse Jones, Antonia Low, Deborah Luster, LEUNG Mee-ping, Stephanie Nava, Priscila Fernandes, Vittorio Santoro, Naomi Sex, Sonia Shiel, Edward Clydesdale Thomson, Nick Thurston, Lee Welch and Albert Weis.

**Visit** on the 11th May was extremely popular with circa 100 in attendance. Two of the studio artists set up participatory work that explored some of their current research and processes.

**Press and Marketing**

IMMA’s annual programme launch took place on the 18 April and included a preview and tour of the exhibition *I knOw yoU*. It was held for invited journalists only and was attended by 25 media. It resulted in interviews with the curators of the exhibition on *Culture File,* Lyric FM, *The Works*, RTE Television, and reviews in The Irish Times and The Sunday Times.

A major focus in 2013 was the Marketing Campaign for the reopening of the Museum in October, which focused on the *Eileen Gray* exhibition, the reopening weekend events and our return to the RHK site. The results where successful with visitor numbers for the opening weekend at 6,500, with 1,500 attending the opening night. These figures where maintained throughout the month of October with a total figure of 30,151 visitors attending the three weeks in October.

The publicity for the opening weekend was extensive and included a media launch which resulted in high profile television, radio and newspaper coverage such as the Six One News on RTE, *Today with Sean O’Rourke Show* on RTE Radio One, a major feature in The Irish Times, news photos in The Irish Examiner and The Irish Times, and coverage in all the major newspapers including The Irish Independent, Metro Herald, The Irish Examiner, The Sunday Times, The Sunday Business Post and Metro Herald. A competition was run with Failte Ireland to win 10 pairs of tickets to the *Eileen Gray* exhibition, 10,000 people entered via the website visitdublin.com.

IMMA’s exhibitions programme received extensive publicity throughout the year, highlights include:

* The first exhibition to open in 2013*,* ***Analysing Cubism***, received good media coverage throughout the run of the show. It appeared on the front cover of the Irish Arts Review which included an extensive feature on the exhibition. It was highlighted on *Today with Pat Kenny* and on *Bowman on Sunday,* both on RTE Radio One. It also received reviews in The Irish Times, The Irish Examiner and The Sunday Times.
* Media coverage for **Tino Sehgal’s *This Situation*** included a very positive review in The Sunday Times*.* It was also reviewed in The Guardian Guide*,* on *Arena,* RTE Radio One, and highlighted as a must see in the Irish Daily Mail.Sehgal was interviewed on *The Green Room*, Newstalk, and for a two part interview on *Culturefile*, Lyric FM.
* The exhibition ***Changing States* at BOZAR in Brussels** highlighted IMMA on the international front. It was a critics’ pick on the website of the international art magazine *Artforum;* featured in the French daily *Le Figaro,* and receivedextensive media coverage in the Belgium press which included the newspapers *De Standaard, Le Soir, Le Vif, L’Express* and *Gazet van Antwerpen.* At home it was highlighted on the RTE News as part of the coverage of St Patrick’s Day Festival overseas and was chosen by The Irish Times as one of the highlights of Ireland’s EU Presidency culture programme.
* Controversy over the work of Irish artist **Shane Cullen,** Fragmens sur les Institutions Républicianes IV, on show in the Luan Gallery, Athlone, was covered widely in the national media. This included news coverage in The Irish Times, The Sunday Times, The Irish Examiner*,* The Irish Independent, *Six One News* on RTE, *Drivetime* on RTE Radio One, Phoenix magazine, The WestMeath Independent and Midlands Radio 103.
* The **Leonora Carrington** **exhibition *The Celtic Surrealist*** received extensive coverage in the national and international media and was chosen in The Guardian newspaper as one of the best exhibitions of 2013. It was featured in Vanity Fair magazine and in the arts magazines Royal Academy of Arts, Artforum and Apollo. At home it was highlighted in all the major newspapers including The Sunday Times, The Irish Times, The Irish Examiner, The Irish Independent, The Sunday Business Post and in the regional newspapers of Carrington’s family home in The WestMeath Examiner and The WestMeath Independent.

**Social Media and Digital Developments**

A big push on social media, especially focused on the run up to the reopening of the Museum, led to increased activity across all outlets. On Facebook there was an increase of 2500 friends to 14,000 by the end of 2013 and on Twitter there was an increase of 4,268 followers to 10,625 by the end of 2013.

The IMMA Blog was launched in August 2013 and had 292 unique visitors, rising to 418 unique visitors in October, and in December finishing with 384 visitors. At the start of 2013 IMMA had 17,233 unique visitors to its website, this increased to a high of 25,498 visitors during the reopening of the Museum in October. IMMA’s Youtube channel continued to grow in 2013 and was used extensively to provide further content for

the exhibition programme with videos made with artists and curators for the exhibitions *I knOw yoU, Leonora Carrington, Klara Lidén* and *Eileen Gray*. The *Klara Lidén* video received 1,072 views and *Eileen Gray* received 4,835 views.

**Development and Commercial activities**

IMMA continued its successful track record of securing support for its programmes through corporate sponsorship and philanthropic donations. This was especially challenging in 2013 due to the closure of our main galleries and limited programme and also we had no staff dedicated to this area.

We secured €117,000 in private donations, sponsorship and cultural funding towards our programme and secured support in kind from the Irish Times, Merrion Hotel and Dylan Hotel. We saw a dramatic increase in membership after our reopening in October with over 400 new members and patrons joining our scheme and we saw a sharp increase in edition sales after we opened an editions gallery in October and from a proactive marketing campaign linked to membership in the run up to Christmas.

Our commercial income from the North Range, bookshop and café was severely affected in 2013 by the closure of the main galleries and use of the North Range for the EU Presidency. Our programming income is now reliant upon our commercial income so any decrease in commercial activity has serious consequences for our financial viability.

Despite the challenges of the start of the year the Banqueting Department generated strong business for the second 6 months of the year due to a new policy to host weddings and targeted marketing of new business areas. The bookshop and café performed well after our reopening in October with both recording some of their highest income levels.

**Operations**

During the period of this report, the maintenance and significant capital works programmes by the Office of Public Works (OPW) for IMMA continued. The major project relating to the upgrading of the Fire & Security Systems was concluded in 2013 and it has provided the Management and Board of IMMA with the comfort of knowing that the patrons, staff and exhibits at the Museum are protected by systems meeting the current standards of compliance. This report must acknowledge the significant investment that the Office of Public Works has made, both in terms of capital commitment and the assignment of resources, to the enhancement of the Irish Museum of Modern Art and the complex at the Royal Hospital, Kilmainham.

While that project was under way, the opportunity presented by the galleries being closed to public access, was used by the OPW to undertake an upgrade of the exhibition lighting system within the gallery spaces to current international standards. To complement the significant investment by the OPW in the infrastructure of this project, the Museum also acknowledges the financial contribution of DAHG, our parent department, which enabled the necessary purchase of the luminaries required to take advantage of the new system. The enhanced level of control that is now available with the fully integrated and computerized lighting systems, importantly also allows for overall greater energy efficiencies to be realized.

Two further significant projects for the Museum also funded and managed by the OPW, commenced towards the end of 2013. These involved bringing part of the North West Range of the RHK into use for IMMA administration allowing better space allocation and compliance with Fire Regulations and the installation of a new art lift to the gallery spaces within the West Range.

The installation of this art lift will ensure that the regular operational activity involving the movement of exhibits into and out of the gallery areas, will be undertaken with enhanced safety for the staff involved and in a more efficient manner. This art lift capital project is a complex one which involves significant intervention and technical challenges within the context of the protected structure status of the building. On completion, this lift will be an invaluable asset to the Museum, underpinning and securing the sustainability of the building as a visual art gallery.

An updated draft of **IMMA’s Child Protection Policy** has been sent to the HSE for approval and will be circulated to the Board on its return.

