

**IRISH MUSEUM OF MODERN ART**

**ANNUAL REPORT 2011**



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## Chairperson's Foreword

The year under review was again a busy and successful one for the Irish Museum of Modern Art (IMMA), not only in the quality and diversity of its programmes, but also in terms of public engagement with its work. Visitor numbers for 2011 were 362,955, with many thousands more attending exhibitions and events throughout Ireland organised by IMMA's National Programme. The drop in visitors compared to previous years was due to the complete closure of the exhibition spaces in the main building at IMMA from the end of October, combined with a significant reduction in the exhibition programme in the lead up to the closure.

Highlights for 2011, which was the Museum's 20<sup>th</sup>-anniversary year, included:

- The hugely popular exhibition *Frida Kahlo and Diego Rivera: Works from the Jacques and Natasha Gelman Collection*, which included key works by both artists supplemented by photographs, diaries and drawing. The exhibition quickly became a must-see event and gained widespread media coverage.
- Solo exhibitions by prominent Irish and international artists, including Gerard Byrne and Barrie Cooke from Ireland, Romauld Hazoumè from Benin, Rivane Neuenschwander from Brazil, Philip Taaffe from the US, Apichatpong Weerasethkul from Thailand and Dublin-born Les Levine, now resident in New York.
- A number of notable group shows, from IMMA's Madden Arnholz Collection of Old Master Prints to *Twenty*, featuring the work of mostly younger-generation Irish and international artists and shown to coincide with the 20<sup>th</sup> anniversary. The latter included 12 new acquisitions funded by the Department of Arts, Heritage and the Gaeltacht. Another group exhibition, *Out of the Darkroom; Works from the David Kronn Collection*, presented 140 photographs by many of the legendary figures in the history of the medium.
- The 20<sup>th</sup>-anniversary performance season, which presented the work of leading figures from across the Irish and international arts world, and attracted many new visitors to IMMA. This mini-season culminated in the anniversary celebrations on 27 May, attended by more than 1,500 people.
- A wide cross section of acquisitions, including a generous donation of 69 prints by Charles Cullen, Richard Gorman, Mick O'Dea, Barry Flanagan and many others from Graphic Studio Dublin to mark their 50<sup>th</sup> anniversary and 18 works, mainly paintings,

donated by IBRC (formerly Anglo Irish Bank) and including works by Charles Brady, Stephen McKenna, Elizabeth Magill and Barrie Cooke.

- *The Moderns* exhibition, which continued on from 2010, and provided a platform for a multi-layered programme across all of the Education and Community strands; from talks, panel discussions and symposia to curriculum-based programmes for schools. The programme involved a particularly broad range of speakers from a wide range of disciplines.

A major undertaking during the year was the movement of staff, artworks, IT systems and furniture out of the main Museum building at the end of October, mainly to premises in Infirmary Road but also to other locations on the Royal Hospital site. All of this was achieved at minimum cost and at least possible inconvenience to IMMA's visitors.

Enrique Juncosa, IMMA's Director since 2003 left the Museum in 2011. In that time Enrique transformed virtually every aspect of IMMA's work, through his standing in the international art world, through his sheer ambition for the Museum and through his faith in what it could achieve. This was clear for all to see in the remarkable number of leading international artists whose work he brought to the Museum and in his highly effective promotion of the work of Irish artists at home and abroad. The rapid development of IMMA's Collection through his strategic acquisitions policy was perhaps the most important and lasting feature of his Directorship, while his support for and innovative approach to IMMA's Education and Community, National and Artists' Residency Programmes also yielded rich rewards.

The Museum was equally fortunate in its search for a new Director. Sarah Glennie, former Director of the Irish Film Institute and with extensive experience of directing and working in a number of public cultural institutions in Ireland and Britain, was appointed in January 2012. The Board is confident that Sarah is exceptionally well placed to build on the Museum's very considerable achievements over the past 20 years and I believe we can all look forward to the impact her well-known creativity and energy will have on the organisation over the coming years.

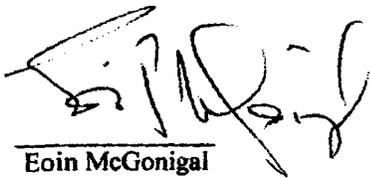
The Museum is committed to complying fully with all obligations set down in the New Revised Code of Practice for the Governance of State Bodies. I can confirm that the document entitled "Corporate Governance", issued by the Department of Arts, Sport and Tourism in March 2009, was tabled at the Board meeting dated 8 May 2009. Each new Board member is issued with this document or the latest updated version. Board members are also in full compliance with the obligations which arise for Members of Boards and Directors of State Bodies under the Ethics in Public Office Act 1995 and the Standards in Public Office Act 2001, which are known together as the Ethics in Public Office Acts 1995 and 2001 (the

Ethics Acts). At a meeting of the Board on 24 February 2012 a presentation was made on Corporate Governance by Alan McDonnell, a specialist in advising Boards in the commercial, public and not-for-profit sector on the subject.

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 and the Gaeltacht since February 2011, and to Ms Mary Hanafin, who held the post of Minister for Tourism, Culture and Sport until February 2011. Both Ministers were outstanding in their engagement with and commitment to the arts, and in their openness to the views of the arts community in shaping Government policy.

We 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.



**Eoin McGonigal**  
**Chairperson**

## Exhibitions

During 2011 the Museum temporary exhibitions programme continued to present the work of both Irish and international contemporary artists, alongside landmark exhibitions by major historic figure, while also building on its growing international profile by touring exhibitions worldwide.

Highlights for 2011 included an exhibition of paintings by the celebrated Mexican Modernists Frida Kahlo and Diego Rivera and a special season of performances, including opera and contemporary dance, as part of IMMA's rich and exciting 20<sup>th</sup>-anniversary programme. The Museum also originated solo exhibitions by leading artists, such as Gerard Byrne, Barrie Cooke, Romuald Hazoumè and Philip Taaffe, and a large-scale exhibition from an important American photographic collection, which is being donated to IMMA.

The Museum continued its established policy of touring a number of exhibitions to museums and galleries within Ireland and abroad, including the ten-year survey show of Gerard Byrne's work, which travelled to Lisbon; the Barrie Cooke exhibition which toured to the Crawford Art Gallery, Cork, and the Centre Culturel Irlandais, Paris, and the Romuald Hazoumè exhibition which travelled to Wales. A further international link was established through the Rivane Neuenschwander show, which was curated by Richard Flood, Chief Curator at the New Museum in New York. IMMA also collaborated for the first time with Dublin Dance Festival on the presentation of two leading contemporary dance artists as part of its 20<sup>th</sup>-anniversary celebrations, on the opening weekend of Dublin Dance Festival 2011.

The Museum continued to raise the standard for excellence in publishing, through catalogues featuring international writers and curators, such as Gerard Houghton, André Magnin and Yacouba Konaté, who wrote for the Romuald Hazoumè catalogue; Carol Squiers from the International Centre of Photography, New York, and photography writer and curator Susan Bright, who wrote for *Out of the Darkroom*; Chris Dercon, Director of Tate Modern, and Eungie Joo, curator at New Museum, New York, who contributed texts for the Apichapong Weerasethakul catalogue.

The new temporary exhibition programme launched in February with an exhibition of work by **Romuald Hazoumè**, one of Africa's most critically-acclaimed artists. Born in the Republic of Benin, Hazoumè engages with what he perceives as neo-colonialism in West Africa, more especially as seen through the presence of multi-national oil companies. The exhibition at IMMA focused on the artist's response to this in the form of sculptures made from discarded oil canisters. These works reference the original containers, frequently used to transport black-market petrol, while also calling to mind the tribal masks which influenced such Modernist artist as Picasso and Braque. Winner of the Arnold Bode prize at *Documenta 12*,

Kassel, Germany, Hazoumè has worked with a wide range of media throughout his career, from found objects to photography. The exhibition, curated by Enrique Juncosa and Seán Kissane, Acting Head of Exhibitions at IMMA, toured to Oriel Mostyn Gallery, Wales. The fully-illustrated catalogue included new texts by Gerard Houghton, Seán Kissane, André Magnin and Yacouba Konaté.

The first large-scale exhibition in this country by the renowned Irish-American artist **Philip Taaffe** followed in March. *Anima Mundi*, featured 34 mixed-media pieces, mostly abstract paintings from the past ten years. Taaffe's work has been celebrated in museums around the world for its rich fusion of abstraction with ornamentation, combining elements of Islamic architecture, Op Art, Eastern European textile design, calligraphy and botanical illustration. The exhibition includes many of the most striking examples of Taaffe's highly individual use of line and colour. Born in 1955, Philip Taaffe's work has been the subject of many prominent museum exhibitions and is collected by some of the most revered museums in the world, including the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art, all in New York, and the Reina Sofía Museum in Madrid. The exhibition, curated by Enrique Juncosa, was accompanied by a fully-illustrated catalogue with contributions by Enrique Juncosa, Colm Tóibín and an interview with Philip Taaffe by David Brody. A Limited Edition print was also produced, for sale to IMMA Members. The exhibition was supported by the American Friends of the Arts in Ireland.

One of the most eagerly-awaited events in 2011 was the exhibition of works by two of the central figures of Mexican Modernism, the painter Frida Kahlo (1907 – 1954) and her husband painter and muralist Diego Rivera (1886 – 1957), famous for the vibrant and accessible nature of their art as well as for their colourful personal histories. Opening in April, *Frida Kahlo and Diego Rivera: Works from the Jacques and Natasha Gelman Collection*, was drawn from this significant collection of more than 300 works of Modern and Contemporary Mexican Art which is housed in Cuernavaca, Mexico, established in 1943 to support Mexican artists. The myths that surrounded both artists in their lifetime arose not only from their significant body of work, but also from their active participation in the life of their time, their friendships (and conflicts) with leading figures, their imposing physical appearance and spirited natures.

The paintings exhibited included key images by Kahlo such as *Self Portrait with Monkeys*, and the major work by Rivera, *Calla Lily Vendors* (all 1943). The 20 paintings were supplemented by photographs, diaries, lithographs, drawings, pastels and collages, offering a wider insight into the artists' lives and work. Also included were stunning photographs of Kahlo and Rivera by a number of leading photographers, photographs by Frida Kahlo's father Guillermo Kahlo, and Japanese artist Yasumasa Morimura's conceptual film *Dialogue with Myself (Encounter)*, 2001 which paid homage to Frida Kahlo.

The exhibition was curated by Seán Kissane and toured to leading museums in Turkey and the UK. It was accompanied by an exhibition guide. The exhibition was sponsored by BNY Mellon and supported by *The Irish Times*, RTÉ Supporting the Arts and the Cultural Tourism Scheme of the Department of Tourism, Culture and Sport (DTCS).

As part of IMMA's anniversary celebrations IMMA presented a series of special exhibitions and performances throughout May. The mini-season began with a performance of **Orla Barry's *Scavenger's Daughter***, presenting a unique visual experience of language in the form of an ambiguous portrait of two sisters concerned with intimate relationships and the inability to communicate. Born in Wexford in 1969, Barry has exhibited extensively internationally, including solo and group shows in Brussels, Antwerp, Milan, London and Amsterdam.

Collaborating for the first time, Dublin Dance Festival and IMMA were delighted to present two leading contemporary dance artists on the opening weekend of Dublin Dance Festival 2011. **Jodi Melnick** returned to Dublin at the invitation of IMMA following her successful engagement with Rex Levitates during DDF 2010, to perform *Fanfare*, created in 2009 in collaboration with visual artist Burt Barr. Japanese dancer and choreographer **Yasuko Yokoshi** presented the first Irish performance of her work *Bell* as part of DDF's focus on Asian choreographers.

Also as part of the celebrations, the Museum presented a performance of leading Irish composer **Gerald Barry's** rarely-heard opera *The Intelligence Park* in collaboration with the Crash Ensemble. Artist **Cyprien Gaillard's** triptych of films set to music by French composer and musician **Koudlam** was screened on 27 May, the day of the Museum's twentieth birthday celebration. Koudlam created an 'electronic opera' as Gaillard explored visions of utopian architecture and the aftermath of its social and physical destruction through his film projections. In addition, Dublin-based artist **Dennis McNulty**, whose practice is concerned with memory, potential and flow, created an interdisciplinary work responding to the specific context of IMMA - its history, location and present day use. McNulty's distinctive, research-based projects have been widely shown in Ireland, Europe and the US over the past decade.

