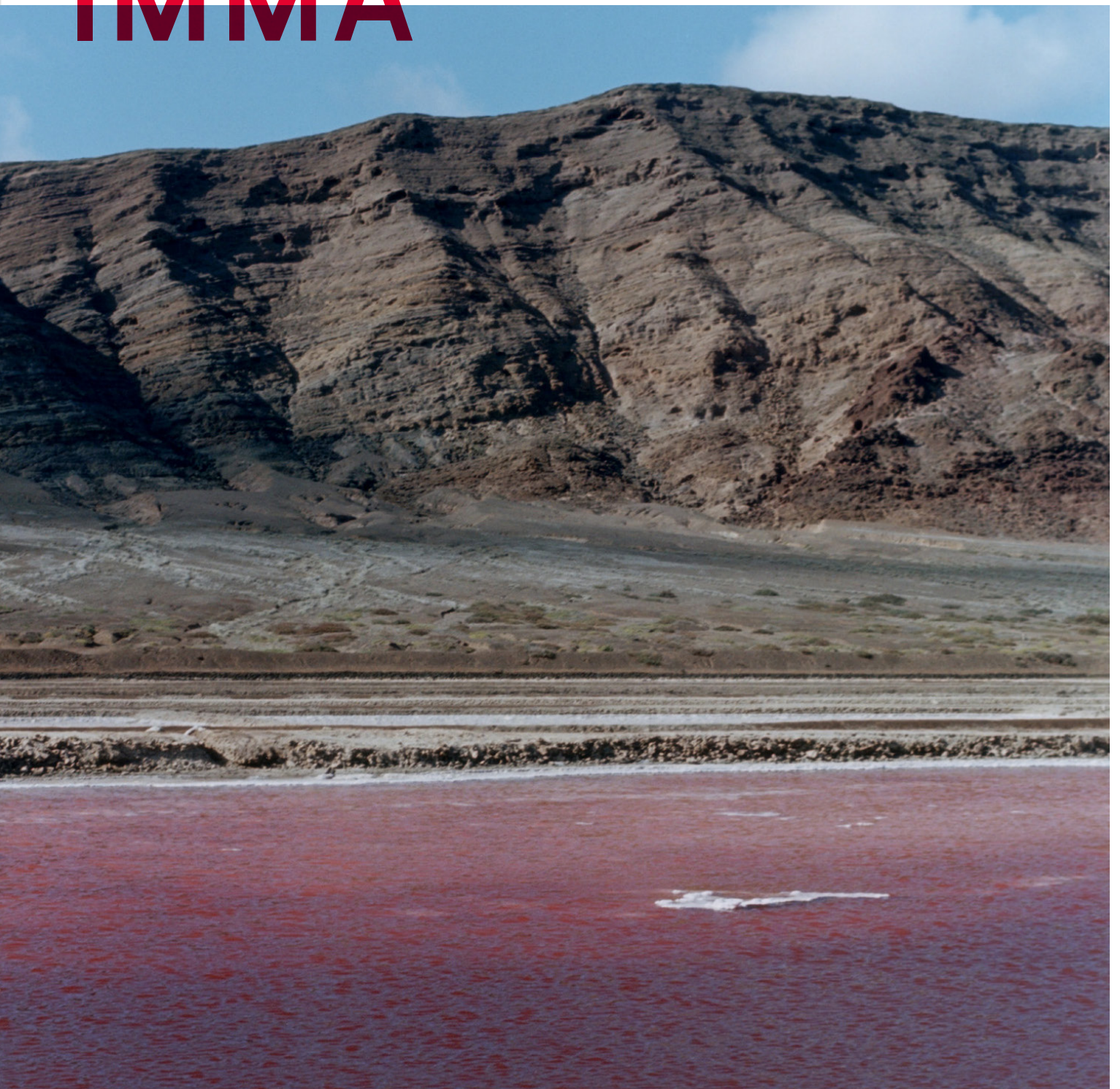


IMMA



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COVER IMAGE Wolfgang Tilmans / Red Lake

IMAGE Mary Swanzy / Potraite
Mabel Purser 1949





IMAGE IMMA Grounds / Photo courtesy of Matthew Thompson

Chairman's Foreword

At IMMA throughout 2018 we continued to connect audiences and art, providing an inspiring space where contemporary life and contemporary art connect, challenge and inspire one another. In this context we were delighted to be awarded Best Tourist Attraction at the Irish Hospitality Awards in April 2018, recognising the efforts of our committed staff to create a place where our visitors can encounter modern and contemporary art in a welcoming environment, growing our audience to over 500,000 for the first time.

As a dynamic hub for new thinking and innovative artistic practice IMMA was proud to initiate a series of major exhibitions including 'Mappa Mundi' a large scale solo presentation of the seminal Afro Caribbean artist Frank Bowling. IMMA also developed a touring retrospective of one of Iran's foremost artists, Monir Shahroudy Farmanfarmaian, 'Sunset Sunrise' seen for the first time in Ireland and which travelled on to Sharjah Art Centre (UAE). It was her final museum scale exhibition before she sadly passed away in April 2019.

Autumn 2018 saw the opening of two hugely successful presentations: a major new exhibition by Wolfgang Tillmans 'Rebuilding the Future' and Irish artist Mary Swanzy's first major retrospective since 1968 which travelled to Cork and Limerick to huge acclaim.

The Freud Centre continued to develop new programming and research throughout the year and is increasingly drawing international attention as the 5 year programme builds and develops. Accordingly it was listed by The Guardian as one of the Top 20 European exhibitions in 2018.

The Board are grateful as ever for the consistent support from the Department of Culture, Heritage and the Gaeltacht who give both financial and moral encouragement to IMMA's ambitious plans, and also the Office of Public Works who do so much to maintain the quality of the buildings and grounds at the Royal Hospital Kilmainham, IMMA's 48 acre home.

The board was delighted to welcome Minister Josepha Madigan to the museum twice this year and want to acknowledge her enthusiasm and support of the museum's programme.

In line with our remit to be creatively and proudly enterprising derived from our constitution established in 1991, IMMA has continued to build its business and revenues to 1.24 million euros in 2018 allowing the museum to diversify and to augment its programming and acquisition possibilities. The evening concert by Nick Cave in June was widely acknowledge to be a national cultural highlight and attracted a huge audience. The museum also connects with its audiences in smaller and more intimate ways and sales from IMMA's innovative bookshop increased by 20% over the previous year.

The Board would also like to acknowledge the support of our many corporate partners without whom such a diverse programme would simply not be possible and of course we are particularly delighted to note the Business to Arts award was granted to BNP Paribas for their collaboration with IMMA on the Freud Centre.

The Board of IMMA would like to thank the organisers of IMMA1000 for their spectacular drive and success in raising over a quarter of a million euros to support the Artist Residency Programme, new works for our collection, and other programming initiatives over the last three years.