**Appendix 1 – New Acquisitions 2013**

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| **Barrie Cooke*****Lough Arrow*,** 1999Oil on canvasUnframed: 203 x 243 cm Collection Irish Museum of Modern ArtDonated by Michael Corrigan and Mary Corrigan, 2013IMMA.3805  |
| **Peter Doig*****Cloud Illusions I Recall*,** 2013Digital pigment prints on archival Somerset Photo Rag 300gsmUnframed: 84.1 x 59.4 cm Collection Irish Museum of Modern ArtIMMA Editions, Donated by the artist, 2013IMMA.3814 |
| **Aleana Egan*****The sky looks down on almost as many things as the ceiling*,** 2013card, tape, filler, varnish, steelUnframed: 204 x 152 x 25 cm Collection Irish Museum of Modern ArtDonation, 2013IMMA.3817 |
| **Kenneth Hall*****Après la Guerre*,** 5th September 1941Oil on canvasUnframed: 28.5 x 41 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.78 (Probate) |
| **Kenneth Hall*****Bird*,** 1940 - 1946Oil on canvasUnframed: 36 x 26 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.81 (Probate) |
| **Kenneth Hall*****Bird*,** 1945Oil on canvasUnframed: 26.5 x 36 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.80 (Probate) |
| **Kenneth Hall*****Bird*,** 1945Oil on canvasUnframed: 38 x 46 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.79 (Probate) |
| **Kenneth Hall*****Bird with a Worm*,** c. 1945Oil on canvasUnframed: 26 x 36 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.77 (Probate) |
| **Kenneth Hall*****Inish More***, 1940Oil on canvasUnframed: 33 x 45.5 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.76 (Probate) |
| **Kenneth Hall*****The conversation***, 1945Oil on canvasUnframed: 44.5 x 35.5 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.75 (Probate) |
| **Kenneth Hall*****Untitled*,** c. 1945Oil on canvasUnframed: 75.5 x 102 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.82 (Probate)**Kenneth Hall*****Head with Red Eye*,** Oil on canvasUnframed: 35.5 x 30.5 cm; Framed: 53.5 x 48 cm Collection Irish Museum of Modern ArtDonation, the Friends of the National Collections of Ireland, 2013IMMA.3806 |
| **Caoimhe Kilfeather*****Abbreviation*,** 2011LeadSize: 80 x 40 x 9 cm Collection Irish Museum of Modern ArtPurchase, 2013IMMA.3816 |
| **Alice Maher*****Cassandra’s Necklace*,** 2012Two screen digital film, HD, colourDuration: 10 min Collection Irish Museum of Modern ArtCommission, 2013T.2013.52  |
| **Alice Maher*****Leda’s Choice*,** 2013Silk handkerchief. Printed by Glasgow School of Art, Centre for Advanced Textiles. Sewn by Fashion Hothouse, DublinUnframed: 28 x 28 cm Collection Irish Museum of Modern ArtIMMA Editions, Donated by the artist, 2013IMMA.3811 |
| **Alice Maher*****The Conversation*,** 2013Silk handkerchief. Printed by Glasgow School of Art, Centre for Advanced Textiles. Sewn by Fashion Hothouse, DublinUnframed: 28 x 28 cm Collection Irish Museum of Modern ArtIMMA Editions, Donated by the artist, 2013IMMA.3809 |
| **Alice Maher*****The History of Tears*,** 2013Silk handkerchief. Printed by Glasgow School of Art, Centre for Advanced Textiles. Sewn by Fashion Hothouse, DublinUnframed: 28 x 28 cm Collection Irish Museum of Modern ArtIMMA Editions, Donated by the artist, 2013IMMA.3810**Ronan McCrea*****Medium (Corporate Entities)*,** 200881 photographic images projected as 35mm slides on continuous loopDuration: each slide projected for an interval of 11 seconds Collection Irish Museum of Modern ArtPurchase, 2013T.2013.84 |
| **Nick Nicholls*****Bird Man*,** c. 1945Oil on canvasUnframed: 51 x 41 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.70 (Probate) |
| **Nick Nicholls*****Portrait of Ann*,** c. 1945Oil on canvasUnframed: 38 x 89 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.71 (Probate) |
| **Nick Nicholls*****Stephen’s Green*,** c. 1945Oil on canvasUnframed: 61 x 74 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.73 (Probate) |
| **Nick Nicholls*****Untitled*,** 1944Oil on canvasUnframed: 52 x 42 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.72 (Probate) |
| **Not assigned*****7 ROSC posters for IMMA Archive*,** Collection Irish Museum of Modern Art 2013EX.2014.1 |
| **Alan Phelan*****Include Me Out of the partisans manifesto*,** 2012Single channel video projectionDuration: 11 min with credits Collection Irish Museum of Modern ArtDonation, 2013IMMA.3804 |
| **Garrett Phelan*****NEW FAITH LOVE SONG - Unique Plaque*,** 2012Wood, gold vinyl lettering/ gloss paint/goose neck dynamic microphone/cable/xlr jackUnframed: 120 x 90 cm Collection Irish Museum of Modern ArtDonation, 2013IMMA.3803 |
| **Georgette Rondel*****Calais Slip*,** c. 1940Oil on boardUnframed: 51 x 41 cm Collection Irish Museum of Modern ArtDonation, Patrick Scott, 2013T.2013.74 (Probate) |
| **Patrick Scott*****Device (1971)*,** 2013Printed using a digital press onto 340grs Splendorgel Extra WhiteUnframed: 21 x 29.7 cm Collection Irish Museum of Modern ArtIMMA Editions, Donated by the artist, 2013IMMA.3815 |
| **Patrick Scott*****Meditation Painting 28*,** 2007Gold leaf and acrylic on unprimed canvasUnframed: 120.2 x 81 cm Collection Irish Museum of Modern ArtDonation, the artist, 2013IMMA.3813 |
| **Patrick Scott*****Rosc Diptych*,** 1967Acrylic on canvasUnframed: 122 x 243 cm Collection Irish Museum of Modern ArtDonation, the artist, 2013IMMA.3812 |
| **Eleanor Swan*****A Thoughtful Silence*,** Glazed stonewareCollection Irish Museum of Modern Art 2013T.2014.5 |
| **Elinor Wiltshire*****Beachy Head Lighthouse, Eastbourne, East Sussex*,** 1987WoolFramed: 33.3 x 46.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3793 |
| **Elinor Wiltshire*****Booterstown Marsh*,** 1985WoolFramed: 37 x 30.1 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3792 |
| **Elinor Wiltshire*****Children Showering after Swim in Porchester Pool*,** 1989WoolFramed: 33.3 x 46.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3801 |
| **Elinor Wiltshire*****Cleric and Swan by Grand Union Canal, London*,** 1986WoolFramed: 32 x 26.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3798 |
| **Elinor Wiltshire*****Crush Hour, Oxford Circus Station, London*,** 1988WoolFramed: 33.5 x 40.6 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3796 |
| **Elinor Wiltshire*****Greenwich Tunnel under River Thames*,** 1987WoolFramed: 36.5 x 33 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3799 |
| **Elinor Wiltshire*****Hyde Park Waiting for the Demo and Convent, Carysfort Avenue, Blackrock, Co. Dublin*,** 1983WoolFramed: 31.7 x 39.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3791 |
| **Elinor Wiltshire*****Kestrel over Motorway, near London*,** 1987WoolFramed: 35 x 31 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3794 |
| **Elinor Wiltshire*****Kingfisher and Soccer*,** WoolUnframed: 16.2 x 16.7 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3802 |
| **Elinor Wiltshire*****Oxford Street Shopping in Sale Time*,** 1988WoolFramed: 36.5 x 33.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3797 |
| **Elinor Wiltshire*****Stand-Erectors Relaxing at Earls Court before London Exhibition*,** WoolFramed: 31.5 x 39.1 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3795 |
| **Elinor Wiltshire*****Swimmers, Porchester Pool, London*,** 1988WoolFramed: 32.5 x 26.2 cm Collection Irish Museum of Modern ArtDonation, Elinor Vere O’Brien Wiltshire, 2013IMMA.3800 |
| **Leslie Wingfield*****Sink or Swim*,** 2006Photograph Collection Irish Museum of Modern ArtDonation, 2013T.2014.4 |