IMMA's strand of solo exhibitions by prominent Irish and Irish-based artists continued with an exhibition opening in June of paintings and sculpture by **Barrie Cooke**. Titled, *Barrie Cooke* it presented some 70 paintings and sculptures from the early 1960s to date, many dealing with nature and the nude. The exhibition drew on IMMA's own significant holding of Cooke's work, with such important pieces as *Slow Dance Forest Floor*, 1976, and *Megaceros Hibernicus*, 1983, as well as on private and institutional collections. Nature in its infinite

variety and irresistible flux are Cooke's chosen subject matter as well as the nude figure. And though primarily a painter, the exhibition included examples of a series that he produced during the 1970s of 'bone boxes' in Perspex.

Born in Cheshire, England in 1931, Cooke moved to Ireland in 1954, where he has since been based. Widely travelled, his richly expressionistic, semi-abstract paintings have been strongly influenced by the time spent in such far-flung places as Lapland to Malaysia. The exhibition was curated by Karen Sweeney, Assistant Curator: Exhibitions at IMMA. The Museum and the Lilliput Press published a fully-illustrated colour catalogue to accompany the exhibition, which included both newly commissioned and republished texts by Seamus Heaney, Karen Sweeney and Brian Dillon, as well as an interview with Barrie Cooke by artist Dorothy Cross. The exhibition travelled to the Crawford Art Gallery, Cork, and the Centre Culturel Irlandais, Paris.

July brought the work by two internationally acclaimed artists to IMMA – Irish artist Gerard Byrne and Thai artist and film-maker Apichatpong Weerasethakul, whose exhibition marked the first presentation of his work in Ireland. ***THROUGH THE EYES*** by **Gerard Byrne** comprised a series of five projects dating from 2003 to 2010, surveying almost a decade in which his work has become widely recognised internationally. The exhibition presented film and photographic works many of which were inspired by his favourite sources, ranging from popular magazines to the work of iconic Modernist playwrights, such as Brecht, Beckett and Sartre. Byrne's complex, culturally-coded works have represented Ireland at many of the most prestigious international biennales and have also shown in solo and group exhibitions throughout Ireland and Europe.

The exhibition was accompanied by a fully-illustrated, in-depth publication, edited by curator and writer Pablo Lufuente, and containing a series of critical and scholarly essays on the artist including contributions by critics Maeve Connolly, Bettina Funcke, Sven Lütticken, Tom McDonough, Jeremy Millar, Maria Muhle, Volker Pantenburg and Ian White. The exhibition, curated by Enrique Juncosa, travels to the CAM - Fundação Calouste Gulbenkian, Lisbon in autumn 2012.

Opening alongside the Gerald Byrne exhibition in July was an exhibition of video works and installations by the celebrated Thai film director and screenwriter **Apichatpong Weerasethakul**, winner of numerous prizes including the prestigious 2010 Cannes Film Festival Palme d'Or prize for *Uncle Boonmee Who Can Recall His Past Lives*. Born in 1970 in Bangkok, Weerasethakul has been making films and videos since the early nineties working outside the strict confines of the Thai film studio system. His exhibition at IMMA titled ***For Tomorrow For Tonight*** features new work that explores the theme of night through video, photographs and installation. This was specially created for the exhibition at IMMA and was completed within days of its presentation. The exhibition was curated by Enrique Juncosa

and was accompanied by a fully-illustrated catalogue featuring texts by Chris Dercon, Director of Tate Modern, and Eungie Joo, curator at New Museum, New York, among others. A limited edition was made for the show. The Irish Film Institute held an Apichatpong Weerasethakul Season to coincide with the exhibition.

Also in July, the museum was delighted to exhibit *Out of the Darkroom: Works from the David Kronn Collection*. *Out of the Darkroom* presented a selection of 140 photographs from 19<sup>th</sup>-century Daguerreotypes to the work of legendary figures, such as Edward Weston and August Sander, and award-winning contemporary photographers, including Trine Sondergaard and Simon Norfolk drawn from the exceptional collection of modern and contemporary photographs pledged to the Museum by Irish-born collector Dr David Kronn, now resident in New York. The exhibition, curated by Seán Kissane, was accompanied by a richly-illustrated publication. Authors included photography curator Carol Squiers from the International Centre of Photography, New York; photography writer and curator Susan Bright; David Kronn and Seán Kissane, Acting Head of Exhibitions at IMMA.

David Kronn has made a promised gift of his collection of some 450 works to IMMA. The gift began with the donation of the photograph of Louise Bourgeois by Annie Leibovitz from 1997, which Kronn donated to the American Friends of the Arts in Ireland with whom IMMA is a founding affiliate. This will be followed by a substantial donation to IMMA beginning on the occasion of David Kronn's 50<sup>th</sup> birthday and continuing until the bequest of the remainder of the collection.

In September IMMA extended its exhibition programme with separate site-specific works commissioned for the courtyard by two leading installation artists: British artist **Liam Gillick**, now based in New York, and Spanish artist **Susana Solano**.

The final temporary exhibition of 2011, which opened in November, presented the work of leading Brazilian artist **Rivane Neuenschwander**, being seen for the first time in Ireland in a major mid-career survey of her wide-ranging, interdisciplinary practice. The exhibition, *Rivane Neuenschwander: A Day Like Any Other*, covered a decade of her work and highlighted Neuenschwander's unique contribution to the narrative of Brazilian Conceptualism and revealed a practice that merges painting, photography, film, sculpture, installation, collaborative actions and participatory events. Three installations in the exhibition involve direct visitor participation. Born in 1967 in Belo Horizonte, where she currently lives and works, Neuenschwander has exhibited widely internationally over the past 20 years including in many of the world's most prestigious museums and biennales. The show originated at New Museum, New York, and travelled to the Mildred Lane Kemper Art Museum, Washington University, St Louis Missouri; Scottsdale Museum of

Contemporary Art, Arizona, and Miami Art Museum, Florida. It was curated by Richard Flood, Chief Curator at the New Museum, New York.

## Collection

Since the opening of the Museum in 1991, the Collection has developed rapidly through purchase, long-term loans and donations and by the commissioning of new works. The Museum mainly purchases the work of living artists. In recent years, due to reduced funding, **additions to the Collection** have largely been through generous donations by artists, private benefactors and organisations.

Four works were purchased by IMMA in 2011 including an early work on paper, *Study for Box that Opens in 4 Directions*, 1967, by Michael Craig-Martin; *Proto*, 2008, by Sean Shanahan, along with which the artist has made an accompanying donation of the work, *Jeddah*, 2008; a key work by Maria Simonds-Gooding, *Chaco Settlement*, 1985, a fresco on plaster from the 1980s, which was also accompanied by a generously donated work, *Earth Shelters I*, 2007, from the artist; and *Stele XI*, 1997-98, by Michael Warren.

Assisted purchases in 2011 include three Cubist inspired early works on paper by Evie Hone, which were acquired with funding from the Museum's Chairperson Eoin McGonigal.

IMMA was the inaugural beneficiary of *Fund It Ireland*, organised by Business to Arts, which raised money through a crowd-funding scheme. This assisted with the purchase of five related works from 2008 by Bea McMahon, four works on paper and a sculpture, from her series based on Dante's epic poem, *The Divine Comedy*.

Artist donations included *Casual Passer by I Met, Dublin*, 2011, by Yugoslavian-born artist Braco Dimitrijevic, which the artist donated in memory of Barry Flanagan; a site-specific work, especially commissioned for IMMA, *A Game of War Structure*, 2011, by Liam Gillick; and a painting by Nevan Lahart *Ch.76: 3 Cheers for the Psalms of Mordechai Vanunu (before Richard Hamilton)*, 2002. Two large photographic works dating from 2009-2010 by Fergus Martin, were donated by the artist; also five works in coloured pencil on paper from 2010 were donated by artist Patrick Michael Fitzgerald.

Prior to his passing, the late William McKeown presented, *Tomorrow*, 2010, a major mixed-media work comprising 12 canvases. Brian O'Doherty donated an early abstract painting, *Untitled*, 1954. Apichatpong Weerasethakul, who won the Palme d'Or at the 2010 Cannes Film Festival, donated two giclée photographic works. Following her exhibition at IMMA in 2010, Anne Tallentire donated a significant installation work, *Document*, 2010.

Bank of America donated *Caelum*, 1986, by American artist Lynda Benglis.

To mark their 50<sup>th</sup> anniversary the Graphic Studio Dublin generously donated a representative 69 prints to IMMA comprising works by their members and visiting artists. The donation includes works by such artists as Charles Cullen, Richard Gorman, Ronnie Hughes, Ciarán Lennon, Mick O’Dea, John Noel Smith, Pat Harris, William Crozier, Barry Flanagan and others.

IBRC (formerly Anglo Irish Bank) donated 18 works, mainly paintings, from its collection to IMMA. Artists included Charles Brady, Stephen McKenna, Elizabeth Magill, Chung Eun-Mo, Barrie Cooke, Kim En Joong, Nick Miller, and others. The National Print Museum in Mexico (MUNAE) donated a collection of 51 prints and one multiple by Leonora Carrington produced in 2010 made to commemorate the bicentennial of Mexico’s Independence and the centennial of the Mexican Revolution.

To mark David Kronn’s decision to incrementally pledge his photographic collection of some 450 works to IMMA through the American Friends of the Arts in Ireland (AFAI), the AFAI has inaugurated the process with the long-term loan of Annie Leibovitz’s image of *Louise Bourgeois*, 1997. A private benefactor has donated a work by Gerard Byrne, *Three years, one month and two days ago (As of 9.10.10) (ITN7202)*, 2007. Michael Corrigan and Mary Kilcullen donated two large-scale paintings, by artists Nick Miller and Mark O’Kelly, respectively. A bronze bust of one of IMMA’s founding Board members Dorothy Walker by Oisín Kelly, dating from 1954, has been donated by the Walker family.

**For details of all acquisitions approved in 2011 please see Appendix**

As well as the loans of art works made through the National Programme, the following **loans of works and exhibitions** were made to venues in Ireland, North and South. Tim Rollins & K.O.S.’s *The Red Badge of Courage*, 1988, was lent for the exhibition *Convergence, Literary Art Exhibition* which travelled to the Golden Thread Gallery, Belfast, and Limerick City Gallery of Art. Richard Hamilton’s *Finn MacCool*, 1983, was lent to the Golden Thread Gallery, Belfast, for the exhibition *Collective Histories*. Dorothy Cross’s *Saddle*, 1993, and Ronnie Hughes’s *Espresso Mundo*, 1996, were lent to the *RDS Taylor Art – 150 Years Celebration* exhibition.

Hughie O’Donoghue’s *Tawnanasool (Field of the Eyes)*, 2001, was lent to Ballina Arts Centre’s exhibition *Hughie O’Donoghue North Mayo Retrospect: Selected Works from Irish Public and Private Collections, 1990-2010*. Three works by Willie Doherty were lent to the Dublin City Gallery the Hugh Lane exhibition *Willie Doherty – Disturbance*. Three works, by Dorothy

Cross, Alice Maher and Ralph Cusack, were lent to *The Surreal in Irish Art* at the F.E. McWilliam Gallery, Banbridge, Co Down, and the Highlanes Gallery, Drogheda.

Some 20 works were lent for Crawford Art Gallery's exhibition *Gravity*. Also travelling to Cork but this time to the Lewis Glucksman Gallery, University College Cork, was the *Post-War American Art: The Novak O'Doherty Collection* exhibition, comprising some 79 works. Please see the National Programme section for more details.