In 2018 the board expanded its responsibility for Corporate Governance to include our obligations under new GDPR legislation. IMMA invested significantly in the updating of IMMA's Corporate Governance Framework and a new expanded version was reviewed and adopted by the Board in February 2019. IMMA's Management Team also appointed a GDPR coordinator and new policies and procedures were drafted and approved by the Board in June.

IMMA's continues to reach out to new digital audiences and was delighted with strong growth in its social media network. This expansion was helped in large part by the launch of IMMA's award-winning new website that provides an improved platform to showcase IMMA's events and exhibitions and allows sections of the archive to be shared.

IMMA has a robust education department and organized 35 major educational events during the year including a Freud Symposium at Trinity College and summer schools in Kilmainham.

There was further investment during the year in our Art & Ageing programme as we organized dementia-friendly gallery tours and talks. Alzheimer's disease and Dementia are regarded by many experts as the major health crisis of our time. There are 55,000 people living with dementia in Ireland and this number is forecast to double in the next twenty years and triple to reach over 153,000 by 2046. Meanwhile there are 500,000 people in Ireland whose families have been affected by dementia. This is a community that is particularly vulnerable to social exclusion and there is an important role that we can play. IMMA is working across the arts, health and dementia-care sectors to explore the potential held by the arts and in particular the visual arts, for successful ageing, and we are proud of the role that art and the museum can play in the support of those living with dementia.

Finally, I would like to thank Dr Moling Ryan who worked tirelessly throughout the year as the museum's Interim Director, following the departure of Sarah Glennie. Moling stepped down in February 2019 as the new Museum Director Annie Fletcher took up her mandate. The Board has every confidence that under her Directorship IMMA will continue to place the generation of new ideas and innovation at the heart of the organisation, enabling artists to make the work they want to make while bringing Ireland's cultural innovators into a deeper dialogue and a more fluid relationship with key international platforms and partners



David Harvey
Chairman of the Board of IMMA

Supporting IMMA

IMMA wishes to acknowledge our visionary supporters who made the ambitious programme of the museum possible in 2018. These include corporate partners and members, individual patrons, foundations, and those donors who wish to remain anonymous. We would also like to express our thanks to our many IMMA Members, whose dedication to the programme is a loyal and constant source of support

IMMA Corporate Support

Corporate Partners
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Hennessy
The Dean Dublin

Freud Circle

BNP Paribas
Credit Suisse

Corporate Benefactors

Bloomberg

Corporate Supporters

IDA Ireland
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Corporate Friends

Irish International BBDO
Mason Hayes & Curran

Corporate Contributors

O'Hara's Irish Craft Beer
Château La Coste

Foundations and Government Agencies

Department of Culture, Heritage and the Gaeltacht
Commissioners of OPW
Goethe Institut Ireland
Heritage Council

IMMA Individual Supporters

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Our invaluable IMMA Members

Programme Partners
Mercer's Institute for Successful Ageing (MISA)
Alzheimer's Society of Ireland
Age and Opportunity Ireland
NCCCA, National Council for Curriculum and Assessment
CREATE
Trinity College Dublin
National College Art and Design, NCAD
IADT
DIT
GMIT
Irish Architectural Foundation
Common Ground

IMAGE Joan Walker and Ciara Murray accepting Irish Hospitality Award 2018

IMAGE Hennessy Art Fund for IMMA



Gallery Partners

- Alexander & Bonin, New York
- Clark House Initiative, Bombay, India
- EMMA, Espoo Museum of Modern Art, Finland
- GAM, Galleria Civica d'Arte Moderna, Italy
- Grizedale Arts, Cumbria, UK
- MACBA, Museu d'Art Contemporani, Barcelona, Spain
- Musee D'Art Modern de la Ville, Paris, France
- Temple Bar Gallery & Studios, Dublin, Ireland
- Van Abbemuseum, Eindhoven, Netherlands
- Whitechapel Gallery, London, UK



2018 at a Glance

Audiences

We welcomed 505,891 visitors, an increase of 3% on the previous year, making IMMA the 6th most visited free attraction in Ireland according to Failte Ireland. We saw significant online growth in 2018 with large increases in social media followers. Our Instagram followers increased 47%.

Awards

IMMA was awarded Best Tourist Attraction at the Irish Hospitality Awards in April 2018. In March we were listed by The Guardian as one of the Top 20 Attractions to visit in Europe in 2018 highlighting the Freud Project. IMMA's Development team was nominated for three awards at the 2018 Allianz Business to Arts Sponsorship awards, including best portfolio of partnerships and ultimately won Best Mid-Sized Sponsorship for our partnership with BNP Paribas and the Freud Circle. IMMA was named one of the top three 'rights holders' by our peers in the 2018 Arts Sponsorship report.

Freud

In 2018 IMMA opened two exciting exhibitions, namely 'The Ethics of Scrutiny', curated by artist Daphne Wright; and 'Gaze' presenting the works of Lucian Freud in conversation with the works of his contemporaries and works from IMMA's Collection

Acquisitions

The Hennessy Art Fund's third year in support of the IMMA Collection saw the acquisition of works by contemporary Irish artists Barbara Knezevic, Mary McIntyre, Susan MacWilliam, and Helen O'Leary, as well as a donation by Helen O' Leary. IMMA 1000, financed by individual donors, funded the purchase of Alan Butler's "On Exactitude in Science". A further 67 works were acquired for the Collection.

Exhibitions

IMMA presented a number of major exhibitions and artist projects throughout 2018. There were large reviews on the work of UK artist Frank Bowling for the first time in Ireland. Much of this work then travelled to the Tate in London to great acclaim. IMMA also presented a major retrospective of Iranian artist Monir Shahroudy Farmanfarmaian. IMMA hosted the first solo exhibition in Ireland by the acclaimed artist, Wolfgang Tillmans, twenty years after his first viewing at IMMA. In October IMMA opened Mary Swanzy's first major retrospective since 1968. Swanzy is arguably Ireland's first 'modernist' painter, and the exhibition was visited in huge numbers demonstrating her position in the affections of the Irish public. There was an important exhibition from the frontlines of the war in Syria from Brian Maguire, and a set of sold-out performances of the work of pioneering dancer, choreographer, filmmaker and writer, Yvonne Rainer

Engagement and Learning

The Azure Partnership continues to develop its national and international networking programme which includes peer to peer support and provision of Azure dementia friendly tours. IMMA's exciting education programme delivered 35 major talks and events in 2018 in association with exhibition curators.

Ministerial / President Visits

Minister for Culture, Heritage & the Gaeltacht, Josepha Madigan, opened The Freud Project 'Ethics of Scrutiny' in February and the Tillmans and Swanzy exhibitions in October. President Michael D. Higgins paid a private visit to the Freud Project, and to Brian Maguire's solo exhibition in May.

Digital Development.