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| **Appendix 2 - 2013 Short Term Loans Out and IMMA Exhibitions (Internal & External)**  |
| **Aspen Magazine** Venue: Whitechapel Gallery, London, UK11/09/2012 - 03/03/2013Bochner MelSeven Transparent Tiers ([N + 2] Center Set A) MB67, 1967Pencil on paper  |
| Sidney Nolan: Ned Kelly Series Venue: New Galleries, Irish Museum of Modern Art02/11/2012 - 27/01/2013Nolan SidneyCaptain Moses (Wild Geese Series), 1989Oil on canvasNolan SidneyThe Wild Geese IV, 1989Oil on canvasNolan SidneyThe Wild Geese V, 1989Oil on canvasNolan SidneyThe Wild Geese I, 1989Oil on canvasNolan SidneyThe Wild Geese II, 1989Oil on canvasNolan SidneyThe Wild Geese III, 1989Oil on canvas |
| **Northern Rhythms: The Art of John Luke (1906 – 1975)** Venue: Ulster Museum, Botanic Gardens, Belfast, Northern Ireland02/11/2012 - 28/04/2013Luke JohnGoat and Mountain, 1935Tempera on board |
| **Deborah Brown: Abstraction to Figuration** Venue: F.E. McWilliam Gallery & Studio, Banbridge, Co. Down, Northern Ireland07/12/2012 - 02/03/2013Brown DeborahGlass Fibre Form, 1971Orange tinted glass fibre mounted on canvasBrown DeborahThe Gate, 1994BronzeBrown DeborahWhite Brush Strokes, 1962Oil on canvas |
| **Blackshaw at 80** Venue: Royal Hibernian Academy, Dublin11/01/2013 - 24/02/2013Blackshaw BasilWindow II, 2001Acrylic and collaged canvas on canvasBlackshaw BasilAnna on a Sofa, c. 1965Oil on canvas |
| **Analysing Cubism** Venue: Irish Museum of Modern Art, New Galleries19/02/2013 - 19/05/2013Jellett MainieAbstract No.5, c. 1922GouacheJellett MainieAbstract No.4, c. 1922GouacheRivers ElizabethAran Landscape, c. 1955Oil on boardHone EvieAbstract, undatedGouacheHone EvieAbstract, 1929Gouache |
| **Changing States. Contemporary Irish Art and Francis Bacon Studio** Venue: BOZAR, Palais des Beaux Arts, Brussels, Belgium27/02/2013 - 19/05/2013Mosse RichardGrowing Up In Public, 2011Digital c-printMosse RichardGeneral Février, 2010Digital c-printPhelan AlanInformation deficit blended-in as a tree, 2006Metal shelving, archival paper, toner, EVA glue, balsa wood, cocktail sticks, varnish, grate polish, framed c-print photograph, (papier-mâché made from pages of the Daily Telegraph)Maguire BrianMemorial, 1998Mixed media on linenCanell NinaExpand, Expand Through Bush & Land, 2007 - 2011Bucket, foam, imploded thermos, insulation, light, maracas, neon, plastic, Polyfilla, rubber, socks, steel, string, synthetic fur, TV monitor, water and woodByrne GerardNew Sexual Lifestyles, 20033 channel video monitor layout, Duration: approx 54mins total, Seven photographMaguire BrianDiario Popular (Twelve Days in March), 1998Mixed media on paperRothschild EvaStalker, 2004Wood, plexiCross DorothyParachute, 2005Parachute and ganneMartin & HobbsFrieze, 2003Pigment print (an inkjet print on watercolour paper)Gerrard JohnDust Storm (Manter, Kansas), 2008Realtime 3D projectionMcCann NiamhTree, 2010Wood, walnut burl, veneer, gold-leaf, covered bronze casts, neoMcKeown WilliamOpen drawing -Narrow lane Primrose # 2, 2005Colouring pencil on paperMcKeown WilliamUntitled, Oil on linenHolten Katie137.5 °/it started on the C-train, 2002Wall installation: wool, tacks, approx 150 single pieces, partly crocheted togetheMaher AliceThe Music of Things (Sleep), 2009DVD. Film-drawing with sound by Trevor KnightFeehily FergusOverhead, 2004Oil on mdf |
| **F.E. McWilliam** Venue: F.E. McWilliam Gallery & Studio, Banbridge, Co. Down, Northern Ireland15/03/2013 - 01/09/2014McWilliam F.E.Girl Waiting, 1970BronzeMcWilliam F.E.'HELP' - Women of Belfast Series, 1975Bronze |
| **Prelude Speaker: Contemporary Castletown** Venue: Castletown House, Celbridge, Co. Kildare28/04/2013 - 30/06/2013Jolley PatrickHere after, 2004Black and white film transferred from 16mm/Super 8 to DVD |
| **Kaleidoscope: Contemporary Art from EU Member States** Venue: Farmleigh Art Gallery, Dublin01/05/2013 - 30/06/2013Balka MiroslawB, 2007Lithograph |
| **Frieze** Venue: Irish Museum of Modern Art, CourtyardSummer 2013Martin & HobbsFrieze, 2003Pigment print (an inkjet print on watercolour paper)**SEOUL SEOUL SEOUL**Venue: The National Art Studio, The National Museum of Contemporary Art, Seoul, Korea05/06/2013 - 25/06/2013Clodagh EmoeParodos, 20097-minute looped video projection with sound |
| **Festival of Writing & Ideas** Venue: Borris House, Co. Carlow08/06/2013 - 09/06/2013Craig-Martin MichaelFilm, 196316 mm Bolex transferred to DVD |
| **Art as an Argument: Novak / O’Doherty Collection and works by Brian O’Doherty/Patrick Ireland**Venue: Kunstmuseum Bayreuth, Germany30/06/2013 - 13/10/2013Bochner MelSeven Transparent Tiers ([N + 2] Center Set A) MB67, 1967Pencil on paperCampus PeterRay Drawing for Optical Sockets, Two Observers, 1973Pen on paperEd RuschaAmerica Whistles, 1975LithographHilmer LucyJohn Clancy (Rehn Gallery), Brian O’Doherty, Barbara Novakand Lloyd Goodrich (former Director of the Whitney Museum), 1980PhotographVollmer RuthArchimedean Spiral, 1973Crayon on paperGraham DanSplit Level. Two House Home. Jersey City, New Jersey, 1966Gelatin silver printBoers MarianneReynold's Wrap, 1972Watercolour on paperShiomi MiekoPrint (folded map of the world with Contributions by artists from all continents), 1965PrintHopper EdwardNude, c. 1920Charcoal on paper, double-sidedChristoPink Store Front (project), 1980Colour lithograph with collage of brown wrapping paperDuchamp MarcelRotoreliefs (Optical Disks), 1935 - 1965Set of 12 offset lithograph in colors, on both sides of six cardboard disks, contained in original plastic holderSegal GeorgeBarbara Novak, 1993Wood, plasterRosenquist JamesMiles, 1975Silkscreen with airbrushSekula SonjaDrawing 19, 1950 - 1951Pencil and inkRauschenberg RobertTanya Grosman, 1974LithographRauschenberg RobertFront Roll, 1964Lithograph in colorsScharf WilliamThe tablet was touched, 1993Acrylic on canvasBearden RomareUntitled (Black in America), 1974Lithograph in colorsSegal GeorgeUntitled (Seated Nude), 1961Pastel on paperBudnik DanielBarbara Novak and Brian O'Doherty at 112 Greene Street, 1973PhotographLevine LesGroup Shows Cut-Up the Group, 1989Modified photograph reproduced on photographicpaper, and printed letterMerkin RichardLittle Orphan Annie is Forty, 1965Pastel on paperSekula SonjaA Small Small Talk Book, 1953 - 1954Pencil, watercolour, gouche. Hamilton Bond paper foldedJohns JasperHatteras, 1963LithographLichtenstein RoyBicentennial Print, 1975Lithograph with silkscreenMichener DianaBed #5, 1981Black and White photographNewman ArnoldBlack & white photograph of Brian and Barbara and their dog Flann O’Brien, 1984Black and White photographHutchinson PeterBotanical Gardens, 1994Color photographic collageFeldman MortonPage from Chorus and Instruments, 1965Musical scoreParsons BettyFragments, 1968Gouche on cardboardCoplans JohnSelf Portrait (Back and Hands), 1984Gelatin silver printBui PhongStudy for Tatlin Installation, 2004Gouache, watercolor, and collage elements on paperBoghosian Varujan4 P.I., 1975Books, four playing cards, metal screwAsher EliseMoment in July, 1962 - 1963Oil on gessoRichter HansSimple Gestures, c. 1960Seriograph with collageO'Doherty BrianSelf Portrait, 1958Pencil on paperNovak BarbaraRed, Yellow and Blue, 2004Watercolour on paperDuchamp MarcelThe Chess Players, 1965EtchingLeWitt SolUntitled, 1983 - 2004Three drawings on postcards, felt-tip penCornell JosephBox, 1967Mixed mediaO'Doherty BrianIn the Wake (of) - Board Game, 1963 - 1964Wood, paper, inkO'Doherty BrianDrawing for Marcel DuchampStudy for Duchamp portrait first lead (after cardiogram taken as physician), 1967Pencil on paperO'Doherty BrianSketch after In the Wake (of), 1963 - 1964Pencil on paperO'Doherty BrianSmall Glass Labyrinth (Bridget's Cross), 1967GlassIreland PatrickBarbara I, 1976Video transferred to DVDIreland PatrickIreland: A Modest Proposal, 1980Collage on posterboardIreland PatrickUntitled (large stone at Newgrange), 1983Watercolour on paperIreland PatrickName Change, 1972Photograph, ink and gouache drawings on paper, typed in paper collage on posterboardKey AnthonyBok Gwai / White Ghost, 2005Tin foil takeaway cartons, mixed mediaGormley AntonyStill Falling I, 1991Cast iron, airHöfer CandidaIrish Museum of Modern Art Dublin III 2004, 2004C-printKing CecilLink, 1976Oil on canvasBrady CharlesWhite Shoe Box, 1987Oil on canvasDuggan BrianDoor, 2005VideoBrown DonUntitled, 1994Monotype cast and set. Printed in black on cream paperCross