Forty works from the IMMA Collection continue on **long-term loan** in various venues around the country including St Patrick's College Maynooth, Farmleigh, Áras an Uachtaráin, Trinity College, UCD, UCG, National Museum of Ireland, Tipperary Institute of Technology and the National Concert Hall. The five-year loan, which began in 2007, of 23 works by Irish artists including Mary Swanzy, Colin Middleton, Patrick Collins, Tony O'Malley, Stephen McKenna, Barrie Cooke and many others, to the Irish Ambassador's Residence, The Hague, will expire in November 2012. There are single works on long-term loan to the Irish embassies in London and Washington respectively.

**Please see National Programme section for loans and exhibitions made as part of that programme.**

A number of **sculptures went on display for the first time** in the grounds at IMMA, including a stainless steel sculpture, *Carmen*, 2011, by Spanish artist Susana Solano. The work was commissioned by IMMA as part of its 20<sup>th</sup>-anniversary celebrations and was made in response to the 17th-century cloistered cobbled Courtyard. On account of the ongoing refurbishment works at IMMA the Joan Miró sculpture, *Personnage*, 1974, on long-term loan from the Miró Foundation, has in turn been lent to the Yorkshire Sculpture Park for a Miró exhibition which will run until January 2013. The sculpture, *Steel*, 2007, by Fergus Martin, which is part of the OPW Collection, has been temporarily removed from the entrance piers to IMMA.

There were a number of **notable exhibitions and displays from the Collection** during the year. The hugely successful exhibition *The Moderns* continued from 2010 into 2011. The exhibition was the most extensive showing to date from the Museum's own collection, exploring the development of modernity in Ireland through the visual arts in the period 1900 to 1975. Focusing on the innovative and the experimental, it examined this subject through a broad, interdisciplinary approach including architecture, design, literature and music. The earlier part of *The Moderns* exhibition closed in February 2011, with the second part, focusing on the 1960s and 1970s, continuing through to April 2011. The exhibition was accompanied by an exhibition guide and a full colour catalogue with contributions by Bruce Arnold, Brian Cass, Theo Dorgan, Aidan Dunne, Luke Gibbons, Enrique Juncosa, Christina

Kennedy, David Lloyd, Robert O'Byrne and Ellen Rowley. The catalogue was chosen by President McAleese for presentation to Queen Sofía of Spain during the President's official visit to Spain in March. *The Moderns* was curated by Christina Kennedy, Senior Curator: Head of Collections, and Enrique Juncosa, Director.

An exhibition from the **Madden Arnholz Collection of Old Master Prints**, was curated by Janet and John Banville. The Collection, which ranges from the early 16<sup>th</sup> to the late 19<sup>th</sup> century, includes works by such masters as Thomas Bewick, Pieter Brueghel, Jacques Callot, Albrecht Dürer, Francisco de Goya, William Hogarth and Rembrandt van Rijn. The Collection was donated to the Royal Hospital Kilmainham in 1989 by Claire Madden in memory of her daughter Etain and son-in-law Dr Friedrich Arnholz. The exhibition ran from March until June and was accompanied by an exhibition guide which included a short text by John Banville, who had a close association with the Madden family.

The exhibition, *Les Levine Mindful Media: Three Works from the 1970s*, comprised three suites of works gifted to IMMA by the Dublin-born artist **Les Levine**, now based in New York and widely regarded as the founder of Media Art. As in all of Levine's oeuvre, they reflect the artist's belief that social and political issues, such as the Northern Troubles, are valid concerns for art. Two of the series are entitled *The Troubles: An Artist's Document of Ulster, 1972*, and the third *Using the Camera as a Club* (1979). The exhibition ran from March until June and was accompanied by an exhibition guide.

To mark its anniversary year and with the help of funding from the Department of Tourism, Culture and Sport, IMMA acquired 12 new artworks by nine younger-generation Irish and international artists. These included Nina Canell, John Gerrard, Katie Holten, Niamh O'Malley and Garrett Phelan. These were shown, alongside recent works by their peers, in an exhibition entitled *Twenty: Celebrating 20 Years of the Irish Museum of Modern Art*, which opened on 27 May to coincide with both the 20th anniversary and with Dublin Contemporary. The exhibition, curated by Enrique Juncosa, Director, assisted by Georgie Thompson, Assistant Curator: Collections, continued until October and was accompanied by a full colour exhibition guide which featured artists statements and texts about each of the artists.

**Several hundred art works were relocated** from the storage areas in the main museum building at RHK to offsite storage in preparation for the closure of the building for refurbishment.

In addition to the catalogues and exhibition guides published to accompany Collection Department exhibitions, other **publications** included *Barry Flanagan, Poet of the Building Site*, published in association with Charta with text by Robin Marchesi, edited by Christina

Kennedy, Senior Curator: Head of Collections, and Johanne Mullan, National Programmer, Collections.

### *National Programme*

The National Programme, now in its fifteenth year, was established to create greater access to the IMMA Collection in a range of venues and situations throughout Ireland. The National Programme endeavors to establish the Museum as inclusive, accessible and national, decentralizing the Collection, and making it available to communities in their own localities, on their own terms, in venues with which the audience is comfortable and familiar. As the programme facilitates off-site exhibition and projects in both art and non-art spaces the scope and diversity of partnerships is extensive.

The *Altered Images* exhibition, a partnership initiative of the Irish Museum of Modern Art's National Programme, Mayo County Council Arts Office and South Tipperary Arts Service, secured funding from the Arts Council Touring and Dissemination of Work Scheme to enable the exhibition tour to continue in 2011 to the **Crawford Art Gallery, Cork**, and the **Regional Cultural Centre, Letterkenny, Co Donegal**. Previously the exhibition toured to Ballina Arts Centre, Mayo, and the County Museum, Clonmel (2009) and IMMA (2010). The exhibition aimed to enhance people's engagement with the works through the use of tactile relief models and audio and artist's descriptions. The exhibition included work by Thomas Brezing, David Creedon, Alice Maher, Caroline McCarthy and Abigail O'Brien, with especially commissioned works by Amanda Coogan and Daphne Wright. Disability awareness and audio description training was provided for staff and associates of the galleries. The exhibition was accompanied by extensive access programmes.

An initiative of the Arts Department of Wexford County Council, *Art Alongside* is a visual arts programme based in primary schools throughout Co Wexford. Guided by *Art Alongside* project artists Mary Claire O'Brien and Helen Robbins, the pupils from six Co Wexford primary schools were facilitated in looking carefully at reproductions of a selection of art works from IMMA's Collection so that they could make their choice of works to be included in their exhibition *Children Get Choosy at IMMA, Wexford Arts Centre* in **Wexford Arts Centre**. Following this period of research, classroom art projects were devised, based on the student's understanding of and responses to their chosen piece of work. A selection of works made in response to the IMMA pieces from each of the schools was shown in the exhibition at Wexford Arts Centre, alongside works from IMMA's collection by Robert Ballagh, Louise Bourgeois, Gary Coyle, David Godbold, Brian Duggan, Alice Maher, Garrett Phelan and Carl Zimmerman.

In association with the **The Lewis Glucksman Gallery, Cork**, *Post-War American Art: The Novak/O'Doherty Collection* was shown on the occasion of the pledged gift by art historian Barbara Novak and artist Brian O'Doherty/Patrick Ireland to the IMMA Collection. The gift includes watercolours, drawings, limited edition prints, multiples and photographs as well as some striking paintings and sculpture which range across 20<sup>th</sup>-century American art. The exhibition featured artists such as Marcel Duchamp, Jasper Johns, Robert Rauschenberg, Christo, Sol LeWitt, George Segal and many others. A full-colour catalogue accompanied the exhibition.

An initiative of **The Courthouse Studio, Dingle, Co Kerry**, and the IMMA National Programme and Artist Residency Programme *nasc* is an exciting discursive exchange of artists' work/practice, ideas and modes of display. In May, as part of *nasc* artist John Beattie presented *Approaches to Contemporary Fine Art Drawing*, an illustrated interactive talk dealing with the work of various artists including that of Beattie.

In association with **Iniscealtra Festival of the Arts, Co Clare**, Nigel Rolfe presented a new performance, *Follow Voice Keen*, exploring the concept of communication to an audience through a variety of media, 'giving voice' to ideas, views, beliefs and personal expression where one is silenced, either willingly or otherwise, and how the human spirit fights to be expressed despite obstacles and limitations. Senator David Norris spoke before the performance.

In July, *Hints of the outside world*, an exhibition of film work by Carlos Amoraes, Dorothy Cross, Caroline McCarthy and Gillian Wearing from the IMMA Collection was shown at **SOMA Contemporary, Waterford**. Established in 2009, SOMA Contemporary is an artist led space in Waterford City, with a focus on presenting and working with emerging local, national and International artists. The exhibition was accompanied by a full-colour exhibition guide.

The National Programme facilitated the loan of 20 art works from IMMA's Collection to Crawford Art Gallery's exhibition *Gravity*. The exhibition was curated by Peter Murray and investigated the way in which contemporary artists explore this apparently simple force of nature. Some key pieces from the Museum's Collection were featured in the exhibition and accompanying catalogue, including works by Michael Craig-Martin, Jimmie Durham, Sean Scully, Antoni Tapies and Grace Weir.

In association with Féile an Phobail, Shane Cullen's *Fragmens sur les Institutions Républicaines IV* was exhibited in **West Belfast** in August. The work consists of 96 large tablet-like panels onto which the artist has transcribed the contents of the numerous Comms; the written communication smuggled in and out of the H-Block prisons in the 1980s. Shane Cullen

attended the opening of the exhibition which coincided with the 30<sup>th</sup> anniversary of the Hunger Strikes.

The National Programme participated in an initiative organised by Healing Through Remembering, which has invited a variety of collectors to be involved in discussions around the theme of *Everyday Objects Transformed by the Conflict* and to work towards a multiple perspective exhibition touring to **venues across Northern Ireland** from February to July 2012. In order to gain feedback from the public with regard to objects and venues for the exhibition, a mini-preview exhibition was held in November 2011 at Healing Through Remembering. The project was accompanied by a publication which featured an image and text relating to the proposed object from IMMA's Collection, Willie Doherty's *Border Incident*, 1994.

*Line Exploring Space*, a retrospective catalogue was published in 2011 relating to a National Programme exhibition of drawings from the IMMA Collection, *Line Exploring Space*, shown at The Tipperary Institute and The Source Arts Centre in 2010. The publication features contributions by artists John Beattie, Christine Mackey and Alice Maher.

## **Education and Community**

Throughout 2011 the Education and Community Programme continued to create access for all sectors of the public, and to work on specific projects to animate IMMA's exhibitions and provide in-depth exploration of IMMA's Collection, both on-site in Kilmainham and off-site as part of IMMA's website resources throughout the year. These programmes operated on a number of levels for children, young people, families and adults: through free guided tours; talks, lectures and seminars; gallery and studio-based workshops, and studio visits to artists on the Museum's residency programme. Access for the public was facilitated through programming initiatives designed by the core Education and Community team, who work with the Mediator team at IMMA, with free-lance artists on IMMA's Artists' Panel and with artists on the Artists' Residency Programme (ARP).

The Artists' Residency Programme (ARP) hosted nine artists who represented a diverse group of individuals coming together to live and work at IMMA. Artists from Ireland, USA, Germany, Italy, England and Scotland were in residence in the IMMA studios and presented work in the *Process Room* in the galleries and off site in various locations.

The Talks and Lectures programme continued with a diverse range of artists' and curators' talks, film screenings, lectures and seminars programmed in association with the temporary exhibitions and the Collection, and to elucidate more general themes on modern and contemporary art. Concurrently, new events and research projects were

developed/continued with both Irish and international partners. These included Decipher, a European-funded research programme with national and international partners with the Dublin Institute of Technology (digital media centre), the National Gallery of Ireland (online learning) and a project with students from Institute of Art, Design and Technology in Dun Laoghaire (IADT).

There were a total of 237 guided tours for groups: primary level (56); second level (89); third Level (27) and 65 for other groups, alongside special programmes for all levels in formal and informal education. *The Moderns* exhibition, which ran over from 2010, attracted a large number of groups from the education sector, both for guided and self-guided tours.

To mark the 20<sup>th</sup> anniversary there were a series of special events, talks and programmes and a display of photographs of Education and Community Department activities over the past 20 years.