With the backing of a capital grant from the Department of Culture, Heritage and the Gaeltacht IMMA commenced work on our long term ambition of having the collection and archive digitised in order to amass a database of knowledge for our visionary Collections & Learning Centre. The foundation blocks have been put in place for a digitised archive. The work is expected to continue for the next eight years and will serve as important foundational work towards the increased sharing of our collection with the Irish nation and as the cornerstone for the development of IMMA's new Collection and Learning Centre which is part of Project Ireland 2040 financed through the Department of Culture, Heritage and the Gaeltacht.

Highlights

Visitors:	500,000 +
Website visitors:	239,147
New artworks:	82
Artworks lent:	23
Social Media Followers:	82,785





IMAGE RHK Building

IMMA FOSTERS AND FUELS CURIOSITY

**‘Amongst artist and audiences alike,
across all ages and across Ireland, we
provide a unique and open space for
contemplation, connection and creativity’
– IMMA’S Strategic Plan 2017–2021**



IMAGE James Lee Byars / the Diamond Floor / 1995

IMMA’s 2018 programme continued to bring to the public world-class exhibitions and new commissions from respected international and Irish artists.

Frank Bowling: Mappa Mundi

24 March 2018 - 08 July 2018

In March 2018 IMMA presented Mappa Mundi, a comprehensive overview of the work of seminal British Caribbean artist Frank Bowling. Over a long and varied career, the evolution of Bowling’s work can be seen as a reflection of a major evolution in painting throughout the latter half of the 20th century. Named from one of Bowling’s celebrated ‘map’ paintings, Mappa Mundi highlighted exceptional works throughout Bowling’s career from the 1960s onwards. Through his ‘map’ paintings Bowling addressed issues of history and migration; his work on geographic and human movement had special relevance in a time where discussion of national borders and immigration has never been more urgent.

The exhibition showcased Bowling’s work throughout his career, covering the major developments within his practice. The exhibition was organised by Haus der Kunst, Munich in association with IMMA and Sharjah Art Foundation. Curated by Rachel Thomas, Head of Exhibitions, IMMA, assisted by Benjamin Stafford, Assistant Curator, Exhibitions, IMMA.

Monir Shahroudy Farmanfarmaian:

Sunset, Sunrise

10 August 2018 - 25 November 2018

Sunset, Sunrise was a major retrospective of the work of prominent Iranian artist Monir Shahroudy Farmanfarmaian (b.1924, Qazvin, Iran) and one of the most visited exhibitions at IMMA during the year. In her mid-nineties at the time of the exhibition, this exhibition marked the first solo exhibition of Farmanfarmaian’s work in Ireland and offered a rare opportunity to discover this artist’s work. The artist sadly passed away just five months after the exhibition closed. With a career spanning more than six decades, Farmanfarmaian was one of the most prominent contemporary Iranian artists. More than seventy artworks were on display ranging from painting, sculpture, jewellery and tapestry to collages and works on paper. Sunset, Sunrise was organised by IMMA, in collaboration with Sharjah Art Foundation, United Arab Emirates. The exhibition travelled to Sharjah Art Foundation in 2019. A major publication co-published by IMMA and Sharjah Art Foundation, accompanied this exhibition. A new Limited Edition print of 100, Sunrise (2018) by Monir Shahroudy Farmanfarmaian, was created on the occasion of this exhibition. The exhibition was curated by Rachel Thomas, Head of Exhibitions, IMMA, assisted by Rachael Gilbourne, Assistant Curator, Project & Partnerships, IMMA.

Andrea Geyer**1st June 2018 - 29 October 2018**

Opening on 1 June 2018, IMMA presented the first solo exhibition in Ireland by German-American artist Andrea Geyer. *When We* features several recent works by Geyer as well as the new immersive work *Collective Weave* (Ireland), 2018. Geyer's work provokes a radical re-thinking of time. She studied the present by charting histories through a de-familiarizing, transgressive, feminist lens. The title *When We* is both a suggestion and an affirmation suggesting that we can do something, that something may have happened, or indeed can still happen.

Featuring performance, text, photography, installation, sculpture and video, the exhibition unfolds as a series of salons, each with its own mood, or as the artist describes, each creating its own particular 'universe'. The newly commissioned work *Collective Weave* (Ireland), 2018, is an expansive floor-to-ceiling installation of white linen featuring iridescent silver patterns of drawings derived from Irish queer magazines, posters and flyers dating from 1970 to the early 1990s. With this body of work Geyer raises questions around identity, community, representation, and visibility within museums.

Brian Maguire - War changes its address:**The Aleppo paintings.****26 January 2018 - 7 May 2018**

War Changes Its Address: The Aleppo Paintings, is a new series of work by Irish artist Brian Maguire. The paintings are a result of Maguire's observations and photographs of the destruction of the eastern and central areas of Aleppo, Syria. Maguire sees the war in Syria and the current European refugee crisis as being intricately linked. The exhibition bears stark witness to the destruction of a city, and the human displacement caused by such destruction. As with all Maguire's work, this exhibition emerges from a considered engagement with the political and social complexities of place and people. While in Aleppo Maguire engaged with the remaining local population and was struck by the fact that life there had persevered throughout the war, and in its aftermath was beginning to grow and re-emerge. The resulting exhibition included new, previously unexhibited works. The exhibition title - *War Changes Its Address* - speaks to the never-ending cycle of war, constantly on-going somewhere in the world, perpetuated for profit and power, at the expense of communities, countries and human lives.

IMAGE Andrea Geyer**IMAGE** Minister Madigan opening Swazy & Tilmans**IMAGE** Frank Bowling

Wolfgang Tillmans: Rebuilding the Future**26 October 2018 – 10 March 2019**

Twenty years after first exhibiting at IMMA as an emerging artist, Wolfgang Tillmans presented *Rebuilding the Future*, his first solo exhibition in Ireland. Tillmans is one of the most accomplished and widely celebrated artists working today, recognised for major contributions to the development of contemporary photography. *Rebuilding the Future* comprises over 100 works and captures Tillmans' unique way of working. This new exhibition for IMMA mixed works from throughout his career and in numerous formats, including a new sound work, *I Want to Make a Film*. The works were installed in IMMA's galleries in direct relation to the physical spaces and atmosphere of the museum. Also central to Tillmans' practice is the prolific production of books, catalogues and magazine editorials, and more recently, live and recorded music. An immersive new sound work, *I Want to Make a Film* (2018), which engages with concerns over the speed and development of personal technology and its effects, was shown here at IMMA for the first time.

Mary Swanzy, Voyages**26 October 2018 - 17 February 2019**

Mary Swanzy is arguably Ireland's first 'modernist' painter. *Voyages* was the first major retrospective of her work since 1968. The exhibition offered a timely review of Swanzy's work, demonstrating her early mastery of Modernist styles, her wide travels, idiosyncratic feminism and forward-thinking ideas that makes Swanzy such a fascinating artist to explore in our times. This IMMA initiated exhibition aimed to reintroduce our audiences to this artist's extraordinary achievements and reinstate her as a Modern Irish Master. The exhibition toured to the Crawford Art Gallery, Cork and Limerick City Gallery of Art throughout 2019.