DorothyKitchen Table, 1990Wood, enamel bowl, steel, glass test tube, fossilised sharks' teethLeWitt SolProposal II for Irish Museum of Modern Art May 1994, 1994Watercolour on paperLeWitt SolProposal I for Irish Museum of Modern Art May 1994, 1994Watercolour on paperLeWitt SolProposal I for Irish Museum of Modern Art May 1994, 1994Watercolour on paperLeWitt SolProposal, 1994Watercolour on paperLeWitt SolProposal II for Irish Museum of Modern Art May 1994, 1994Watercolour on paperManders MarkReduced Summer Garden Night Scene (Reduced to 88%), 2002Sand, porcelain, wood, iron, cat-skin, rope, glassde Chirico GiorgioIl Trovatore, c.1960Oil on canvasHorn RebeccaCockfeather Mask, Performance II, 1970 - 1995C-PrintWilson RichardShe Came in Through The Bathroom Window No 2 - photograph 2/2, 1988 - 1989Mixed MediaWilson RichardShe Came in Through The Bathroom Window - maquette 1/2, 1989Mixed MediaWilson RichardShe Came in Through the Bathroom Window - maquette 2/2, 1989Mixed MediaWilson RichardShe Came in Through The Bathroom Window, 1989Mixed MediaConnor MaureenIroning Pieces, 1980OrgandyBill MaxDoublement, 1969Stainless steelCraig-Martin MichaelComing, 2004Wall-mounted LCD monitor and computer with proprietary softwareCraig-Martin MichaelFilm, 196316 mm Bolex transferred to DVDCraig-Martin MichaelStudy for Box that Opens in 4 Directions, 1967Hand-applied black crepe tape on isometric graph paperSnow MichaelSolar Breath (Northern Caryatids), 2005DVDWarren MichaelStele XI, 1997 - 1998Spanish chestnut woodWilson RichardShe Came in Through the Bathroom Window - photograph 1/2, 1989Mixed MediaNewling JohnMaquette for A Turning Mutability, 1996Steel, neon lights, motorHogarth WilliamThe Five Orders of Perriwigs, Published / Reprinted in 1800EngravinEmin TraceyUntitled, 1994Letterpress printed in tourquoise on white paperByrne GerardSix years, one month and five days ago, 2007Silver gelatin printBond HenryUntitled, 1994Letterpress printed in black on white art paperWiltshire HermioneNo. 8 from 'I Modi', 1997 - 1998Black and white photograph laminated onto aluminiumdo Espírito Santo IranUntitled (Keyhole), 1999Stainless steelScheibitz ThomasPrecious Basics II, 2007Colour photographBourgeois LouiseUntitled, 2001Pink fabric and aluminum, stainless steel, glass and wood vitrineMuñoz JuanDublin Rain Room, 1994Wood, copper, water, perspex, pumpMuñoz JuanRaincoat Drawing, 1994Chalk on paper on clothWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...) -Print on fabric, 1991Ink, cottonWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...) -Large drawing on paper, 1991Ink, papeWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...), 1991Language + the materials referred toWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...) -Drawing on paper with type written text, 1991Ink, paperWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...) -Plan on card and paper, 1991Card, paperWeiner Lawrence(...) WATER & SAND + STICKS & STONES (...) -Drawing on paper with silver and copper metallic inserts, 1991Ink and metallic pen on paperChristoWrapped Monument to Vittorio Emanuele, Project for Piazza del Duomo, Milan, 1975Lithograph with collage of fabric, twine, and staplesGillick LiamLiterally Based on H.Z., 2006Mdf, deal, water cut painted aluminium, powder coated aluminium, various transparent and opaque Plexiglas sheets, Slotted Brise Soleil detail, black Plexiglas, red Plexiglas |
| **In the Line of Beauty** Venue: Irish Museum of Modern Art, East Ground08/10/2013 - 23/02/2014Hogarth WilliamAnalysis of Beauty (plate I), Engraving |
| **Action all Areas**Venue: Irish Museum of Modern Art, Project Spaces12/10/2013 - 20/10/2013Maher AliceThe Music of Things (Sleep), 2009DVD. Film-drawing with sound by Trevor KnightGormley AntonyBody & Soul Portfolio (1/9prints), 1990EtchingGormley AntonyBody & Soul Portfolio (4/9prints), 1990EtchingGormley AntonyBody & Soul Portfolio (9/9prints), 1990EtchingHorn RebeccaFilms , 1970 - 1995Long RichardRock Drawings, 1994Screen PrintLong RichardRock Drawings, 1994Screen PrintLong RichardRock Drawings, 1994Screen PrintLong RichardRock Drawings, 1994Screen Print**William Scott 1913-1989 Centenary Exhibition** Venue: Ulster Museum, Northern Ireland25/10/2013 - 09/02/2014Scott WilliamBerlin Blues I, 1965Oil on canvas |
| **The Work of Micheal Farrell** Venue: Crawford Art Gallery, Cork07/11/2013 - 04/01/2014Farrell MichealUne Nature Morte à la Mode Irlandaise, 1974Acrylic on paper on board and acrylic on woodFarrell MichealSandycove Series 10, 1969Oil and acrylic on canvasFarrell MichealPressé series, Black and White, 1970Acrylic on canvasFarrell MichealUne Nature Morte à la Mode Irlandaise, 1974Acrylic on paper on board and acrylic on wood |
| **WORKS ON DISPLAY IN IMMA GROUNDS - ONGOING** Lynda BenglisNorth South East West, 2009Cast bronze fountain and steel167.6x467.4x467.4 cm Courtesy of the artist and Cheim and Read, New York, L.2010.1Tony CraggUntitled, 1988Bronze210 x 210 x 285 cm Loan, Weltkunst Foundation, 1994L.535 LWEdward DelaneyEve With Apple, 1958Bronze95 x 27 x 32 cm Collection Irish Museum of Modern ArtGift of Jack and Agnes TooheyRestored with the support of The Heritage Council and Goethe Institute, 2009IMMA.1648Iran do Espírito SantoUntitled / Corrections D, 2008GraniteDimensions variable Collection Irish Museum of Modern ArtPurchase, 2007IMMA.2111Barry FlanaganThe Drummer, 1996Bronze483 x 185 x 316 cm Collection Irish Museum of Modern ArtDonated by the artist, 2001IMMA.1346Liam GillickSignage for a 35 Floor Social Centre, 2006Aluminium, foam ex, stainless steelDimensions variable Collection Irish Museum of Modern ArtDonation, by the artist, 2007IMMA.2105Gary HumeBack of Snowman, 2003Bronze and crayon 153 x 107 x 53 cm Collection Irish Museum of Modern ArtPurchase, 2005IMMA.1829Brian O’Doherty/ Patrick IrelandThe Burial of Patrick Ireland, 2008Limestone headstone and plaster castDimensions variableCollection Irish Museum of Modern ArtDonation, 2008IMMA.2863Oisín KellyBust of Dorothy Walker, 1954Bronze on Kilkenny Limestone plinth25 x 15 x 22 cm; 165.5 x 19.1 x 19.1 cm plinth Collection Irish Museum of Modern ArtDonation, Walker Family, 2011IMMA.3807Michael KliënSlattery's Lamp, Sediments of an Ordinary Mind, 2004Media-installation 350 x 80 x 30 cm Collection Irish Museum of Modern ArtDonation, Daghda, 2005, 2005IMMA.1914Catherine LeeSENTINEL VIII, 1999Cast bronze with patination, freestanding w/stainless steel plate & rod 243.84 x 114.3 x 20.32 cm Collection Irish Museum of Modern ArtDonation, Sean Scully, 2005IMMA.1780James McKennaFerdia for nÁth / Ferdia at the Ford, 1989Granite300 x 100 x 61cm Collection Irish Museum of Modern ArtDonated by Desmond, Vivienne, Kate and Bébhinn Egan, 2007IMMA.2109Janet MullarneyByzantine, 2012Indian black granite240x40x40 cm each Collection Irish Museum of Modern ArtLoan, the artist, 2012L.2012.1Julian OpieEscaped Animals, 2002Vinyl, aluminium and steelDimensions variable Collection Irish Museum of Modern ArtCommissioned by BALTIC, Gateshead and presented by BALTIC, and the artist, 2002IMMA.1517Ulrich Rückriem8 Limestones cut to a specific size from rough blocks 150 x 50 x 50cm split into parts and reassembled into their original form, 1988Limestone150 x 50 x 50 cm (each) Collection Irish Museum of Modern ArtPurchase, 2001IMMA.1489Susana SolanoCarmen, 2011Stainless Steel172x283x150 cmCollection Irish Museum of Modern ArtLoan, 2011L.2011.3Donald UrquhartRecurring Line: North/South, January, 2007Snowdrop plants ( Galanthus Nivalis )15 x 100 x 10,000 cm Collection Irish Museum of Modern ArtPurchase, 2005IMMA.2102Bernar Venet217.5° Arc x 12, 2008Cor-ten SteelHeight: 370 cm; Weight: 3600 k Collection Irish Museum of Modern ArtLoan, collection of the artist, 2008L.2008.7.1Michael WarrenBeneath the 'bow, 1991Irish oak and corten steel 12 m (height) Collection Irish Museum of Modern ArtPurchase, 1991IMMA.38 |
| **Long Term Loans Out 2013**Embassy of Ireland in The Hague, The NetherlandsEmbassy of Ireland in Washington DC, USAEmbassy of Ireland, London, UKOffice of Public Works (OPW) , Áras an Uachtaráin, DublinOffice of Public Work (OPW), Farmleigh, DublinNational Concert Hall, DublinTrinity College, Department of the History of Art, DublinUniversity College Dublin (UCD), Michael Smurfit School of Business, Blackrock, Co. Dublin Saint Patrick's College, MaynoothNational Museum of Ireland, DublinUniversity College GalwayTipperary Institute |