In the popular **Talks and Lectures** strand, *The Moderns* exhibition, which continued from 2010, provided a platform for a multi-layered programme. Speakers included Luke Gibbons, Bruce Arnold, Jennifer Goff, Brian Dillon, Dr Lisa Godson, Simon Walker, Brenda Moore McCann, Maeve Connolly, Pat Cooke and many others in a series of talks, panel discussions and symposia, ranging from the historical impact of Rosc exhibitions of the 1960s and '70s to the curatorial challenges and successes of *The Moderns*.

The programme continued in association with all exhibitions, including 18 artists exhibiting *Twenty*, with presentations from Enrique Juncosa, Mick Wilson and Christina Kennedy. Other talks included Les Levine in conversation with Christina Kennedy; Aidan Dunne on Barrie Cooke, and Bruce Swansey who presented a lecture on the Gelman Collection. Steve Valk and Geoffrey Gormley also gave a talk in the context of Michael Klein's dance project presented at IMMA; Tim Stott in response to the installation by Liam Gillick and Katherine Waugh steered an ARP conversation with art in residence Mary-Ruth Walsh. For the month of November/December the talks' programme focused on the Rivane Neuenschwander exhibition with a public conversation between curator Richard Flood and the artist.

In the *What is.....?* series, which explores key themes in modern and contemporary art, a talk on *What is Photography?* was presented by lecturer Fiona Loughnane in conjunction with the *Out of the Darkroom* exhibition and another on *What is Performance Art?* by leading performance artist Amanda Coogan. Work continued on web-based resources for the series, including a glossary of art terms, select reading lists, resources and video documentation.

A number of **third level colleges** were involved in projects with the Museum in 2011. The National College of Art and Design (NCAD) and the Institute of Art and Design at Dunlaoghaire (IADT) based student's research projects in IMMA's grounds from January to

April. In addition, NUI Galway and NUI Maynooth held a three-day international and trans-disciplinary seminar *Mapping Spectral Traces* in Dublin and Maynooth in May, with one day being held at IMMA. Lisa Moran, Janice Hough and Culturestruction gave presentations and the artists in residence were all visited as part of the event.

Two web-based resource packs were developed for **second-level schools** the first on *The Moderns* and the second on the Neuenschwander *A Day Like Any Other* exhibition, including general information on visiting a museum or gallery, on IMMA itself and on the specific exhibition. Maeve Butler, curatorial co-ordinator, gave a talk on the installation and display of the Neuenschwander exhibition for second level students and teachers which was attended by more than 160 students and teachers. More than 250 teachers attended a public discussion with the state examinations commission on the marking system in the Leaving Certificate examinations in practical exams co-hosted by the Art Teachers of Ireland and IMMA in September, chaired by Helen O'Donoghue, IMMA's Head of Education and Community Programmes, It was the first time that assessment of the Leaving Certificate was publicly discussed since its introduction almost 50 years ago.

The **primary school programme** was based on *The Moderns*, Philip Taaffe, Madden/Arnholz collection and also the Kahlo/Rivera *Neuenschwander* exhibition.

The **Children's Programmes** continued with school groups, families and professional programmes for teachers, including the *The Curriculum & Contemporary Art: Professional Development for Primary Teachers* as series of six artist-led workshops, exploring different strands of the curriculum in relation to a current exhibition.

*Explorer for Families* ran throughout the year on Sundays, with families invited to respond to their experience in the galleries using art materials. Over 500 explorers visited artworks in *The Moderns*, Taffe, Hazoumè and Neuenschwander exhibitions.

Three **new trails of outdoor artworks** were available from July, one on works in bronze, one on steel, and one on stone, wood and other natural materials. IMMA invited Laureate na nÓg Siobhán Parkinson to write a trail about her favourite outdoor artworks at IMMA to have available during the closure of the main building. A film of Parkinson in conversation with some children at IMMA was produced in association with Poetry Ireland.

**Studio 10/Gallery Sessions** continued throughout the year, with each block being fully booked out and focused on all exhibitions. To mark IMMA's 20<sup>th</sup> anniversary, participants created print works describing their engagement with the Museum over the years, some of which were displayed in the Response Room.

**Studio 8** gallery/studio monthly sessions for 15 to 18 year olds continued throughout the year. There was a sharp increase in participation rates with an average of 15 young people

attending each session. The programme included interaction with all of the exhibitions, and artists-in-residence John Hawke and Culturestruction on the ARP. A session on the Madden Arnholz Collection was delivered by IMMA Mediators in collaboration with printmaker Debora Ando of Black Church Print Studios in April, while a summer school was introduced in July. In October the session was held in association with the Irish Architecture Foundation, as part of *Open House Dublin* and led by artist Claire Halpin and architect Aengus Mitchell.

IMMA also collaborated with the Irish Film Institute **on youth programming** based on *Waste Land*, the documentary for young people about artist Vik Muniz. IMMA hosted a related workshop session at the Museum for those who attended the film. The formal evaluation of Studio 8, 2008-2010, by Lynn McGrane has been completed.

Two groups availed of the six week **Focus on...** programmes, the National Council for the Blind and St Andrew's Resource Centre.

In one of a number of special events, IMMA marked Africa Day when African curator and writer Yacouba Konate and artist Romuald Hazoumè revisited Ireland and gave a public presentation about African art, politics and culture. The event was sponsored by Irish Aid.

In **publications**, *Museum21* the third in the symposia series has been published and is available in IMMA's bookshop. Also, the first in a series of four themed art packs for children was printed. The series is titled *Our Collection*, and the first pack is *People & Portraits*. Further volumes are in development - volumes 2 *Nature and the World Around Us*, 3 *Stories and Memories* and 4 *Journeys and Maps*.

IMMA contributed four pages to *The Irish Times* twice-yearly supplement designed for primary schools, based on both *The Moderns* and Rivane Neuenschwander exhibitions.

**In partnership projects and research**, IMMA completed a project with a group from the National Council of the Blind of Ireland. This involved a series of gallery/studio sessions exploring new models of artistic practice that could better facilitate people with visual impairment in their engagement with modern and contemporary art.

Work continued throughout the year in connection with the new digital research partnership project DECIPHER, (Digital Environment for Cultural Interfaces; promoting Heritage, Education and Research) a €4.3 million project, supported by the European Union to help people learn more about art collections in museums, galleries and other cultural institutions. The research is being led by the DIT's Digital Media Centre and involves partners from the UK, Italy and the Czech Republic as well as the National Gallery of Ireland and Alanari, the world's oldest photographic archive. The project will take three years. IMMA was closely involved in a number of initiatives during 2011, including an

online survey of museum specialists, a presentation to the Art Teachers' of Ireland Association and a report on Semantic Processes, workflow models and scenarios.

IMMA continued to be involved in a range of **national and international partnerships** and to be represented at **seminars and conferences at home and abroad**.

### ***Artists' Residency Programme***

The Artists' Residency Programme (ARP), which forms part of the Education and Community Department, is the Irish Museum of Modern Art's studio / residency programme. ARP provides opportunities for artists to research and develop their practice, it supports both emerging and established artists, working in any medium by application or invitation and is open to Irish and international artists. In 2011 IMMA offered improved onsite accommodation and studio facilities to its residential artists following a recent upgrade. Participating artists have opportunities to engage in ARP Conversations and Open Studio events during their time at IMMA and meet with the public, the art community and colleagues to further their artistic practices and expand discourses in the public understanding of an artist's studio practice and profession. The aim of ARP is to generate a fresh creative space for artists at a crucial point in their career and provides a rare platform for international artists to come and live in Dublin for a concentrated period of time within an affordable and creative context alongside participating Irish artists.

The **ARP** was closed from November 2010 due to a limited budget in programming and also for the refurbishment of the Flanker Building and apartments by the OPW. It was reopened in mid-February and closed at the end of November due to the partial closure of the building and the use of the grounds for Winter Wonderland. All artists met groups and members of the general public on request throughout the year.

In 2011 participating artists had a series of professional studio visits, including by Oonagh Young, Patrick Murphy, Gavin Murphy, Brenda Moore McCann, Milena Kalinovska, Jota Castro, Daniel Kurjakovic, Christian Viveros-Fauné and many others. The artists facilitated requests for studio visits by visiting groups, schools, colleges and individuals.

Participating artists in 2011 were **John Beattie** (Ireland), **Brian Duggan** (Ireland), **Mark Hamilton** (Scotland), **John Hawke** (USA), **Andrea Pichl** (Germany), **Vittorio Santoro** (Italy), **Amy Stephens** (UK), **Nick Thurston** (UK) and **Mary Ruth Walsh** (Ireland). As a result of a late postponement by another artist, **Culturstruction** (**Tara Kennedy and Jo Ann Butler**) was commissioned to undertake research into artist-led strategies for engaging audiences with contemporary art. This project was a collaboration between the Artists' Panel and the ARP. The ARP also hosted **Michael Kliën** for the duration of his dance project *Silent Witness – A Dancing Man*.

ARP emphasises the working process rather than the finished product and supports the exploration of new ideas and ways of working. ARP artists get an opportunity to engage in a dialogue with their peers and the visiting public through facilitating access to their studio work during their time at IMMA. Other layers of engagement which are open to participants are the Process Room and ARP Conversations. There are studio visits organised around the residencies, all of which are free and open to the public. Groups and individuals visiting IMMA can arrange to meet artists in their studios to engage with their work, as the artists' schedules permit

The function of the **Process Room** is to reveal the processes involved in the creation, exhibition and consideration of contemporary art, which are often hidden from the public. The Process Room facilitates access to the ongoing creative practice of artists on the ARP. This room is used on a rotating basis and ARP participants are allocated a two-week period to display their developing projects from their studio practice. The Process Room reopened in May and ran back to back for two week cycles until the end of November displaying the work of each of the participating artists.

All of the artists participated took part in **Open Studios** events for the Museum's celebrations for its twentieth birthday in May; for Culture Night in September, and for VISIT 2011 in October. **VISIT** is an initiative of IMMA's ARP, Fire Station Artists' Studios, Broadstone Studios, TBG+S and The Red Stables, in October. This was the third VISIT event to take place and visitor figures were high for IMMA, with a constant flow of people from art enthusiasts to more casual visitors. This event received support from Dublin City Council, Dublin Contemporary and from Dublin City Bus, along with each individual studio contributing towards the event. An Open Studios event was also organised for Dublin Contemporary 2011 for artists in residence as part of their Circle Programme also in October.

Among the ARP's **special projects**, John Beattie completed the final stage of a film project he had been working on for a number of years assisted by the resources available at IMMA, where he staged the final scene reminiscent of Courbet's *The Painter's Studio: A Real Allegory* incorporating a myriad of people from the Irish art scene. Amy Stephens had a solo show, *Restless Nature*, at the Oonagh Young Gallery during her time at IMMA.

## **Heritage**

**Heritage tours** were available to visitors during the summer months, up to and including National Heritage Week. The **Dublin Fusiliers Association's** rotating display remained popular with visitors

## Public Affairs

The first major event for Public Affairs was **the launch of IMMA's 20<sup>th</sup>- anniversary programme** by Mary Hanafin, TD, Minister for Tourism, Culture and Sport, in January. There was an excellent turn out of more than 90 people and media coverage of the new programme included *The Irish Times* and *The Irish Independent* and interviews with the Director on RTE Radio's *Arena* and in *The Irish Examiner*. There was also a follow-up feature in *The Irish Independent*, which predicted that "our beloved" IMMA's 20<sup>th</sup> anniversary would be a "cracking party".

The **new exhibition programme** also got off to a promising start, with the *Romuald Hazoumè* exhibition attracting good coverage, including major features in *The Irish Independent* and *The Irish Times* and further coverage in *The Sunday Times*, *Irish Arts Review* and on RTE's *The View* and Lyric FM's *Nova*.