Yvonne Rainer: Selected Works**12 May 2018 - 18 May 2018**

Pioneering dancer, choreographer, filmmaker and writer Yvonne Rainer is one of the most influential artistic figures of the last 50 years. IMMA presented one of Rainer's most renowned dance pieces, *Trio A with Flag* (1966), in two sell-out performances live at IMMA featuring, in addition, her works *Talking Solo from Terrain* (1963) and *Chair/Pillow* (1969). The programme was run in association with Dublin Dance Festival with the support of Project Arts Centre and Dance Ireland. Rainer's work has been foundational across multiple disciplines and movements including dance, cinema, feminism, minimalism, conceptual art, and postmodernism. IMMA presented a selection of Rainer's iconic early film and dance works, and brought the legendary artist to Dublin for a historic conversation about her career.

The Freud Project 2016–2021

In 2016 IMMA secured a significant five-year loan of 50 works by one of the greatest realist painters of the 20th century, Lucian Freud (1922-2011). Negotiated and curated by Sarah Glennie and Christina Kennedy, during this unique five-year project IMMA is presenting a series of different and exclusive Lucian Freud related exhibitions, with a new programme of events and openings each year to reveal exciting new perspectives on this major artist today. In 2018 IMMA opened two exciting exhibitions presenting the works of Lucian Freud in conversation with the works of his contemporaries.

IMAGE Marlene Dumas – *Kissing the Floor*, 2014.
Image courtesy of Frith Street Gallery, London.

GAZE**4 October 2018 - 19 May 2019**

Gaze is the third exhibition in the series and it folded works from the IMMA Collection among the Freud works in a continuing exploration of Freud's practice. As the title suggests, the exhibition is concerned with the human gaze; of the artist, the sitter and of we, the viewers of the work. It also focuses on the representation of the nude and the oftentimes visceral portrayal of the body in art, particularly in Freud's work. Showing alongside works by Lucian Freud the exhibition included work by Marina Abramovic, Stephan Balkenhol, Phil Collins, John Coplans, Dorothy Cross, Pauline Cummins, Ann Hamilton, Edward Hopper, Rebecca Horn, Annie Leibovitz, Mark Manders, Edward McGuire, Danny Osborne, Thomas Ruff and Hannah Starkey, as well as old master prints by Durer and Rembrandt from the Madden-Arnholz Collection, all drawn from the IMMA Collection.

The Ethics of Scrutiny: curated by Daphne Wright
15 February 2018 - 2nd Sept 2018

The second exhibition in the context of the Freud Project was a curated response by artist Daphne Wright. Wright's curation presented an exhibition that examined the complex relationships between artist and sitter; more broadly, a body of work that deals with the psychology of looking. Taking as a starting point these specific aspects of Freud's intimate and insular studio practice *The Ethics of Scrutiny* explores themes of vulnerability, longing and loss that permeate the painter's work, whilst also looking to the works of other artists who address on a wider scale the inherent complexities of representation. The exhibition placed a number of Freud's paintings alongside works borrowed from various public and private collections, of writers

Emily Dickinson, John Berger and Lydia Davis, singer Bernie Brennan's rendition of 'Hurt'; psychoanalyst Sigmund Freud and plant biologist Ottoline Lyser as well as works by artists including Gwen John, Kathy Prendergast, Wiebke Siem, Marlene Dumas and Thomas Schütte. As part of this exhibition two additional Freud paintings: "Man in a Silver Suit" and "Two Brothers from Ulster" joined the core group and continue on loan from the same lenders.

A TCD art/science research group. Coast-lines also featured digitised archive and library material accessible through tablets in the gallery spaces, providing a public face to the ongoing archiving and collection digitisation project.



Coast-Lines**13 October 2017 – 30 September 2018**

opened in 2017 as a 12 month programme of changing displays of artworks and archival material that explore our sense of place, perception, representation and memory from IMMA's collection. It included works by Dorothy Cross, Carlos Cruz-Diez, Richard Long, Tony O'Malley, Alexandra Wejchert, Bridget Riley and others. The exhibition involved an invited response to Aspen 5+6 by OMG,

Hennessy Art Fund for IMMA Collection**2018 (11 May 2018 – 16 September 2018)**

Hennessy Ireland formed a unique partnership with IMMA in 2016 to help fund the purchase of important works by Irish and Ireland-based artists for the National Collection of Modern and Contemporary Art. The third year of the *Hennessy Art Fund for IMMA Collection* exhibition resulted in works by Barbara Knezevic, Mary McIntyre, Susan MacWilliam and Helen O'Leary being acquired. In 2018 Cliodhna Shaffrey from the Collections & Acquisitions Committee joined the selection panel with Christina Kennedy and Hennessy's Elaine Cullen. The 2018 guest curator was Hugh Mulholland. Over the past 3 years IMMA has acquired works by 12 artists for the Collection. As well as the aforementioned, they include, in 2016: Kevin Atherton, David Beattie, Rhona Byrne and Dennis McNulty; and in 2017: Mark Garry, Mairead Mclean, Ciaran Murphy and Yuri Pattison.

Brian O'Doherty, Language and Space – in association with Stoney Road Press, 26 April 2018 – 16 September 2018.

This exhibition chiefly comprised of prints which the artist made with Stoney Road Press, as well as a new Rope Drawing and works by the artist from the IMMA Collection, in celebration of O'Doherty's lifelong dedication to drawing and interest in the ancient Celtic Ogham script. The exhibition also marked the 10th anniversary of The Burial of Patrick Ireland (1972-2008), a performance which took place at IMMA, curated by Christina Kennedy, in which Patrick Ireland, the artistic alias adopted by Brian O'Doherty in 1972, was waked and buried, in a gesture of celebration of peace in Northern Ireland. This presentation contributed to a donation of a work by the artist to IMMA in 2018. The exhibition launch at IMMA included the award ceremony for the conferral of the Freedom of Roscommon by Roscommon County Council upon the artist.

Lennon, Porous Plane**13 October 2017 – 30 September 2018**

Was a solo exhibition by Irish artist Lennon including a range of work from the 1970s to the present. This was part of a curatorial approach that explored works in the IMMA Collection where artists were invited to place their early work among their current practice - 'Then and Now'. This presentation contributed to a donation of work by the artist to IMMA in 2018.

IMAGE Brian O'Doherty / Language and Space Exhibition



Project Spaces Galleries

digital_self

01 Dec 2017-25 Mar 2018

This was a responsive project & programme to run concurrent with exhibitions on Lucian Freud and Rodney Graham that both looked at self-representation and the persona of the artist in various digital realms. The associated live public programme included E.A.T screenings, lectures, writers' responses, artists' talks, on-line artist performances, and a web-based artist project and blog that looked at the self in the context of the digital world. Every Tuesday at lunchtime there was a double bill of screenings in the Lecture Room with films Grass Field by Alex Hay, Performance Engineer: Bob Kieronski, and Physical Things by Steve Paxton.