**Appendix 3 – Board Meeting attendance 2013**

|  |
| --- |
| **Board Meeting Attendances 2013** |
| Name | **25-Jan** | **22-Mar** | **07-Jun** | **24-Sep** | **10-Oct** | **13-Dec** |
| E McGonigal | y | y | y | y | y | y |
| E Delaney\* | y |   |   |   |   |   |
| B Flynn | y | y |   |   | y | y |
| R Gillespie | y | y | y | y | y |   |
| E Goltz\*\* |   |   |   |   |   | y |
| M McCarthy | y |   |   | y | y | y |
| B McMahon |   |   | y |   | y |   |
| E O'Connor | y | y |   | y | y | y |
| J O'Neill |   |   | y | y | y | y |
| B Ranalow | y | y | y |   | y |   |
|  |
| \*E Delaney | Term of Office expired May 2013 |
| \*\*E Goltz | Appointed Nov 2013 |

 **Financial Statements at 31 December 2013**

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**DIRECTORS AND PROFESSIONAL ADVISERS**

**Directors:**

E. McGonigal (Chairman) M. McCarthy

\*\* E. Delaney B McMahon

B. Flynn E. O’Connor

R. Gillespie J. O’Neill

\*E. Goltz B. Ranalow

* The following member was appointed:

E. Goltz Nov 2013

\*\* The following member’s terms of office expired:

E. Delaney May 2013

**Charity Number** CHY 6666

**Secretary:** Frank Brennan

**Bankers**: Bank of Ireland, James Street, Dublin 8

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

**Registered Office:** Royal Hospital, Kilmainham, Dublin 8

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

**DIRECTORS’ REPORT**

The directors present their annual report together with the audited financial statements for the year ended 31December 2013.

**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 9 - 22.

**REVIEW OF BUSINESS AND FUTURE DEVELOPMENTS**

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

In order for essential maintenance to be carried out, the main galleries at IMMA were closed from November 2011 to October 2013. The main galleries reopened in October 2013.

**PRINCIPAL RISKS AND UNCERTAINTIES**

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

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

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

**DIRECTORS**

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

**POST BALANCE SHEET EVENTS**

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

**POLITICAL CONTRIBUTIONS**

The Company made no political contributions 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.

**PROPER BOOKS OF ACCOUNT**

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

**LIMITED BY GUARANTEE**

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

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

**STATEMENT ON INTERNAL FINANCIAL CONTROL**

**Responsibility for system of Internal Financial Control**

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

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

**Key Control Procedures**

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

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

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

* The assets of the company are safeguarded.
* The financial records are accurate and reliable.
* All reporting laws and regulations are complied with.
* Detailed management accounts are prepared on a quarterly basis. These are compared to budget and any variances analysed.
* Bank reconciliations are completed on a regular basis, and are compared and checked to the Balance Sheet.
* An aged Trade Debtors listing is prepared and reviewed monthly.
* Creditors accounts are reconciled to month end supplier statements.
* All staff have sufficient training to operate the software systems in place. Updates and appropriate training are applied regularly.
* Control accounts are reviewed on a regular basis.
* 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 December 2010. Interim updates were carried out in 2012. A new Safety Statement is currently being prepared in addition to an improvement plan.
* An Internal Audit Report covering the Payroll cycle was carried out by O’Meara Consulting and its recommendations to address significant control weaknesses are currently being implemented.