The Kahlo/Rivera exhibition received widespread coverage in all the major media outlets, appearing several times in a number of publications. There were significant feature articles in *The Irish Independent*, *The Irish Times*, *Metro Herald*, *The Irish Daily Mail*, *The Sunday Times*, *The Dubliner*, *The Public Sector Times* plus a front-page photograph in the *Saturday Irish Times*. A cartoon in *The Irish Times*, with the tag line "Follow me up to Kahlo", reflected the widespread public awareness of the exhibition. RTE television and radio coverage included the *Nine O'Clock News*, *The View* and *Arena*; together with Newstalk's *The Green Room*. International attention ranged from *The Wall Street Journal* to *The Guardian*. The exhibition also featured prominently on the internet, from art and news websites to blogs and tweets.

Towards the end of the year, the *Rivane Neuenschwander* exhibition attracted excellent press coverage, on RTE television news and in *The Irish Times*, *The Sunday Times*, *The Sunday Business Post* and *The Irish Independent*. The exhibition was reviewed on RTE Radio's *Arena* and on RTE Television's *The View*. The exhibition was also carried on the front page of the iPhone app culturefox.ie.

A full-page feature on *IMMA at 20* by Art Critic Aidan Dunne in *The Irish Times* was overwhelmingly positive. It cited IMMA curatorial practice, *The Moderns* exhibition and the Education and Community Programme as highlights, while some smaller-scale exhibitions, the 2000-2001 controversy and what was perceived as relatively fewer major exhibitions by Irish artists were listed as lowlights. The performance season's *The Intelligence Park* and the Dublin Dance Festival production attracted good reviews in *The Irish Times*. *The Intelligence Park* was also featured on Lyric FM's *Nova* and Radio One *Arts Tonight* and was subsequently broadcast in full on Lyric FM's *Opera Night*. The anniversary celebrations were also featured in *The Irish Times*, *The Irish Independent* and *The Sunday Business Post*.

An eight-page feature on IMMA and its education programme appeared in *The Irish Times'* *Art in the Classroom* supplement.

Public Affairs was involved, with Collections, in discussions on RTE Television's Favourite Painting project, and in providing general feedback to RTE on its arts coverage, as part of a wider consultation processes undertaken by the broadcaster during the year. The department also organised a successful customer service training session for Front of House and Mediator staff, which was provided free of charge by Failte Ireland.

In advertising, there was a wide-ranging campaign for the Kahlo/Rivera exhibition, including ten free display ads in *The Irish Times*, and a further campaign for *Out of the Dark Room*. The department continues to Tweet and Facebook all events to a significant following.

IMMA is one of 16 leading attractions in a new virtual Dublin Cultural Trail produced by Temple Bar Cultural Trust and being made available as a free interactive website and iPhone app.

The department was also engaged in preparing appropriate information for the public on the closure of the main building and on the exhibitions and other programmes available during that period.

## **Development**

**Limited editions** continued to provide a welcome source of revenue with works donated by five artists in 2011: Gerard Byrne, Barrie Cooke and Dermott Healy, Rivane Neuenschwander, Philip Taaffe and Apichatpong Weerasethkul. Sales of these new editions brought in €3,975 during the year. IMMA was allocated a free stand at the VUE Contemporary Art Fair in the RHA resulting in sales of €4,000. UCC made a purchase of €13,000 worth of prints. A five-day Limited Edition Christmas sale took place in December with sales of €1,020. Total edition sales for 2011 amounted to €88,224.

In **sponsorship**, BNP Paribas hosted two large-scale events at IMMA for senior executives from the financial sector, bringing their overall spend on *The Moderns* exhibition to €185,000. IMMA and BNP Paribas won the Award for the Best Large Sponsorship for *The Moderns* in the 2011 Allianz Business to Arts Awards. Bank of America also won the Judges' Special Recognition Award for their involvement with IMMA, the National Gallery of Ireland, the Chester Beatty Library and others. Ebow Digital designed an online museum for *The*

*Moderns*, funded by the company and by a large grant from the Department of Tourism, Culture and Sport (DTCS). An iPhone application was also designed.

BNY Mellon Bank returned to sponsor their second major event with IMMA, investing €35,000 for the Kahlo/Rivera exhibition, plus a further expenditure of €65,000 in entertainment and corporate social responsibility initiatives. The Mexican Embassy made €3,000 available for the *Frida Kahlo and Diego Rivera* catalogue, together with a preview lunch to the value of €13,000 and a mariachi band for the opening night.

Brown Thomas undertook a series of initiatives as sponsored partner for IMMA's 20<sup>th</sup> anniversary celebrations. They gave over all their Grafton Street windows for a six-week period to exhibiting works from the collection and artists represented in *Twenty*. They also staged a €40,000 fashion event as a backdrop to IMMA's anniversary celebrations. RTE provided IMMA with a free television ad campaign to promote its 20<sup>th</sup> anniversary, worth €20,000. An anonymous donor purchased a work by Gerard Byrne for €25,000 as part of the 20<sup>th</sup> anniversary programme. The Development Department undertook the overall organisation of the large anniversary party and associated events in 27 May. French Embassy gave €1,000 toward the performance of Cyprien Galliard and Koudram, and Noreast contributed €1,500 towards the branding of Erdinger Beer. *The Irish Times* sponsored three separate advertising campaigns during the year to a total value of €85,000: for the Kahlo/Rivera and Barrie Cooke exhibitions and IMMA's 20<sup>th</sup> anniversary celebrations.

Groupe Petrolin, a Nigerian oil company, gave €16,500 in sponsorship for the *Romuald Hazoumè* exhibition via Fondation Espace Afrique, while the Department of Foreign Affairs gave a grant of €6,000 for the public interview between Romuald Hazoumè and Yacoube Konate as part of Africa Week. Tiger Beer (Heineken Ireland) sponsored Culture Night at IMMA, Yo Sushi part-sponsored the food at the event and jazz cabaret band Blind Yackety entertained visitors until 10.00pm.

Bloomberg sponsored *Out of the Dark Room*, contributing €10,000 and Fallon & Byrne part-sponsored the opening night dinner. The Clarence Hotel contributed €5,000 towards a dinner and hotel rooms for the *Philip Taaffe* exhibition. The hotel also hosted the artist and his PA for four nights. Institut Ramon Llull and Accion Cultural Espana funded the Susana Solano installation with €14,500, while a private donor supported Liam Gillick's project with €10,000. Cormac O'Malley gave \$500 towards a Liam Gillick talk.

Bank of America Merrill Lynch gave €35,000 toward the *Conversations: Photography from the Bank of America Collection* catalogue. They also covered the entire cost of some €90,000 of the exhibition's visit to IMMA.

The Embassy of Brazil gave €1,500 towards the opening reception for *Rivane Neuenswander*. Tilestyle sponsored black ceramic tiles for the landing valued at €2,000. Rhatigan Developments lent an apartment in the South Heuston Quarter to accommodate the artist and also the sketch artist who visited each weekend throughout the show. Inhotim, a leading private foundation in Brazil, sponsored the framing for the show. The Goethe Institut gave €3,000 towards the *Madden Arnholz* exhibition due to the strong representation of German artists.

IMMA took part in **FUNDIT - a crowd-funding project** using a model financed by the DTCS and operated by Business to Arts aimed at raising small sums of money towards the acquisition of works for the Collection. IMMA's first attempted acquisition through FUNDIT was suite of drawings by *Bea MacMahon* at a cost of €5,500. This was done using our network of 7,000 Facebook users and other databases. Ninety-eight members of the public contributed to the purchase of works and a considerable number of IMMA Board members contributed.

The **donation of 18 works from the collection of Anglo Irish Bank** was the result of a 14-month long discussion with Mike Aynsley, CEO. There had been numerous requests for this collection, and IMMA was the only recipient. The second tranche of Anglo Irish Bank's gift is now underway and will secure another 20 works, plus some signage.

**Members** received monthly e-bulletins and invitations to a host of private view events throughout the country. Members' events included free art fair tickets, gallery tours, talks and lectures, free copies of *Boulevard Magenta*, champagne brunch previews and priority booking for all IMMA Limited Editions. The champagne brunch preview remains the most popular formula for events. Tickets for the Kahlo/Rivera brunch in April sold out. In total 250 people attended including 18 ambassadors, and a number of politicians. The brunch was sponsored by the the Embassy of Mexico. Total sales and renewals of Membership for 2011 came to €15,811.

## Human Resources

A major task in 2011 was preparing **for the temporary relocation of staff** to Infirmary Road. This was project managed by the Museum's IT staff who sit within the Human Resources Department. In order to minimise downtime, most of the technical infrastructure was done outside of core business hours. The traditional LAN network was transferred to WAN to allow users at both sites full connectivity. Line of sight between the two premises allowed this to be done with the addition of a wireless bridge.

As part of the move the IT section also incorporated VOIP telephony into the IT role. The main PRI line is now managed, using the open source Asterisk system, by the IT section. IMMA's system is now one that is progressive and can transfer to any location in the future.

Staffing issues proved particularly difficult due to the Employment Control Framework, but the Museum succeeded in fulfilling its public service role with the goodwill of staff, for which the institution is most grateful. IMMA is on target with its Action Plan under the Croke Park Agreement 2010-2014 and will continue to implement its provisions over the coming years.

The department provided staff with internal support throughout 2011, and if the necessary expertise was not available in-house it sourced externally, and in as cost neutral manner as possible.

## Operations

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

Health and safety issues are a continuing priority in relation to the operation of the Museum and a number of projects were progressed in this regard. 2011 saw the continuing improvements to the boundary wall and grounds of the Royal Hospital, while several surveys were carried out on the buildings within the RHK complex for health and safety purposes.

Extensive preparatory works were undertaken for the Fire and Security Upgrade project during the year, which commenced on site in late 2011. This project necessitated the relocation of IMMA staff to alternative accommodation and the IMMA exhibition programme to the site used by Dublin Contemporary 2011 at the National Concert Hall complex at Earlsfort Terrace. The OPW will continue to liaise with IMMA on the progression of this project in 2012.

Commercial bookings included such major events as Winter Wonderland and the filming of a Bollywood lavish production. The Royal Hospital Kilmainham website was updated and a constant marketing drive was maintained throughout the year. This included a visit by 12 of the most senior corporate buyers from the US and approaches were also being made to the German and Benelux markets. Between them these organisers create over 1,000 trips per annum capturing the incentive, conference and exhibition markets.

## Security

The Security Department provides two services at IMMA, the first is the **Security, Fire and Public Safety** operation to the Royal Hospital Kilmainham and grounds. The second is the supply of **Information Mediators** who carry out daily tours for the public, educational programmes and tours for schools, colleges and establishments of higher education. The Department is responsible for the security operation of all IMMA venues which is supported by a contracted security company who provide additional security staff.

In addition to invigilation and tours the Information Mediators are actively involved in all aspects of the **Education and Community Programmes** and travel regularly with the **National Programme** taking the IMMA experience to venues outside of the Dublin area. They are also responsible, in conjunction with the Education and Community Department, for delivering the primary school programme; *Focus On...*; the adult programme, including Bealtaine Festival activities, free tours and the *Explorer* family programme.