The 38th EVA International at IMMA,

06 Apr 2018-27 May 2018.

Devised as a 'Cosmology of Exhibitions' by Curator, Inti Guerrero, the 38th EVA International - Ireland's Biennial of Contemporary Art took place across various venues in Limerick city with an expanded programme to include IMMA, Dublin. The exhibition at IMMA featured works by contemporary artists exploring the politics of communication.

Lucian's Neighbours

14 Jun 2018-19 Aug 2018

The exhibition presented new works and research responsive to the IMMA Collection: Freud Project, 2016 – 2021 - a five-year project developed around the loan of 52 works by artist Lucian Freud. In 2017 Laura Fitzgerald, Richard John Jones, Bridget O'Gorman & Sue Rainsford were selected from the IMMA Residency Programme Open Call to live and work onsite responding to Freud at IMMA. Like any symbiotic relationship the resulting artworks produced by this creative community were complex, encompassing multiple viewpoints and modes of expression, living with, influenced by and occasionally opposed to their famous neighbour. Claire Walsh (IMMA Collections) and Nathan O'Donnell (Freud Research Fellow) generated additional research from the context of the exhibition.

Acquisitions

IMMA is delighted with the support of the Hennessy Art Fund for the IMMA Collection, which allowed the acquisition of works by contemporary Irish artists Barbara Knezevic, Mary McIntyre, Susan MacWilliam, and Helen O'Leary, as well as a donation by Helen O'Leary. In addition, the generosity of the donors to IMMA1000 funded the purchase of Alan Butler's "On Exactitude in Science".

A further 67 works were acquired for the Collection through donations.

Under Section 1003, a major heritage donation of 61 works, was made by Kerlin Gallery. This comprises works from the Kerlin's own Collection from the 1990s and 2000s which are a compendium of key works by some of the most significant practitioners of those years in Irish Art, as well as some non-Irish artists that Kerlin has worked with. The donation includes works by Willie Doherty, Dorothy Cross, Mark Francis, Phil Collins, Calllum Innes, Gerard Byrne, Jaki Irvine, Siobhan Hapaska, Kathy Prendergast and Liam Gillick as well as, new to the IMMA Collection, works by Sugimoto, Tal R, Norbert Schwontkowski, Maureen Gallace, Mairead O'hEocha and many others.

There were other significant donations by artists Janet Mullarney and Brian O'Doherty to the Collection, as well as two prints by William Crozier and Nan Goldin from the IMMA Limited Editions acquisitions programme.

IMMA plans to make its complete programme archive readily accessible as both a physical and a digital resource by creating an internationally significant online resource of contemporary Irish art.

Digitization of the Collection & Archive Project

In 2017 the Department of Culture, Heritage and the Gaeltacht announced a project to fund the digitisation of collection works. IMMA received a grant to commence our long term ambition of having the collection and archive digitised in order to amass a database of knowledge for our visionary Collections & Learning Centre. The planning for this work commenced in 2017 and the first phase happened in 2018. Time-Based Media Artwork Conservator Brian Castriota, (Edinburgh) made a number of visits to IMMA to advance the conservation of the time-based media artworks in the Collection. Martin Bradley, one of the leading archivist consultants in Ireland was appointed in November 2018 to put in place a structure for the digitised archive and to commence the work of digitising IMMA's archive. This work progressed throughout 2018.



IMAGE Photo courtesy of Matthew Thompson

**IMMA IS A
DYNAMIC HUB
OF SHARED
KNOWLEDGE,
RESEARCH AND
NEW THINKING.**

Engagement and Learning 2018

IMMA continues to place the Engagement & Learning department at the core of our programme and our work with artists as IMMA is made stronger by vibrant and progressive partnerships.



IMAGE Production Residency Partnership with the Douglas Hyde Gallery / Photo courtesy of Matthew Thompson

Partnerships

Partnerships are core to the connectedness of IMMA. IMMA continues to be represented on the Arts in Education Portal and Artists/Teachers Continuous Professional development Programme (TAP), Professional Design team; on the Bealtaine (Creative Ageing) Steering Committee; CNCI/ECO group and the Encountering the Arts Ireland. The cultural institutions in Dublin 8 collaborated again on Culture Date D8, and others included Dublin City Council on their neighbourhood initiative. Education partners include Trinity College and the National College of Art in association with The Freud Project (with Trinity College, NCAD School of Education and the National Council for Curriculum Assessment NCCA). We are also working with CREATE (the national agency for collaborative arts); Open House; National Drawing Day and Helium Arts. IMMA participated in a number of national programmes under the Arts in Education Charter with the teacher artist/ partnership programme (TAP) and the Arts in Education Portal project on its Arts in Education day in May.

Internationally IMMA is represented on the Evaluation steering group for the Tate Exchange project at Tate Modern.

Art & Ageing

IMMA is committed to celebrating creativity in older age and ensuring open access to its programmes for audiences of all ages. In 2018 we continued to work with The Mercer's Institute for Successful Ageing (MISA) at St James' Hospital/Trinity College and Age & Opportunity, the Alzheimer's Society of Ireland and the Butler Gallery (Azure). The Azure Partnership is developing its national

and international networking programme which includes peer to peer support and provision of Azure dementia-friendly tours, supported by international institutions including MoMA New York. IMMA continued to receive part funding for its Art & Ageing fellow, Bairbre-Ann Harkin whose work has led to increased participation in our public tours. Bairbre-Ann also presented at 'One Thursday at the Gallery: Art, Music, Theatre, Dementia', the Dementia Services Information and Development Centre (DSIDC) conference in November and was a keynote speaker at the Taiwanese National Forum of Dementia Friendly Museums also in November.

IMMA is a dynamic hub of shared knowledge, research and new thinking. For those seeking to more deeply explore IMMA and our national collection of modern and contemporary art, our open campus will be a centre of excellence for access and research.

Talks and Events

IMMA continues its impressive history of engaging talks and events. All exhibitions from temporary to collection to presentations in the Project Spaces had a suite of talks and events. In total there were 35 such events ranging from a single gallery talk, to seminars and symposia.

Highlights included a series of talks at Trinity College Dublin related to the IMMA's Freud Project – Ethics of Scrutiny, with lectures by Dr Nathan O' Donnell (Paper Visual Art): Isabelle Graw (Städelschule, Frankfurt): Daphne Wright (Artist), Angela Griffith (TRIARC), and Christina Kennedy (IMMA). The series concluded with a research symposium – Rethinking Freud & The Contemporary in April.

In May a series of talks and films were screened to complement the work of dancer, choreographer, filmmaker and writer Yvonne Rainer. Artist Pauline Cummins presented a response to a selection of works in the exhibition Frank Bowling, Mappa Mundi, drawing on her own artistic beginnings as a painter and her continuous fascination with the painting medium. This talk was programmed in partnership with the Bealtaine Festival, Ireland's national celebration of the arts and creativity.

Artists Residency Programme

IMMA's residency programme provides opportunities for national and international artists to research and develop their practices on-site at IMMA. The programme is internationally renowned and was generously supported with bursaries funded by IMMA1000.