**Annual Review of Controls**

I confirm that the Board conducted a review of the effectiveness of the system of internal financial control in respect of 2013.

 Eoin McGonigal

**Chairman**

Date: 25 September 2014

**STATEMENT OF ACCOUNTING POLICIES**

**BASIS OF ACCOUNTING**

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

**INCOME FROM COMMERCIAL ACTIVITIES**

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

**ASSETS EMPLOYED**

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

Furniture, Fittings & Equipment 25%

**WORKS OF ART**

Works of Art are not depreciated. 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.

Purchased and assisted purchases are recorded at cost which is deemed to be an adequate estimate of value at year end.

Works of Art donated to the Company under section 1003 of the Taxes Consolidation Act 1997 and Heritage Fund assets are recorded at the market value determined by the Revenue Commissioners for the purposes of that Act. The Heritage Fund Act was established in 2001 to build up financial resources to enable the National Cultural Institutions to acquire significant heritage objects that are outstanding examples of their type and pre-eminent in their class.

Donated works of art are based on external market factors and comparable works of art as assessed by an internal expert.

**STOCKS**

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

**GRANTS AND SPONSORSHIP**

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

**IMPAIRMENT OF FIXED ASSETS**

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

**FOREIGN CURRENCIES**

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

**CAPITAL ACCOUNT (Works of Art)**

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

**SHARE CAPITAL**

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

**TAXATION**

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

**PENSION COSTS**

The Museum operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by The Department of Arts, Heritage and the Gaeltacht.

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

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

Pension liabilities represent the present value of future payments earned by staff to date. Deferred pension funding represents the corresponding asset to be recovered in future periods from the Department of Arts, Heritage and the Gaeltacht.

 **INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2013**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **NOTE** | **2013****€** | **2012****€** |  |
| Oireachtas Grant | 2. | 5,208,509 | 5,326,760 |  |
|  |  |  |  |  |
| OTHER INCOME |  |  |  |  |
|  |  |  |  |  |
| Commercial activities | 3. | 673,525 | 586,695 |  |
| Sponsorship | 4. | 239,966 | 201,659 |  |
| Interest receivable | 5. | 13,369 | 21,551 |  |
| Other income |  | 18,257 | 23,344 |  |
| Programme receipts | 6. | 156,558 | 72,114 |  |
| Net deferred funding for pensions | 17c. | \_\_974,058 | 1,056,310 |  |
|  |  | 2,075,733 | 1,961,673 |  |
|  |  |  |  |  |
| TOTAL INCOME |  | 7,284,242 | 7,288,433 |  |
|  |  |  |  |  |
| EXPENDITURE |  |  |  |  |
| Commercial activities | 3. | 326,387 | 292,795 |  |
| Arts programme | 6. | 2,007,997 | 1,840,966 |  |
| Administration/curatorial/security | 7. | 2,991,645 | 3,081,537 |  |
| Marketing | 8. | 105,187 | 118,800 |  |
| Maintenance |  | 820,628 | 823,085 |  |
| Pension Costs |  17a. | \_1,042,773 | \_958,768 |  |
| TOTAL EXPENDITURE |  | 7,294,617 | 7,115,951 |  |
|  |  |  |  |  |
| Operating (deficit) / surplus for year | 1. | (10,375) | 172,482 |  |
|  |  |  |  |  |
| Donated and Heritage Funds Works of Art | 10. | 0 | 0 |  |
| Transfer to Capital Account (Works of Art) | 16. | 0 | (10,135) |  |
|  |  |  |  |  |
| Accumulated deficit at 1 January |  | (225,320) | (387,667) |  |
|  |  |  |  |  |
| Accumulated deficit at 31 December |  | (235,695) | (225,320) |  |

 The Statement of Accounting Policies and notes 1 to 21 form part of these financial statements.

 On behalf of the Board

 Eoin Mc Gonigal Julie O’Neill

Director Director

 Date: 25 September 2014

|  |  |
| --- | --- |
|  |  |
|  |  |
|  **BALANCE SHEET AS AT 31 DECEMBER 2013** |
|  | **NOTE** | **2013****€** | **2013****€** | **2012** **€** | **2012****€** |
| **FIXED ASSETS** |  |  |  |  |  |
| Works of Art | 10. | 30,395,394 |  | 30,391,624 |  |
| Tangible Assets | 11. |  268,981 | 30,664,375 |  191,504 | 30,583,128 |
|  |  |  |  |  |  |
| **CURRENT ASSETS** |  |  |  |  |  |
| Stocks | 12. | 68,320 |  | 55,447 |  |
| Debtors  | 13. | 225,772 |  | 161,796 |  |
| Cash at Bank and in Hand |  | 419,484 |  | 730,389 |  |
|  |  | 713,576 |  | 947,632 |  |
| **CREDITORS: amounts falling due within one year** |  |  |  |  |  |
| Trade Creditors and Accruals | 14. | (1,146,019) |  | (1,176,205) |  |
| Sponsorship in Advance | 14. |  \_ (11,000) |  |  (93,445) |  |
|  |  | (1,157,019) |  | (1,269,650) |  |
|  |  |  |  |  |  |
| **NET CURRENT LIABILITIES** |  |  | (443,443) |  | (322,018) |
|  |  |  |  |  |  |
| **TOTAL ASSETS LESS** |  |  |  |  |  |
| **CURRENT LIABILITIES** |  |  |  30,220,932 |  |  30,261,110 |
|  |  |  |  |  |  |
| **Total Assets Less Current Liabilities before Pensions** |  |  |  |  |  |
| Deferred Pension Funding | 17c.  | 11,474,042 |  | 12,239,532 |  |
| Pension Liability | 17b. | (11,474,042) |  0 | (12,239,532) |  0 |
|  |  |  |  |  |  |
| NET ASSETS |  |  | 30,220,932 |  | 30,261,110 |
|  |  |  |  |  |  |
| **FINANCED BY:** |  |  |  |  |  |
| Accumulated Deficit |  |  | (235,695) |  | (225,320) |
| Capital Account (Works of Art) | 16. |  | 30,367,771 |  | 30,367,771 |
| Deferred Oireachtas Grants | 2. |  |  \_\_\_88,856 |  |  118,659 |
|  |  |  | 30,220,932 |  | 30,261,110 |

The Statement of Accounting Policies and notes 1 to 21 form part of these financial statements.