The department continued to be proactive in the **elimination of potential risks** to exhibitions, staff and visiting public. A full review of the security operation was carried out in conjunction with An Garda Síochána with recommendations of that review and report being implement

## Appendix 1

### Acquisition to the Irish Museum of Modern Art Collection – 2011

#### Purchases

Michael Craig-Martin

*Study for Box that Opens in 4 Directions*, 1967

Hand-applied black crepe tape on isometric graph paper

Sheet size: 28.5x45 cm

Framed: 40 x 60 x 4 cm

Purchase, 2011

Sean Shanahan

*Proto*, 2008

Oil on MDF

Size: 249x277x4 cm variable

Purchase, 2011

Maria Simonds-Gooding

*Chaco Settlement*, 1985

Fresco pigment on plaster

Unframed: 91.4 x 137.2 cm

Purchase, 2011

Michael Warren

*Stele XI*, 1997 - 1998

Spanish chestnut wood

Size: 209 x 30 x 31 cm

Purchase, 2011

#### Assisted Purchases

Bea McMahon

*Light Cones (past light)*, 2008

Leather clad cone with cosmic microwave soundtrack

Size: 120 x 30 cm

**Assisted Purchase: Fund:it 2011**

Bea McMahon

*A 21st Century Arrangement of Mount Purgatory*, 2008

Mixed Media

Unframed: 32 x 28 cm  
Assisted Purchase Fund:it, 2011

Bea McMahon  
*The Descent*, 2008  
Mixed Media  
Unframed: 32 x 28 cm  
Assisted Purchase Fund:it, 2011

Bea McMahon  
*Exit*, 2008  
Mixed Media  
Unframed: 32 x 28 cm  
Assisted Purchase Fund:it, 2011

Bea McMahon  
*A Safe Place to Keep my Money*, 2008  
Mixed Media  
Unframed: 32 x 28 cm  
Assisted Purchase Fund:it, 2011

Evie Hone  
*Abstract*, undated  
Gouache  
Unframed: 45.5 x 18.5 cm  
Framed: 63 x 32 cm  
Purchase, assisted by funding from Eoin McGonigal, 2011

Evie Hone  
*Composition*, undated  
Gouache  
Unframed: 26.5 x 18 cm  
Framed: 48.25 x 36.75 cm  
Purchase, assisted by funding from Eoin McGonigal, 2011

Evie Hone  
*Abstract*, undated  
Gouache  
Unframed: 36.5 x 16.5 cm  
Framed: 62.5 x 39.25 cm  
Purchase, assisted by funding from Eoin McGonigal, 2011

## Donations

Lynda Benglis

*Caelum*, 1986

Aluminium

Size: 99 x 175 x 48 cm

Gift, Bank of America, 2011

Gerard Byrne

*Three years, one month and two days ago (As of 9.10.10) (ITN7202)*, 2007

Silver gelatin print

Unframed: 125 x 157.7 cm

Donation, 2011

Braco Dimitrijevic

*Casual Passer-by I Met, Dublin 2011*, 2011

Inkjet print on PVC and black and white photograph and certificate mounted on board

Size: 520 x 400 cm

Donation, In memory of Barry Flanagan, 2011

Patrick Michael Fitzgerald

*Abrir*, 2010

Coloured pencil on paper

Unframed: 32.5 x 25 cm

Donation, 2011

Patrick Michael Fitzgerald

*Festive II*, 2010

Coloured pencil on paper

Unframed: 32.5 x 25 cm

Donation, 2011

Patrick Michael Fitzgerald

*Rustle (Divide)*, 2010

Coloured pencil on paper

Unframed: 32.5 x 25 cm

Donation, 2011

Patrick Michael Fitzgerald

*Rustle (Night)*, 2010

Coloured pencil on paper

Unframed: 32.5 x 25 cm

Donation, 2011

Patrick Michael Fitzgerald  
*Rustle (Rose)*, 2010  
Coloured pencil on paper  
Unframed: 32.5 x 25 cm  
Donation, 2011

Liam Gillick  
*A Game of War Structure*, 2011  
Powder-coated and anodized aluminium  
Size: 100 x 125 x 155 cm  
Donation, 2011

Oisín Kelly  
*Bust of Dorothy Walker*, 1954  
Bronze on Connemara marble plinth  
Size: 23x23x16 cm  
Donation, Walker Family, 2011

Nevan Lahart  
*Ch.76: 3 Cheers for the Psalms of Morderchai Vanunu (before Richard Hamilton)*, 2002  
Oil and acrylic on MDF  
Unframed: 55 x 89 cm  
Donation, 2011

Fergus Martin  
*House in Clare*, 2010  
Pigment print on photorag  
Unframed: 152 x 112 cm  
Donation, 2011

Fergus Martin  
*Table*, 2009  
Pigment print on photorag  
Unframed: 112 x 205 cm  
Donation, 2011

William McKeown  
*Tomorrow*, 2010  
Oil on linen  
Dimensions variable  
Donation, 2011

Nick Miller  
*Noreen with Polaroid*, 1994 - 1995

Oil on linen  
Unframed: 183 x 168 cm  
Donation, 2011

Brian O'Doherty  
*Untitled*, 1954  
Oil on board  
Unframed: 40.5 x 56 cm  
Donation from the artist in honour of Christina Kennedy, 2011

Mark O'Kelly  
*The Party*, 2010  
Oil on linen  
Unframed: 180 x 250 cm  
Donation, 2011

Thomas Scheibitz  
*Il Fume e le Sue Fonti*, 2011  
Pencil crayon on paper  
Size: 30.5x24.5 cm  
Donation, 2011

Sean Shanahan  
*Jeddah*, 2008  
Oil on MDF  
Unframed: 30 x 40 x 4 cm  
Donation, 2011

Maria Simonds-Gooding  
*Earth Shelters II*, 2007  
Crushed clay on brushed steel  
Unframed: 84 x 113 cm  
Donation, 2011

Anne Tallentire  
*Document*, 2010  
Work on paper mounted on metal panel, metal structure  
Dimensions variable  
Donation, 2011

Apichatpong Weerasethakul  
*The Field*, 2009  
Giclée print  
Unframed: 147 x 222 cm

Donation, 2011

Apichatpong Weerasethakul

*Power Boy (Mekong)*, 2011

Giclée print

Unframed: 147 x 222 cm

Donation, 2011

From The Novak/O'Doherty Collection

Donation, The American Ireland Fund, 2011:

Marcel Duchamp

*The Chess Players*, 1965

Etching

Unframed: 50.1 x 66 cm

Framed: 65 x 77.3 cm

Edward Hopper

*Nude*, c. 1920

Charcoal on paper, double-sided

Unframed: 29 x 45 cm

Framed: 50 x 65 cm

Jasper Johns

*Hatteras*, 1963

Lithograph

Unframed: 104 x 75 cm

Framed: 116.4 x 87.2 cm

George Segal

*Barbara Novak*, 1993

Wood, plaster

Unframed: 47 x 34 x 16.5 cm

**Donation, Graphic Studio Dublin, 2011**

Brian Bourke

*Domestic Intimacy*, undated

Etching

Sheet size: 47.5 x 38 cm

Brian Bourke

*Self Portrait*, 2004

Etching  
Sheet size: 51x41.5 cm  
Plate size: 28x21 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Brian Bourke  
*Domestic Intimacy*, undated  
Etching  
Sheet size: 47.5 x 38 cm

Michael Coleman  
*Black, Lemon and Lime*, undated  
Carborundum  
Framed: 50 x 46 cm

Patrick Collins  
*Untitled*, undated  
Lithograph  
Sheet size: 60x63 cm

William Crozier  
*Spring Cutting*, 2008  
Print

Charles Cullen  
*Languid Floating Flower*, 2004  
Etching  
Sheet size: 38.5x38.5 cm  
Plate size: 15.5x19 cm

Charles Cullen  
*City Garden/Room*, undated  
Etching  
Framed: 72 x 64 cm

Michael Cullen  
*Urban Cowboy & Gal, Nighttown*, undated  
Etching  
Sheet size: 50x70 cm  
Plate size: 26x38.5 cm

Michael Cullen  
*Untitled Red*, 1990  
Etching  
Sheet size: 56x76 cm

Felim Egan  
*Autumn Tide h*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*March Blue*,

Carborundum  
Sheet size: 49.5x49.5 cm

Felim Egan  
*Autumn Tide j*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide c*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide h*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide g*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide f*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide c/a*, undated  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide c*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide c*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Felim Egan  
*Autumn Tide d*,  
Carborundum  
Sheet size: 45x38 cm  
Plate size: 22.5x22.5 cm

Micheal Farrell  
*Entre ici et Arles*, 1990  
Lithograph  
Sheet size: 56x76 cm

Barry Flanagan  
*Nose Flattened...*, 1993  
Etching  
Sheet size: 52x41 cm  
Plate size: 29x19.5 cm

Richard Gorman  
*Green Elide*,  
Etching  
Framed: 63 x 57.5 cm

Richard Gorman  
*Blue Elide*, 2004  
Etching  
Framed: 63 x 57.5 cm

Richard Gorman  
*Star*,  
Etching  
Framed: 55.5 x 49 cm

Tim Goulding  
*Floating World*, 2008  
Etching  
Sheet size: 47x49 cm  
Plate size: 26x31 cm

Tim Goulding  
*City Walls II*, 2006  
Carborundum  
Sheet size: 85x103 cm  
Plate size: 57.5x77 cm

Patrick Hall  
*Burning Mountains*, 1993  
Lithograph  
Framed: 97 x 75.5 cm

Pat Harris  
*Pumpkin*,  
Etching  
Framed: 100 x 87 cm

Ronnie Hughes  
*Phantom*, undated  
Etching  
Sheet size: 61x53.5 cm  
Plate size: 27x25 cm

Ronnie Hughes  
*Sualabal*, undated  
Etching  
Framed: 72 x 64 cm

Ronnie Hughes  
*Touch Stone*, undated  
Etching  
Sheet size: 61x53.5 cm  
Plate size: 27x25 cm  
Eithne Jordan  
*Landing*,  
Etching  
Framed: 58 x 63 cm

Eithne Jordan  
*Staircase*,  
Etching  
Framed: 72 x 64 cm

John Kelly  
*Clown*, undated

Screenprint  
Sheet size: 53x38 cm  
Plate size: 45x26 cm

John Kindness  
*China Cabinet Fly from 'was an old woman who swallowed a fly'*, undated  
Etching  
Framed: 89.5 x 84 cm

Ciarán Lennon  
*Ceann Soft Ground Etching*, undated  
Etching  
Framed: 72 x 64 cm

Ciarán Lennon  
*Camac II*,  
Etching  
Framed: 72 x 58.5 cm

Ciarán Lennon  
*Camac I*, 2002  
Etching  
Framed: 72 x 58.5 cm

Mary Lohan  
*Dark Sea*, undated  
Carborundum  
Sheet size: 45x48 cm  
Plate size: 18x28 cm

Alice Maher  
*The Deep Sleep Sea*, undated  
Etching  
Sheet size: 49.5x38.5 cm  
Plate size: 28.5x19.5 cm

Alice Maher  
*A.L. Plurabelle*, undated  
Etching  
Sheet size: 49.5x38.5 cm  
Plate size: 28.5x19.5 cm

Alice Maher  
*Coma Berenices*, 1999

Etching  
Framed: 92 x 73 cm

Nick Miller  
*Pole*, 2005  
Carborundum  
Sheet size: 61.5x71.5 cm

Nick Miller  
*Cream Border Trees*, 2005  
Carborundum  
Sheet size: 61.5x71.5 cm

Mick O'Dea  
*Three Painters and the Poet*, undated  
Etching  
Sheet size: 65x63.5 cm

Gwen O'Dowd  
*Waterbased (4)*, undated  
Carborundum  
Unframed: 62 x 77 cm

Gwen O'Dowd  
*Spaces (4)*, undated  
Carborundum  
Sheet size: 55x77 cm

Jane O'Malley  
*Still Life Yaiza*, undated  
Carborundum  
Sheet size: 56.5x48 cm  
Plate size: 40x30 cm

Jane O'Malley  
*Towards Timanfaya*, undated  
Carborundum  
Sheet size: 56.5x48 cm  
Plate size: 40x30 cm

Tony O'Malley  
*Firenze II*, undated  
Carborundum  
Sheet size: 100 x 139 cm

Tony O'Malley  
*Untitled*, undated  
Carborundum  
Unframed: 100 x 139 cm

Geraldine O'Reilly  
*Tullynally Magnolias*, undated  
Etching  
Sheet size: 20x99 cm

Maria Simonds-Gooding  
*Harvest Below*, undated  
Etching  
Sheet size: 31x49 cm

Maria Simonds-Gooding  
*A Place of Habitation*, undated  
Etching  
Sheet size: 40x49 cm

Maria Simonds-Gooding  
*The Field on the Mountain*, undated  
Etching  
Sheet size: 64x96 cm

Maria Simonds-Gooding  
*Cliff Dwelling*, undated  
Etching  
Framed: 97 x 75.5 cm

John Noel Smith  
*Knots: Gardens of Earthly Delight*, undated  
Carborundum  
Framed: 104 x 85 cm

Donald Teskey  
*Jo Mar Building*, 2009  
Etching  
Sheet size: 60x60 cm  
Plate size: 40x45 cm