There was a full programme in 2018 with Freud residency artists Laura Fitzgerald, Sue Rainsford, Bridget O'Gorman and Richard John Gorman who presented their work in the Project Spaces and Open Studios in June.

Other bursary awards from IMMA1000 were granted to Joe Walker and Pat Walker, Dragana Jurisic, Jenny Brady, and Neil Carroll. Walker and Walker went on to develop a full solo exhibition at IMMA the following year as a result.

Irish Artists Sam Keogh and Deirdre O'Mahony were also in residence alongside artists on production residencies, visiting curators and others.

Families and Teens

IMMA is committed to programming for audiences of all ages. For each child a new special visitor resource pack is available called 'I'm an IMMA Explorer' – with a trail of outdoor artworks, an activity sheet, a magnifying glass, and other resources – has proved to be very popular with families. Family Workshops ran weekly with Explorer on Sunday afternoons from January to May and from October to December. Mornings in the Museum was organised during the holiday breaks.

Summer Events and Projects

Cruinniú na nÓg is a cultural festival for children and 40 participants attended Pop-Up Picnic, an event devised for children aged 5 and under with profound disabilities. IMMA hosted a number of events and workshops organised by Helium Arts, the national children's arts and health organisation. Pop-Up Picnic was created in partnership with Helium Arts, funded by Dublin City Council, Creative Ireland and RTÉ, and is supported by the Arts Council. In July IMMA ran a Summer Art Camp, also in partnership with Helium Arts/Epilepsy Ireland

Teens from the Electric Feathers group displayed their artwork in Studio 9 following three days of screen-printing workshops and a tour of the Frank Bowling exhibition.

A Summer Film Camp with 8 teens in partnership with CanTeen, the nationwide support group for young people who have or have had cancer, and for their brothers, sisters and friends. A family art workshop, New Art in an Old Place, was developed as part of the annual National Heritage Week.

Young People/IMMA25

The IMMA25 Collective is a diverse group of 18-30 year olds who, supported by IMMA, come together to devise and deliver arts programming for a wider audience of their peers. The Collective presents an annual series of tours, discussions, workshops, collaborative projects, and more, in association with the museum's various Exhibitions, Engagement and Learning programmes, and Artists Residency programme.

Adults

The long term and extremely successful community programme for adults called Studio 10 ran throughout the academic year with an average attendance each week was 25 people. Facilitated by IMMA's Visitor Engagement Team, it combined gallery discussion with studio practice as a means to introduce contemporary art.

Research and Third Level

IMMA is made stronger by vibrant and progressive partnerships. National collaborations – across and beyond the cultural ecosystem – enable IMMA to meet our strategic objectives and deepen the impact of our programmes.

IMMA continued to work with a number of third level colleges and institutions throughout the year. There was provision for onsite research provided through programmes with IADT in particular, and Critical Writing was encouraged through call outs for research papers from students on aspects of IMMA's programme. A programme of Reading Groups was established in 2018 and an inaugural student award for a month-long residency. Funding

from the Irish Research Council enabled a Research Fellow to help deepen appreciation of Freud's work in association with the on-going Freud Project. Nathan O'Donnell is IMMA's IRC Enterprise postdoctoral researcher. His work is overseen by Christina Kennedy, IMMA Head of Collections and Lead Curator of the Freud Project as Industry Mentor and Dr Angela Griffith, Director TRIARC, TCD as Academic Mentor. The IRC application process and and facilitation of Postdoctoral research strands have been assisted by Lisa Moran, Curator Engagement and Learning. The IADT ARC MA module in collaboration with the LAB and IMMA and IADT 1st year BA students were on-site to pursue research work. Students from the UCD MA in Art History: Collections and Curating module visited the Andrea Geyer exhibition and had discussion sessions in studio 5 with Exhibitions Curator Rachael Gilbourne. 1st year NCAD art students were based in studios 9 and 10 in November undertaking a course module facilitated by artist and NCAD lecturer Felicity Clear.

The purpose of IMMAtexts is to invite researchers to respond to aspects of IMMA's programme with a view to publishing a select number of papers annually.

'Groundworks: the museum as site for research' (working title), which is a series of case studies showcasing examples of research in a museum context, is under development and the first edition will focus on the long-term presence of IADT 1st year BA students undertaking research modules on site in IMMA over the past ten years.

Unconscious Objects: A Series of Conversations about Art and Psychoanalysis – convened by Dr. Noreen Giffney and Lisa Moran, focusing on a number of the exhibitions.

IMMA student residency Lar O'Toole, an MA student from Crawford College of Art and Design CIT, completed a month-long student residency in IMMA's Residency Programme from June to July as part of a new student residency scheme being piloted in 2018 in collaboration with CIT. The emphasis of the award is to create networking and professional development opportunities for non-Dublin-based postgraduate students.

Schools

IMMA runs tours throughout the academic year for school groups and the number of school and college tours to IMMA has increased in 2018. Work with the NCCA progressed throughout the year and the partnership with the School of Education at NCAD continues. There were bespoke programmes for students from DIT's Together Old Young European online course and in May IMMA facilitated the 4th Class from St Catherine's PS in trialling the use of Visual Thinking Strategies (VTS) to explore artworks in the Coast-Lines exhibition. The class is following the Erasmus+ Programme 'Permission to Wonder'. In May as part of a Poetry Ireland school residency with writer Siobhán Parkinson, Transition Year students from St Dominic's, Cabra returned to IMMA to record video interviews responding to their previous visit to Brian Maguire's IMMA exhibition War Changes Its Address.

Teacher Training support

A large group of Primary school student teachers attended for a day's training from the Froebel College, NUIM for guided tours.

Crocoshia Planting Project

IMMA supported Crocoshia x a phase of The Plurality of Existence... a site-specific artwork that is part of a larger programme of work with artist Clodagh Emoe that seeks to institute the Crocoshia as a positive symbol for diversity and inclusion, a metaphor that advances an alternate reading of community that is centred on the relations that are formed across categories of nation, race and culture. Planting took place in late April / early May 2018 with a public event in September when the Crocoshia bloomed. This is a temporary site-specific installation schedule to be in situ for three years, it is being developed in close collaboration with the OPW gardeners. We are one of many neighbouring sites which will host this planting. The project is kindly supported by Dublin City Council. The work is a collaboration between the artist and people who are seeking asylum in Ireland.

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

IMAGE Monir Shahroudy Farmanfarmaian / *Manzar* / 2016.

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





IMAGE Wolfgang Tillmans / Frank Ocean / 2016 /
Installation shot from the exhibition / Rebuilding
the Future Wolfgang Tillmans / 2018.

**IMMA IS A
CAMPUS OF
CREATIVITY,
BEYOND THE
GALLERY
WALLS.**

Successes in 2018

The Irish Museum of Modern Art creates the contemporary in a place of history, embracing its inspirational and multifaceted home at Royal Hospital Kilmainham.