On behalf of the Board

Eoin McGonigal Julie O’Neill

Director Director

 Date: 25 September 2014

**NOTES TO THE FINANCIAL STATEMENTS**

|  |  |  |
| --- | --- | --- |
| **1)** | **OPERATING DEFICIT FOR THE YEAR** |  |
|  |  |  |
|  | The deficit is stated after charging: |  |
|  |  | **2013****€** | **2012****€** |
|  |  |  |  |
|  | Auditors remuneration  | 15,980 | 15,980 |
|  | Amortization |  29,619 | 0 |
|  | Depreciation | 163,564 | 147,282 |
|  |  |  |  |
| **2)** | **OIREACHTAS GRANT** |  |  |
|  |  | **2013****€** | **2012****€** |
|  |  |  |  |
|  | Opening balance | 118,659 | 17,628 |
|  | Oireachtas Grants received  | 5,021,135 | 5,525,333 |
|  | Oireachtas Grants received - capital |  118,475 | \_\_\_\_\_\_\_0 |
|  |  | 5,258,269 | 5,542,961 |
|  | **Less** |  |  |
|  |  |  |  |
|  | Allocated to RevenueCapital Grant Amortised in line with depreciation  | (5,139,794)(29,619) | (5,424,302)\_\_\_\_\_\_\_0 |
|  |  |  |  |
|  | Closing Balance | 88,856 | 118,659 |
|  |  |  |  |
|  | Oireachtas Grants allocated to Revenue | 5,139,794  | 5,424,302 |
|  | Less: |  |  |
|  | Net Superannuation Contributions payable/ (repayable) | 68,715 | (97,542) |
|  | Oireachtas Grant reported in the |  |  |
|  | Income and Expenditure Account | 5,208,509 | 5,326,760 |
|  |  |
| **3)** | **COMMERCIAL ACTIVITIES** |  |  |
|  |  | **2013** | **2012** |
|  |  | **€** | **€** |
|  | **Turnover** |  |  |
|  | Hire of premises & equipment | 194,206 | 220,595 |
|  | Hire of meadows/outdoors | 246,910 | 239,650 |
|  | Franchise income | 32,996 | 26,632 |
|  | Car park income | 23,142 | 4,624 |
|  | Bookshop sales | 176,271 | \_95,194 |
|  |  | 673,525 | 586,695 |
|  |  |  |  |
|  | **Cost of Sales** |  |  |
|  | Bookshop overheads | 153,671 | 130,043 |
|  | Car park expenses | 0 | (90) |
|  | Service charge (Dublin Castle) | 12,819 | 26,450 |
|  | Wages & salaries | 61,315 | 47,926 |
|  | Cleaning (North Range) | 60,986 |  43,972 |
|  | Direct operating expenses | 33,742 | 41,859 |
|  | Depreciation | \_\_3,854 | \_\_2,635 |
|  |  | 326,387 | 292,795 |
|  |  |  |  |
|  | **Surplus** | 347,138 | 293,900 |

|  |  |  |  |
| --- | --- | --- | --- |
| **4)** | **SPONSORSHIP** |  |  |
|  |  | **2013****€** | **2012****€** |
|  |  |  |  |
|  | Opening Balance | 93,445 | 96,660 |
|  | Receivable during year | 157,521 | 198,444 |
|  |  | 250,966 | 295,104 |
|  | **Less**Allocated to Revenue –SponsorshipClosing Balance  |  (239,966)11,000 |  (201,659)93,445 |
| **5)** | **INTEREST RECEIVABLE** |  |  |
|  |  |  |  |
|  |  | **2013****€** | **2012****€** |
|  | Bank interest receivable | 13,369 | 21,551 |
|  |  | 13,369 | 21,551 |

|  |  |  |  |
| --- | --- | --- | --- |
| **6)** | **ARTS PROGRAMME** |  |  |
|  |  |  |
|  | **2013****€** | **2012****€** |
|  |  |  |
| **Programme Receipts** | 156,558 | 72,114 |
|  |  |  |
| **Cost of Programme** |  |  |
| Wages & Salaries | 777,933 | 796,295 |
| Depreciation | 46,057 | 44,029 |
| Exhibitions: |  |  |
| - Running costs | 767,936 | 645,975 |
| Permanent Collection | 273,951 | 233,020 |
| Education & community expenses | 111,207 | 47,228 |
| Education -Fees | \_\_\_30,913 |  74,419 |
|  | 2,007,997 | 1,840,966 |
| **Net Cost** | 1,851,439 | 1,768,852 |

**7) ADMINISTRATION/CURATORIAL/SECURITY**

|  |  |  |
| --- | --- | --- |
|  | **2013****€** | **2012****€** |
|  |  |  |
| Wages & salaries | 2,487,303 | 2,625,658 |
| Recruitment charges | 0 | 18,037 |
| Training | 4,074 | 6,971 |
| Postage & telephone | 40,941 | 35,553 |
| Motor & travel | 12,891 | 4,322 |
| Subscriptions | 4,995 | 6,079 |
| Professional fees | 38,139 | 35,299 |
| Office supplies & stationery | 168,889 | 104,748 |
| Sundry | 31,284 | 25,535 |
| Board - Members expenses | 0 | 1,909 |
| Insurance | 12,192 | 13,691 |
| Cleaning | 26,376 | 19,736 |
| Security | 39,929 | 41,698 |
| Depreciation | 84,034 | 100,618 |
| Temporary – agency staff | 0 | 1,858 |
| Bank charges | 8,082 | 7,856 |
| Health & safety | 6,511 | 20,044 |
| Closure/Move | 5,424 | 11,925 |
| IMMA Reopening | \_\_20,581 | \_\_\_\_\_\_\_0 |
|  | 2,991,645 | 3,081,537 |

**8) MARKETING**

|  |  |  |
| --- | --- | --- |
|  | **2013****€** | **2012****€** |
|  |  |  |
| Advertising | 86,951 | 105,744 |
| Public relations |  18,236 |  13,056 |
|  | 105,187 | 118,800 |

**9) EMPLOYEES AND REMUNERATION**

The average number of persons employed by the company in the financial year was 80 (2012 - 77) and is analysed in the following categories:

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2013** | **2012****Restated** |  |
|  |  |  |  |
| Banqueting & Catering | 4 | 1 |  |
| Programme |  53 | 53 |  |
| Administration |  23 | 23 |  |
|  |  80 | 77 |  |
|  |  |  |  |
| Staff costs comprise: |  |  |  |
|  | **2013****€** | **2012****€** |  |
|  |  |  |  |
| Wages & Salaries | 3,280,152 | 3,164,166 |  |
| Social Insurance Costs | 323,179 | 313,194 |  |
| Superannuation Employee Contributions | 108,776 | \_113,935 |  |
|  | 3,712,107 | 3,591,295 |  |

In 2013 €148,498 (2012: €155,008) of pension levy was deducted and paid over to The Department of Arts, Heritage and the Gaeltacht. The salary of the Director was €87,312 in 2013 (2012 - €57,003). 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 2013 were 67 (2012 - 72).

**10) WORKS OF ART**

1. **Purchased and Assisted Purchases**

|  |  |  |
| --- | --- | --- |
|  | **2013****€** | **2012****€** |
| Cost at 1 January  | 7,345,474 | 7,332,362 |
| Acquired during year | \_\_\_\_3,770 | 13,112 |
| Cost at 31 December  | 7,349,244 | 7,345,474 |
|  |  |  |

The cost of purchased and assisted purchases is deemed to be the most appropriate value of the assets at 31 December 2013.

1. **Section 1003**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2013****€** | **2012****€** |  |
| Valuation as at 1 January | 10,423,363 | 10,423,363 |  |
| Valuation as at 31 December  | 10,423,363 | 10,423,363 |  |

 Valuation as per Revenue Certs under Section 1003, Taxes Consolidation Act 1997

1. **Heritage Fund**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2013****€** | **2012****€** |  |
| Valuation as at 1 January | 1,300,000 | 1,300,000 |  |
| Valuation as at 31 December  | 1,300,000 | 1,300,000 |  |

Valuation as per Revenue Certs under Section 1003, Taxes Consolidation Act 1997

1. **Donated Works of Art**

|  |  |  |
| --- | --- | --- |
|  | **2013****€** | **2012****€** |
| Valuation as at 1 January  | 11,322,787 | 11,322,787 |
| Valuation as at 31 December  | 11,322,787 | 11,322,787  |

The values of the donated works of art have been established by internal experts based on one or more of the following:

(i) Written values originally recorded (where applicable) when the artworks first arrived at IMMA

1. 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
2. Advice from galleries, artists agents and artists

|  |  |  |  |
| --- | --- | --- | --- |
|  | **2013****€** | **2012****€** |  |
| **TOTAL WORKS OF ART** | **30,395,394** | **30,391,624** |  |

1. **Assets held on behalf of third parties**

**Gordon Lambert Trust**

Valuation 2,914,828

**Madden Arnholz Collection**

Valuation 750,000

Amounts included in Note 10(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 balance sheet.