Donald Teskey  
*Crossing the NYC*, 2009  
Etching

Sheet size: 60x60 cm  
Plate size: 40x45 cm

Charles Tyrrell  
*Island*, 1997  
Lithograph  
Sheet size: 59x49.5 cm  
Plate size: 46x38.5 cm

**Donation, IBRC (formerly Anglo Irish Bank), 2011**

Charles Brady  
*Take Away Irish Stew*, undated  
Oil on linen  
Framed: 52.5 x 56 cm  
Unframed: 29.5 x 36 cm

Chung Eun-Mo  
*Appearances*, 2003  
Oil on canvas  
Unframed: 95 x 95 cm

Barrie Cooke  
*Two Clouds and Knocknarea*, 2001  
Oil on canvas  
Unframed: 97 x 102 cm  
Framed: 102.5 x 107 cm

Edward Delaney  
*The Family*, c. 1968  
Bronze  
Height: 63.5 cm

Mark Francis  
*Untitled*, 2003  
Oil on paper  
Unframed: 57 x 77 cm  
Framed: 76 x 96 cm

Mark Francis  
*Untitled*, 1998  
Monotype on paper  
Sheet size: 76x76 cm

Plate size: 58x58 cm  
Framed: 85 x 85 cm

Kim En Joong  
*Untitled*, 2000  
Oil on canvas  
Unframed: 110 x 137 cm

Elizabeth Magill  
*Forest Edge 2*, 2000  
Mixed media on canvas  
Unframed: 129 x 158 cm

Stephen McKenna  
*Landscape at Castiglion Fiorentino*, 1992 - 1997  
Oil on canvas  
Unframed: 80 x 60 cm  
Framed: 97 x 77.5 cm

Stephen McKenna  
*Selinunte Temple E*, 2002  
Oil on canvas  
Unframed: 100 x 150 cm

Stephen McKenna  
*Moonlight*, 2000  
Oil on canvas  
Unframed: 50 x 40 cm  
Framed: 68 x 58 cm

Stephen McKenna  
*Rossbeg Clouds*, 1999  
Oil on canvas  
Unframed: 80 x 100 cm

Nick Miller  
*To Lough Allen*, undated  
Oil on linen  
Unframed: 91.5 x 102 cm  
Framed: 102 x 112 cm

Sean Scully  
*4.24.97*, 1997  
Watercolour on paper

Unframed: 96.5 x 53.3 cm

Sean Scully

*Wall of Light Orange*, 2000

Spit bite aquatint on Somerset paper

Framed: 58 x 75 cm

Plate size: 33x44 cm

Sheet size: 58x75 cm

Sean Scully

*Wall of Light Black*, 2000

Framed: 87 x 81.5 cm

Sheet size: 82.5x77 cm

Plate size: 44.5x54.5 cm

Sean Scully

*Wall of Light Blue*, 2000

Spit bite aquatint on Somerset paper

Framed: 79 x 84 cm

Plate size: 45.5x55 cm

Sheet size: 78.5x73 cm

Sean Scully

*Raval 7*, 1996

Etching

Framed: 64 x 82.5 cm

Sheet size: 56x75 cm

Plate size: 30x57 cm

IMMA Limited Editions Prints:

Gerard Byrne

*Untitled*, 2011

Archivally processed silver gelatin fibre print

Unframed: 30 x 40 cm

IMMA Editions, Donated by the artist, 2011

Philip Taaffe

*Composition with Ornamental Fragments 6*, 2011

Archival pigment print on Hahnemuller 100% cotton 308gms photorag

Sheet size: 61x53 cm

Image size: 50.8 x 40.5 cm

IMMA Editions, Donated by the artist, 2011

Apichatpong Weerasethakul  
*Power Boy*, 2011  
Pigment print on RC photo lustre paper  
Unframed: 46 x 60.5 cm  
IMMA Editions, Donated by the artist, 2011

### **Pledged Donations**

The National Print Museum in Mexico (MUNAE) has donated a collection of 51 prints and one multiple by Leonora Carrington produced in 2010 as part of the exhibition *Estampas, Independencia y Revolución (Prints, Independence and Revolution)* that commemorated the bicentennial of Mexico's Independence and the centennial of the Mexican Revolution.

Edition of 100

From the pledged David Kronn Collection of photographic works:

Annie Leibovitz

*Louise Bourgeois, New York*, 1997

Gelatin silver print

Unframed: 29.2 x 40 cm

On Loan from the American Friends of the Arts in Ireland which received this work from David Kronn, 2011

Long Term Loans:

Susana Solano

*Carmen*, 2011

Stainless Steel

172 x 283 x 150 cm

Loan, 2011

# Financial Statements at 31 December 2011

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## DIRECTORS AND PROFESSIONAL ADVISERS

### Directors:

E. McGonigal (Chairman)	*M. McCarthy
R. Ashe	B. McMahon
C. Bowman	*E. O'Connor
E. Delaney	A. O'Donoghue
**B. Flynn	E. O'Kelly
C. Flynn	J. O'Neill
*R. Gillespie	** B. Ranalow

\* The following members were appointed:

R. Gillespie	Jan 2011
M. McCarthy	Jan 2011
E. O'Connor	Feb 2011

\*\* The following members were re-appointed:

B. Flynn	Jan 2011
B. Ranalow	Jan 2011

**Charity Number**    CHY 6666

**Secretary:**            Frank Brennan

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

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

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

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

## **DIRECTORS' REPORT**

The directors present their annual report together with the audited financial statements for the year ended 31 December 2011.

### **PRINCIPAL ACTIVITY**

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

### **RESULTS**

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

### **REVIEW OF BUSINESS AND FUTURE DEVELOPMENTS**

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

In order for essential maintenance to be carried out, the main galleries at IMMA will remain closed from November 2011 to January 2013. During this period the new galleries, artists studios and the North range in the main building will be open.

### **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 46.

## **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 18<sup>th</sup> 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.
- The Audit Committee was established in July 2010.
- A Risk Register was completed in 2010. This register will be reviewed on a yearly basis and updated as required.
- A revision and update of the Safety Statement was carried out in December 2010.
- A detailed Internal Audit Report was undertaken by Cooney Carey, Chartered Accountants in 2011, and its recommendations are being implemented.

### **Annual Review of Controls**

I confirm that the Board conducted a review of the effectiveness of the system of internal financial control in respect of 2011.

Eoin McGonigal

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**Chairman**

## **STATEMENT OF ACCOUNTING POLICIES**

### **BASIS OF ACCOUNTING**

The financial statements are prepared under the accruals method of accounting except as indicated below, and in accordance with generally accepted accounting principles. 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.

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.

## **COMPARATIVES**

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

## **IMPAIRMENT OF FIXED ASSETS**

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

## **FOREIGN CURRENCIES**

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

## **CAPITAL ACCOUNT (Works of Art)**

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

## **SHARE CAPITAL**

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

## **TAXATION**

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

## **PENSION COSTS**

The Museum operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by The Department of 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  
2011**

	NOTE	2011 €	Restated 2010 €
Oireachtas Grant	2.	<u>6,033,787</u>	<u>6,816,791</u>
<u>OTHER INCOME</u>			
Commercial activities	3.	682,570	365,174
Sponsorship	4.	221,852	188,773
Other Grants	4.	0	0
Interest receivable	5.	26,092	36,422
Other income		4,111	5,559
Programme receipts	6.	303,969	267,709
Net deferred funding for pensions	17c.	<u>983,505</u>	<u>927,724</u>
		<u>2,222,099</u>	<u>1,791,361</u>
<u>TOTAL INCOME</u>		<u>8,255,886</u>	<u>8,608,152</u>
<u>EXPENDITURE</u>			
Commercial activities	3.	301,166	222,195
Arts programme	6.	2,803,026	2,995,522
Administration/curatorial/security	7.	3,489,759	3,406,046
Marketing	8.	288,132	263,954
Maintenance		825,067	909,822
Pension Costs	17a.	<u>886,900</u>	<u>822,505</u>
<u>TOTAL EXPENDITURE</u>		<u>8,594,050</u>	<u>8,620,044</u>
Operating (deficit) for year	1.	(338,164)	(11,892)
Donated and Heritage Funds Works of Art	10	169,190	12,453,597
Transfer to Capital Account (Works of Art)	16	(169,190)	(12,453,597)
Accumulated (deficit) at 1 January		<u>(49,503)</u>	<u>(37,611)</u>
Accumulated (deficit) at 31 December		<u>(387,667)</u>	<u>(49,503)</u>

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

On behalf of the Board     Brian Ranalow  
    Eoin McGonigal  
    Directors  
 Date                             29<sup>th</sup> June 2012

**BALANCE SHEET AS AT 31 DECEMBER 2011**

	NOTE	2011	2011	Restated	Restated
		€	€	2010	2010
				€	€
<b><u>FIXED ASSETS</u></b>					
Works of Art	10.	30,378,512		30,121,421	
Tangible Assets	11.	<u>310,612</u>	30,689,124	<u>216,248</u>	30,337,669
<b><u>CURRENT ASSETS</u></b>					
Stocks	12.	88,258		33,993	
Debtors	13.	300,815		365,818	
Cash at Bank and in Hand		<u>461,000</u>		<u>987,699</u>	
		<u>850,073</u>		<u>1,387,510</u>	
<b><u>CREDITORS: amounts falling due within one year</u></b>					
Trade Creditors and Accruals	14.	(1,454,940)		(1,500,629)	
Grants and Sponsorships in Advance	14.	<u>(96,660)</u>		<u>(41,640)</u>	
		<u>(1,551,600)</u>		<u>(1,542,269)</u>	
<b>NET CURRENT LIABILITIES</b>			<b>(701,527)</b>		<b>(154,759)</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			<b>29,987,597</b>		<b>30,182,910</b>
<b><u>Total Assets Less Current Liabilities before Pensions</u></b>					
Deferred Pension Funding	17c.	8,450,803		7,359,162	
Pension Liability	17b.	<u>(8,450,803)</u>	<u>0</u>	<u>(7,359,162)</u>	<u>0</u>
<b>NET ASSETS</b>			<b><u>29,987,597</u></b>		<b><u>30,182,910</u></b>
<b><u>FINANCED BY:</u></b>					
Accumulated (Deficit)			(387,667)		(49,503)
Capital Account (Works of Art)	16.		30,357,636		30,177,394
Deferred Oireachtas Grants	2.		<u>17,628</u>		<u>55,019</u>
			<u>29,987,597</u>		<u>30,182,910</u>

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

On behalf of the Board      Brian Ranalow  
    Eoin McGonigal  
    Directors  
 Date                              29<sup>th</sup> June 2012

## NOTES TO THE FINANCIAL STATEMENTS

### 1) OPERATING DEFICIT FOR THE YEAR

The deficit is stated after charging:

	2011	2010
	€	€
Auditors remuneration	15,980	15,980
Depreciation	<u>202,746</u>	<u>158,905</u>

### 2) OIREACHTAS GRANT

	2011	2010
	€	€
Opening balance	55,019	167,929
Oireachtas Grants received	<u>6,093,000</u>	<u>6,845,100</u>
	<u>6,148,019</u>	<u>7,013,029</u>
<b><u>Less</u></b>		
Allocated to Revenue	(6,130,392)	(6,922,010)
Allocated to Works of Art (Note 16)	<u>0</u>	<u>(36,000)</u>
	<u>(6,130,392)</u>	<u>(6,958,010)</u>
Closing Balance	<u>17,628</u>	<u>55,019</u>
Oireachtas Grants allocated to Revenue	6,130,392	6,922,010
Less:		
Net Superannuation Contributions repayable	(96,605)	(105,219)
Oireachtas Grant reported in the Income and Expenditure Account	<u>6,033,787</u>	<u>6,816,791</u>