Online Engagement

The team worked hard to produce steady and continuous growth across all platforms in 2018. Our year-end position on all three major platforms is as follows:

Facebook: 6.3% annual growth to 33,597

Twitter: an 8.9% increase to 27,043

Instagram: a 47.2% increase to 22,145

IMMA's new website was launched in November 2018 and this new platform improves navigation, architecture, and design and is essential for integration for software that will be required for the new Collections and Learning Centre. In April IMMA launched its new brand, re-placing branding and logos that date back to the 1990's.

Annual Visitor Numbers to the site for 2018 were 505,891 (up 3% from 2017, 489,295). This was a great endorsement for the popularity of the site, in consideration of the closure of the RHK from June 2018, which would have reduced site figures for events.

IMMA was awarded Best Tourist Attraction at the Irish Hospitality Awards in April 2018. IMMA was also one of the Top 10 most visited free tourist attractions in Ireland in 2017, appearing at number 6 in the official Fáilte Ireland list. In March IMMA was listed by the Guardian as one of the Top 20 exhibitions to visit in Europe in 2018 for the Freud Project.

Two openings were officiated by the Minister for Culture Josepha Madigan; The Freud Project opening in February and the Tillmans/Swanzy opening in October. The Minister continues to be an energetic supporter of IMMA. President Michael D. Higgins paid a private visit to the Freud Project, and Brian Maguire's solo exhibition in May 2018, and Michael Bloomberg visited and hosted an event here in June 2018 with a selection of guests.

IMMA once again participated in a number of city-wide and country-wide initiatives in 2018 with a view to increasing our audience base and reinforcing our mission to connect audiences and art.

Of note was the 'Culture Date with Dublin 8' initiative. The weekend festival 19 – 20 May 2019, attracted 2,630 visitors to IMMA over the weekend

During Culture Night - 21 September 2018 - 220 visitors availed of free access to the Monir (paid) exhibition, and a further 35 attended the free guided tour.



IMAGE David Trunk IMMA Technical team

**IMMA IS MADE
STRONGER BY
VIBRANT AND
PROGRESSIVE
PARTNERSHIPS.**

Development

National and international collaborations - across and beyond the cultural ecosystem - enable IMMA to meet our strategic objectives and deepen the impact of our programmes.

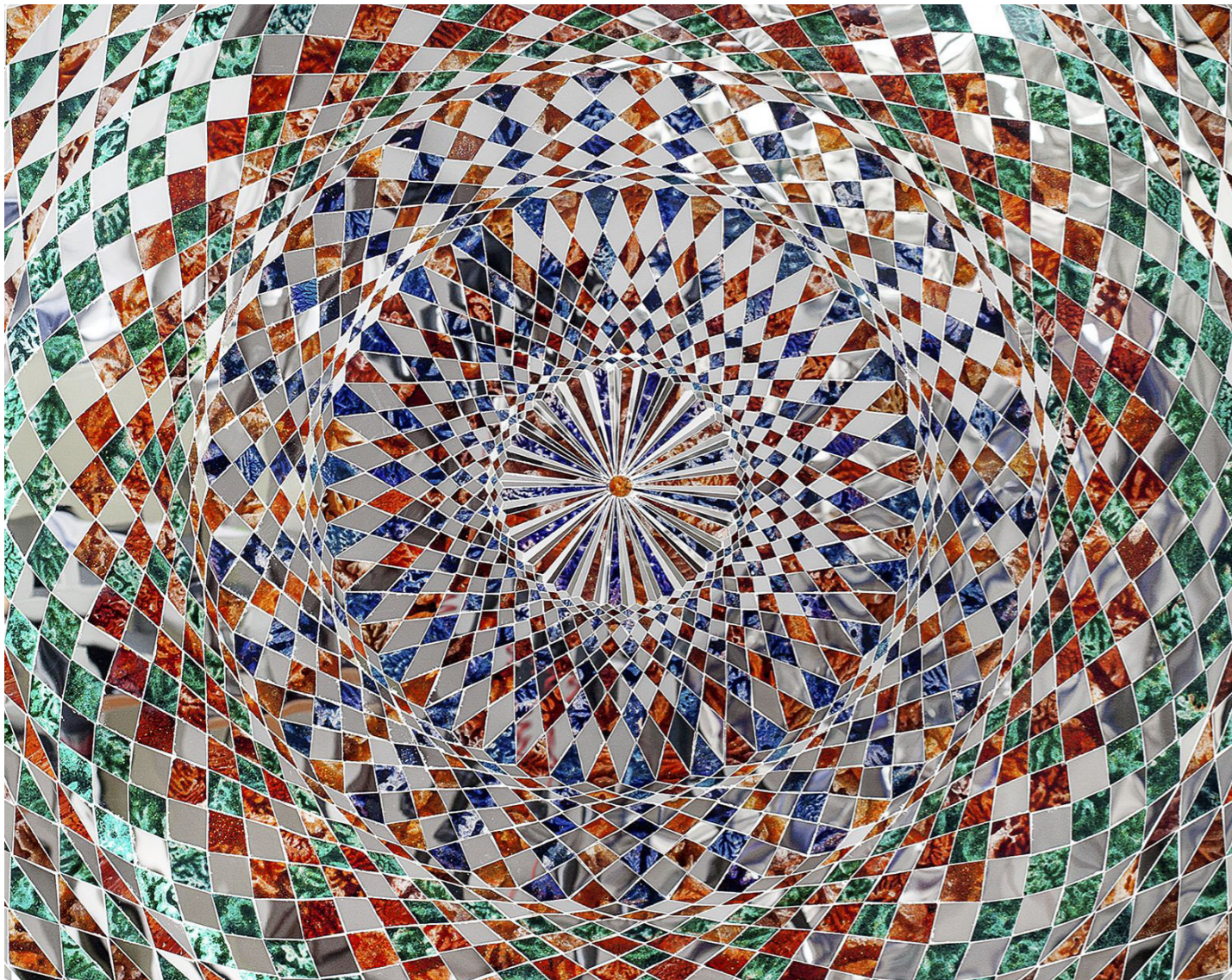


IMAGE Monir Shahroudy Farmanfarmaian / close up of Sunset / Sunrise / 2015.

Corporate Development

IMMA's Development team was nominated for three awards at the **2018 Allianz Business to Arts Sponsorship awards**, including best portfolio of partnerships and ultimately **winning best mid-sized sponsorship** for our partnership with BNP Paribas for their support of the Freud Circle.

IMMA was named one of the **top three 'rights holders'** by our peers in the 2018 Arts Sponsorship report. We are considered a leader in the field of Corporate Arts partnerships with successful partnerships with BBDO Dublin, Mayson Hayes and Curran, Bloomberg, Arthur Cox, Goodbody, the Dean, O'Haras, Matheson, BNP Paribas and Credit Suisse.

IMMA1000

IMMA1000 is a fund started in 2016 to support and fund IMMA's work with Irish Artists.