**11) FIXED ASSETS**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Motor Vehicles****€** | **Furniture, Fittings & Equipment****€** | **Total****€** |  |
| **COST** |  |  |  |  |
| Cost at 1 January  | 22,555 | 897,562 | 920,117 |  |
| Additions |  0 | 241,041 | 241,041 |  |
| Cost at 31 December | 22,555 | 1,138,603 | 1,161,158 |  |
|  |  |  |  |  |
| **DEPRECIATION** |  |  |  |  |
| Depreciation at 1 January  | 22,555 | 706,058 | 728,613 |  |
| Charge for year |  0 | 163,564 | 163,564 |  |
| Depreciation at 31 December | 22,555 | 869,622 | 892,177 |  |
|  |  |  |  |  |
| **NET BOOK VALUE** |  |  |  |  |
| At 31 December 2012 |  0  | 191,504 | 191,504 |  |
|  |  |  |  |  |
| At 31 December 2013  |  0 | 268,981 | 268,981 |  |

The cumulative depreciation charge of €133,935 as disclosed in Notes 3, 6 and 7 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.

|  |  |  |  |
| --- | --- | --- | --- |
| **12)** | **STOCK** |  |  |
|  |  | **2013****€** | **2012****€** |
|  | Finished goods (Editions& Catalogues) | 100,600 | 81,391 |
|  | Provision | (32,280) | (25,944) |
|  |  | 68,320 | 55,447 |

**13) DEBTORS**

|  |  |  |
| --- | --- | --- |
|  | **2013****€** | **2012****€** |
|  |  |  |
| Trade debtors | 16,667 | 35,307 |
| Prepayments and accrued income | 209,105 | 126,489 |
|  | 225,772 | 161,796 |

|  |  |
| --- | --- |
| ***14)*** | **CREDITORS: *amounts falling due within one year*** |
|  | ***2013******€*** | ***2012******€*** |
|  |  |  |
| Trade Creditors | 171,442 | 149,384 |
| Accruals | 282,489 | 168,584 |
| PAYE/PRSI | 90,672 | 75,297 |
| Withholding Tax | 3,798 | 7,507 |
| Superannuation deductions \* | 597,618 | 775,433 |
| Sponsorship in advance |  \_ 11,000 |  93,445 |
|  | 1,157,019 | 1,269,650 |
|  |  |  |
| \*Superannuation deductions of €597,618 (2012: €775,433) are being retained by the Irish Museum of Modern Art in respect of the years 2001 to 2010 (inclusive) less pension payments in 2011, 2012 and 2013 pending clarification by the Department of Arts, Heritage & The Gaeltacht. |

|  |  |
| --- | --- |
| **15)** | **CONTINGENT LIABILITY** |
|  |  |
|  | There are no contingent liabilities as at 31 December 2013. |

**16) CAPITAL ACCOUNT – WORKS OF ART**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Dept. of Arts, Heritage & The Gaeltacht** **€** |  **Assisted** **Purchases** **€** |  **Donations** **€** |  **Total** **€** |
| 1 January 2013 | 6,843,574 | 478,047 | 23,046,150 | 30,367,771 |
| 31 December 2013 | 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.

**17) SUPERANNUATION SCHEME**

|  |  |  |  |
| --- | --- | --- | --- |
| **a)** | **Analysis of total pension costs charged to expenditure** | **2013** | **2012** |
|  |  |  | **€** | **€** |
|  | Service Charge |  | 749,000 | 701,000 |
|  | Interest on Pension Scheme Liabilities  |  | 402,550 | 371,703 |
|  | Employee Contributions  |  | (108,777) | (113,935) |
|  |  |  | 1,042,773 | 958,768 |
|  |  |  |  |  |
|  | **Analysis of amount recognised in statement of total recognised gains & losses** |
|  |  |  | **2013** | **2012** |
|  |  |  | **€** | **€** |
|  | Experience gain on liabilities |  | (603,900) |  (500,000) |
|  | (Gain) / loss on change of assumptions (financial and demographic) |  | (1,135,648) | 3,232,419 |
|  |  |  | (1,739,548) | 2,732,419 |
|  |  |  |  |  |
|   **b)** | **Movement in Net Pension Liability during the financial year**  |  |  |  |
|  |  |  **2013** | **2012** |
|  |  |  | **€** | **€** |
|  | Deficit at the beginning of the year | (12,239,532) | (8,450,803) |
|  | Current service cost |  | (749,000) | (701,000) |
|  | Pension Payments |  | 177,492 | 16,393 |
|  | Interest on Scheme Liabilities |  | (402,550) | (371,703) |
|  | Actuarial Gain /( Loss) recognized in the Statement of total recognized gains and losses |  | 1,739,548 | (2,732,419) |
|  | Deficit at end of year |  |  (11,474,042) | (12,239,532) |

**c) Deferred Funding Asset for Pensions**

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation scheme, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement regarding these specific amounts with the Department of Arts, Heritage and the Gaeltacht, the Museum has no evidence that this funding policy will not continue to meet such sums in accordance with current practice. The deferred funding asset for pensions as at 31 December 2013 amounted to €11,474,042 (2012: €12,239,532)

|  |  |  |
| --- | --- | --- |
| **Net Deferred Funding for Pensions in Year** | **2013** | **2012** |
|  |  | **€** | **€** |
| Funding recoverable in respect of current year pension costs  |  |  |
| Current Service Costs |  | 749,000 | 701,000 |
| Interest on scheme liabilities  |  | 402,550 | 371,703 |
| Pension Payments |  | (177,492) | (16,393) |
|   |  |  974,058 | 1,056,310 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **d)** | **History of experience gains and losses**  |  | **2013** | **2012** |
|  |  |  | **€** | **€** |
|  | Experience Gains on scheme liabilities |  |  |
|  |  amount  |  |  (603,900) | (500,000) |
|  |  percentage of present value of scheme liabilities | (5%) | (4%) |
|  | Total amount recognised in STRGL |  |  |  |
|  |  amount  |  | (1,739,548) | 2,732,419 |
|  |  percentage of present value of scheme liabilities | (15%) | 22% |

 **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 and the Gaeltacht on how contributions are to be dealt with they have been included in creditors.

The valuation of the defined benefit scheme for the purposes of FRS 17 disclosures has been carried out by an independent actuary in order to assess the liabilities at the balance sheet date. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for the year ended 31 December 2013 were as follows:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Valuation Method** |  | **2013** | **2012** |
|  |  |  | **%** | **%** |
|  |  |  |  |  |
|  | Discount Rate  |  | 3.50 | 3.20 |
|  | Salary Increases  |  | 3.50 | 3.50 |
|  | Pension Increases  |  | 3.50 | 3.50 |
|  | Inflation Increases  |  | 2.00 | 2.00 |

 The mortality basis adopted allows for improvements in life expectancy over time, so that life expectancy at retirement will depend on the year in which the member attains retirement age (age 65). The table below shows the life expectancy for members currently aged 45 and aged 65.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Life Expectancy for Male aged 65 |  | 22.1 years |  |  |
|  | Life Expectancy for Female aged 65 |  | 23.7 years |  |  |
|  | Life Expectancy for Male aged 45 now (from 65) |  | 24.4 years |  |  |
|  | Life Expectancy for female aged 45 now (from 65) |  | 25.6 years |  |  |

 **18) 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.

**19) BOARD MEMBERS FEES AND EXPENSES**

The Chairperson of the Board is entitled to a fee under, “fees payable to members of the boards of non-commercial Public Service Bodies”. However, the Chairperson waived the fee from 2010 to 2013 inclusive. Directors of the Board are not entitled to any fees.

There were no travel and subsistence expenses paid in 2013. In 2012, the following travel and subsistence expenses were paid:

**2012**

B Flynn €1,524

M McCarthy € 385

 €1,909

**20) IMMA DEVELOPMENT FOUNDATION**

IMMA Development Foundation was set up in October 2004 as a Charitable Trust to ring fence any donations that may be received from private donations. At 31 December 2013 the balance owing by the Foundation to IMMA was €0. The accounts of IMMA and the IMMA Development Foundation are not consolidated and are available for viewing at IMMA.

**21)** **APPROVAL OF FINANCIAL STATEMENTS**

The Financial Statements were approved by the Board on 17 June 2014