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

### 3) COMMERCIAL ACTIVITIES

	2011	2010
	€	€
<b><u>Turnover</u></b>		
Hire of premises & equipment	153,390	206,252
Hire of meadows/outdoors	237,850	58,090
Franchise income	72,867	60,349
Car park income	13,302	0
Bookshop sales	<u>205,161</u>	<u>40,483</u>
	<u>682,570</u>	<u>365,174</u>
<b><u>Cost of Sales</u></b>		
Bookshop overheads	129,881	31,771
Car park expenses	477	
Service charge (Dublin Castle)	38,000	53,200
Wages & salaries	50,304	53,964
Cleaning (North Range)	43,011	49,936
Direct operating expenses	33,377	28,123
Depreciation	<u>6,116</u>	<u>5,201</u>
	<u>301,166</u>	<u>222,195</u>
<b>Surplus</b>	<u>381,404</u>	<u>142,979</u>

### 4) SPONSORSHIP

	2011	2010
	€	€
Opening Balance	41,640	15,284
Received	<u>276,872</u>	<u>216,681</u>
	318,512	231,965
<b><u>Less</u></b>		
Allocated to Revenue- Sponsorship	(221,852)	(188,773)
Allocated to Capital -Acquisitions	(0)	(1,552)
Allocated to Revenue- Other Grants	<u>(0)</u>	<u>(0)</u>
Closing Balance	<u>96,660</u>	<u>41,640</u>

### 5) INTEREST RECEIVABLE

	2011	2010
	€	€
Bank interest receivable	<u>26,092</u>	<u>36,422</u>
	<u>26,092</u>	<u>36,422</u>

6) ARTS PROGRAMME

	2011	2010
	€	€
<b>Programme Receipts</b>	<u>303,969</u>	<u>267,709</u>
<b>Cost of Programme</b>		
Wages & Salaries	761,231	806,907
Depreciation	73,622	52,140
Exhibitions:		
- Running costs	1,398,274	1,424,514
Permanent Collection	413,824	608,472
Education & community expenses	70,162	55,794
Education -Fees	<u>85,913</u>	<u>47,695</u>
	<u>2,803,026</u>	<u>2,995,522</u>
<b>Net Cost</b>	<u>2,499,057</u>	<u>2,727,813</u>

7) ADMINISTRATION/CURATORIAL/SECURITY

	2011	2010
	€	€
Wages & salaries	2,852,224	2,880,694
Training	9,326	14,714
Postage & telephone	54,153	47,558
Motor & travel	27,235	25,641
Subscriptions	5,498	3,693
Professional fees	33,650	21,431
Office supplies & stationery	127,988	134,545
Sundry	56,710	29,076
Chairman's expenses	0	0
Board - Members expenses	1,540	3,022
Insurance	14,599	16,041
Cleaning	23,081	22,753
Security	57,725	53,614
Depreciation	123,008	101,564
Temporary – agency staff	4,980	12,024
Bank charges	9,763	6,061
Health & safety	21,050	33,615
Closure/Move	<u>67,229</u>	<u>0</u>
	<u>3,489,759</u>	<u>3,406,046</u>

8) **MARKETING**

	<b>2011</b>	<b>2010</b>
	€	€
Advertising	206,937	216,296
Public relations	<u>81,195</u>	<u>47,658</u>
	<u>288,132</u>	<u>263,954</u>

9) **EMPLOYEES AND REMUNERATION**

The average number of persons employed by the company in the financial year was 83 (2010 - 84) and is analysed in the following categories:

	<b>2011</b>	<b>2010</b>
Banqueting & Catering	1	1
Programme	56	56
Administration	<u>26</u>	<u>27</u>
	<u>83</u>	<u>84</u>

Staff costs comprise:

	<b>2011</b>	<b>2010</b>
	€	€
Wages & Salaries	3,227,377	3,299,245
Social Insurance Costs	323,054	319,977
Superannuation Employee	<u>113,328</u>	<u>122,343</u>
Contributions	<u>3,663,759</u>	<u>3,741,565</u>

In 2011 €161,649 (2010: €167,174) of pension levy was deducted and paid over to The Department of Arts, Heritage and the Gaeltacht.

The salary of the Director was €71,723 in 2011 (2010 - €107,584). The Director's pension entitlements do not extend beyond the standard entitlements in the model defined benefit scheme. The Director was not in receipt of any performance related pay award. The Director has use of the company car but this car is not used solely by the Director. The Director is required under the terms of his contract to reside on site in accommodation which is the property of the Office of Public Works (OPW). Rent, determined by OPW, is paid by the Director to the company and remitted to OPW.

## 10) WORKS OF ART

As a result of the adoption of Financial Reporting Standard (FRS) No. 30 (Heritage Assets) donated and heritage fund assets are recognised in the financial statements initially through the Income and Expenditure Account. As there was no net effect on the surplus or deficit no prior period adjustment is required. Fixed Assets (Works of Art) with a value of €12.45m have been recognised as a result of adopting FRS 30 as shown in c. and d. below. Comparative figures for Fixed Assets (Works of Art) and Capital Account (Works of Art) have been restated to reflect the change.

### a) Purchased and Assisted Purchases

	2011	2010
	€	€
Cost at 1 January	7,244,461	7,197,786
Acquired during year	<u>87,901</u>	<u>46,675</u>
Cost at 31 December	<u>7,332,362</u>	<u>7,244,461</u>

The cost of purchased and assisted purchases is deemed to be the most appropriate value of the assets at 31 December 2011.

### b) Section 1003

	2011	2010
	€	€
Valuation as at 1 January	10,423,363	10,423,363
Additions during year	<u>0</u>	<u>0</u>
Valuation as at 31 December	<u>10,423,363</u>	<u>10,423,363</u>

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

### c) Heritage Fund

	2011	Restated 2010
	€	€
Valuation as at 1 January	1,300,000	1,300,000
Additions during year	<u>0</u>	<u>0</u>
Valuation as at 31 December	<u>1,300,000</u>	<u>1,300,000</u>

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

**d) Donated Works of Art**

	<b>2011</b>	<b>Restated 2010</b>
	€	€
Donations	11,153,597	11,153,597
Donated by Department of Arts, Heritage & the Gaeltacht	<u>169,190</u>	<u>-</u>
Valuation as at 31 December 2011	<u>11,322,787</u>	<u>11,153,597</u>

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
- (ii) 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
- (iii) Advice from galleries, artists agents and artists

	<b>2011</b>	<b>Restated 2010</b>
	€	€
<b>TOTAL WORKS OF ART</b>	<b><u>30,378,512</u></b>	<b><u>30,121,421</u></b>

**e) Assets held on behalf of third parties**

**Gordon Lambert Trust**

Valuation 2,914,828

**Madden Arnholz Collection**

Valuation 750,000

Amounts included in this note 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**

	<b>Motor Vehicles</b>	<b>Furniture, Fittings &amp; Equipment</b>	<b>Total</b>
	€	€	€
<b>COST</b>			
Cost at 1 January	22,555	701,516	724,071
Additions	0	297,110	297,110
Disposals	<u>0</u>	<u>(129,239)</u>	<u>(129,239)</u>
Cost at 31 December	<u>22,555</u>	<u>869,387</u>	<u>891,942</u>
<b>DEPRECIATION</b>			
Depreciation at 1 January	22,555	485,268	507,823
Charge for year	0	202,746	202,746
Disposals	<u>0</u>	<u>(129,239)</u>	<u>(129,239)</u>
Depreciation at 31 December	<u>22,555</u>	<u>558,775</u>	<u>581,330</u>
<b>NET BOOK VALUE</b>			
At 31 December 2011	<u>0</u>	<u>310,612</u>	<u>310,612</u>
At 31 December 2010	<u>0</u>	<u>216,248</u>	<u>216,248</u>

**12) STOCK**

	<b>2011</b>	<b>2010</b>
	€	€
Finished goods (Editions& Catalogues)	<u>88,258</u>	<u>33,993</u>
	<u>88,258</u>	<u>33,993</u>

**13) DEBTORS**

	<b>2011</b>	<b>2010</b>
	€	€
Trade debtors	63,685	11,062
Prepayments and accrued income	<u>237,130</u>	<u>354,756</u>
	<u>300,815</u>	<u>365,818</u>

**14) CREDITORS: amounts falling due within one year**

	2011	2010
	€	€
Trade Creditors	162,185	234,026
Accruals	312,893	327,062
PAYE/PRSI	164,522	104,207
Withholding Tax	23,514	26,785
Superannuation deductions	791,826	808,549
Grants and Sponsorship in advance	<u>96,660</u>	<u>41,640</u>
	<u>1,551,600</u>	<u>1,542,269</u>

**15) Contingent Liability**

The contingent liability relates to a pay claim on behalf of 21 staff members of the Museum which was submitted to the Department of Arts, Heritage and the Gaeltacht in 2006. This contingency of €30,000 has not been provided for in the financial statements.

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

	Dept. of A.S.T. €	Assisted Purchase s €	Donations €	Total €
1 January 2011 (as previously stated)	6,843,574	456,860	10,423,363	17,723,797
Adjustment arising from adoption of FRS 30			12,453,597	12,453,597
Received in year	<u>0</u>	<u>11,052</u>	<u>169,190</u>	<u>180,242</u>
31 December 2011	<u>6,843,574</u>	<u>467,912</u>	<u>23,046,150</u>	<u>30,357,636</u>

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

17) SUPERANNUATION SCHEME

<b>Analysis of total pension costs charged to expenditure</b>		
	<b>2011</b>	<b>2010</b>
	<b>€</b>	<b>€</b>
Service Charge	659,784	618,489
Interest on Pension Scheme		
Liabilities	340,444	326,359
Employee Contributions	(113,328)	(122,343)
	<u>886,900</u>	<u>822,505</u>

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

	<b>2011</b>	<b>2010</b>
	<b>€</b>	<b>€</b>
Experience gain on liabilities	(320,000)	(678,718)
Loss / (gain) on change of assumptions (financial and demographic)		
	<u>428,136</u>	<u>(178,898)</u>
	<u>108,136</u>	<u>(857,616)</u>

**b) Movement in Net Pension Liability during the financial year**

	<b>2011</b>	<b>2010</b>
	<b>€</b>	<b>€</b>
Deficit at the beginning of the year	(7,359,162)	(7,289,054)
Current service cost	(659,784)	(618,489)
Pension Payments	16,723	17,124
Interest on Scheme Liabilities	(340,444)	(326,359)
Actuarial (Loss)/ (Gain) recognized in the Statement of total recognized gains and losses	(108,136)	857,616
Deficit at end of year	<u>(8,450,803)</u>	<u>(7,359,162)</u>

**c) Deferred Funding Asset for Pensions**

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation scheme, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement

regarding these specific amounts with the Department of 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 2011 amounted to €8,450,803 (2010: €7,359,162)

<b>Net Deferred Funding for Pensions in Year</b>	<b>2011</b>	<b>2010</b>
	€	€
Funding recoverable in respect of current year pension costs		
Current Service Costs	659,784	618,489
Interest on scheme liabilities	340,444	326,359
Pension Payments	<u>(16,723)</u>	<u>(17,124)</u>
	<u>983,505</u>	<u>927,724</u>

<b>d) History of experience gains and losses</b>	<b>2011</b>	<b>2010</b>
	€	€
Experience (Gains)/losses on scheme liabilities amount	(320,000)	(678,718)
percentage of present value of scheme liabilities	-4%	-9%
Total amount recognised in STRGL amount	108,136	(857,616)
percentage of present value of scheme liabilities	1%	-12%

**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 2011 were as follows.

<b>Valuation Method</b>	<b>2011</b>	<b>2010</b>
	<b>%</b>	<b>%</b>
Discount Rate :	4.20	4.40
Salary Increases :	3.50	3.50
Pension Increases :	3.50	3.50
Inflation Increases :	2.00	2.00

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

Life Expectancy for Male aged 65	21.9 years
Life Expectancy for Female aged 65	23.5 years
Life Expectancy for Male aged 45 now (from 65)	24.2 years
Life Expectancy for female aged 45 now (from 65)	25.4 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 for 2011 and 2010. Directors of the Board are not entitled to any fees. The following travel and subsistence expenses were paid:

<b>2011</b>		<b>2010</b>	
B Flynn	<u>€1,540</u>	B Flynn	€931
	<u>€1,540</u>	A O'Driscoll	<u>€2,091</u>
			<u>€3,022</u>

## **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 2011 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 29 June 2012