To date **over €250K** has been raised by the team to support:

- Bursaries for Artists in Residencies
- Acquisitions of the work of Irish Artists
- Specific Exhibition Programmes

IMMA is proudly enterprising.

The Irish Museum of Modern Art creates the contemporary culture in a place of history, embracing its inspirational and multifaceted home at the Royal Hospital Kilmainham. With robust and accountable planning and management of resources across all activities, IMMA delivers a tangible return on investment and makes a valuable contribution to Ireland's cultural life.

A number of events were hosted in the North Range from January to June 2018. The North Range was then closed to visitors in order to facilitate fire prevention works. It is not expected to re-open before 2021.

The summer season of concerts saw the return of the Forbidden Fruit Festival as well as a standalone Nick Cave and Patti Smith concert. The latter was widely acclaimed in the industry and press and was sold out with attendance by many well-known figures in public life including An Taoiseach. The Venue was once again commended by the statutory authorities for its professionalism in running these events which passed off with minimal impact on the site and locality.

In Mid-May we hosted Wellfest, a two-day fitness, health and wellbeing event. This was a very successful event with positive patron feedback and the promoters rebooked for 2019. Early August saw the Rock and Roll Half Marathon returning to the site with an increased presence as they started and finished on the grounds for the first time. This event will also be returning in 2019. Another new initiative took place in September, when we hosted the internationally renowned Moscow State Circus for two weeks.



IMAGE IMMA Collection: Freud Project: The Ethics of Scrutiny / curated by Daphne Wright / installation view.

APPENDIX 1

2018 Acquisitions

A total of 87 works entered the IMMA Collection through 21 donations, 61 Heritage Gifts and 5 assisted purchases

Frank Bowling

IMMA Visit, 2017, 2018

Pigment archival print on cotton photo rag paper / 82.7 x 60 cm
Collection Irish Museum of Modern Art / Donation, IMMA Editions, Donated by the artist, 2018 / IMMA.4105

Frank Bowling

Towards Crab Island, 2018

digital print on photographic rag paper / 51 x 84 cm
Collection Irish Museum of Modern Art / Donation, IMMA Editions, Donated by the Artist, 2018 / IMMA.4104

Alan Butler

On Exactitude in Science, 2017

Two-screen HD video, 5.1 audio
Dimensions variable / Collection Irish Museum of Modern Art
Assisted purchase, 2018
IMMA.4121

Gerard Byrne

'B.O.E. Truck Tragedy' after Brecht's 'The street scene'. View from south east corner', 2003

Fuji crystal archive print / 53 x 63cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4067

Phil Collins

Baghdad Wedding, 2002

Single-channel colour video projection with audio / Duration: 4 min / Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4091

Phil Collins

I only want you to love me (Bujar and Megil), 2003 – 20023

Crystal Archive paper reverse mounted behind Diasec 99 x 149cm
/ Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4066

Phil Collins

Sinisa and Sanja

(after the funeral), 2002
Lightjet print on Fuji Christal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4125

Phil Collins

Untitled (Pershing Square), 2002

Lightjet print on Fuji Christal Archive paper reverse mounted behind Diasec / 91 x 61 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4126

Phil Collins

Young Serbs (Bojan), 2001

Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4118

Phil Collins

Young Serbs (Caca), 2001

Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4117

Phil Collins

Young Serbs (Milan), 2001

Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4057

Phil Collins

Young Serbs (Siniša), 2001

Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4056

Phil Collins

Young Serbs (Vesna), 2001

Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4058

Dorothy Cross

Lover Snakes, 1995

Stuffed snakes and cast silver reliquaries containing snake hearts / 37 x 14 cm / Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4089

Dorothy Cross

Still Room, 2000

Duratrans on laminated glass 154 x 119 cm / Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4052

Willie Doherty

Minor Incident I, 1994

Cibachrome mounted on aluminium / 76 x 102 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4048

Willie Doherty

Minor Incident II, 1994

Cibachrome mounted on aluminium / 76 x 102 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4049

Willie Doherty

Show of Strength II, 2006

c-print on aluminum with Plexiglas / 121.9 x 152.4 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4072

Willie Doherty

Show of Strength V, 2006

C-print on aluminum with Plexiglas / 121.9 x 152.4 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4129

Mark Francis

Implode, 1996

Oil on canvas / 274.3 x 304.8 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4090

Mark Francis

Nucleus (Restriction), 1995

Oil on canvas / 214 x 183 x 6.2 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018
IMMA.4050

Maureen Gallace**Icy Tree, Monroe, CT, 2001**

Oil on canvas / 25.4 x 25.4 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4100

Liam Gillick**Factory in the Snow Platform, 2006**

Powder-coated aluminium,
coloured Plexiglas / 100 x 240 x 5 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4097

Liam Gillick**Red snow, 2010**

Powder-coated aluminium,
Plexiglas, Unique / 50 x 75 x 10 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4087

Siobhán Hapaska**Heart, 1993**

MDF, American walnut veneer,
audio equipment / 146 x 110 x
16.5 cm / Collection Irish Museum
of Modern Art / Heritage Gift, 2018
IMMA.4061

Siobhán Hapaska**Old Sub, 1996**

fiberglass, two-pack lacquer
paint / 165 x 100 x 70 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4062

Roger Hiorns**Weakness, 2003**

mild steel, enamel & copper
sulphate / 224 x 260 x 6 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4099

Callum Innes**Exposed Painting White, 2000**

Oil on canvas / 176.5 x 170.5 x 3.8 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4051

Callum Innes**Monologue Seven, 2003**

Oil on canvas / 227.5 x 222.5 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4093

Jaki Irvine**Desert Vultures, 2008**

lightjet print on fuji crystal paper
framed / Framed: 58 x 104.3 x 5.3 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4083

Jaki Irvine**Old conditions for new love, 2008**

lightjet print on fuji crystal paper
Framed: 80.8 x 99.1 x 5.3 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4084

Barbara Knezevic**The Last Thing on Earth, 2016**

Carrara marble, split suede
leather hide, clear acrylic Perspex,
hand-lathed bronze bars, Chroma
green photographic backdrop,
photographic stands, tripods,
bull clips, clamps, gloss C-type
print, redhead halogen light,
high impact packaging foam,
wooden archeological find
rulers, plastic archeological find
rulers, archeological ranging
poles, plastic archeological find
numbers, mirrors, iPad, fibre-
based photographic paper
photograms, museum stanchions,
yellow bungee cord, spotlight and
DALI light sequence, text printed
in Pantone 802U on 120gsm
Uncoated UPM Fine paper
variable dimensions / Collection
Irish Museum of Modern Art /
Purchase, Hennessy Art Fund
for IMMA Collection, 2018 /
IMMA.4043

Jim Lambie**THE DOOR jackmaster, 2003**

wood, paint & string /
228 x 76 x 33cm / Collection Irish
Museum of Modern Art /
Heritage Gift, 2018 / IMMA.4059

Lennon**AL13 Eoin I, 2015**

Acrylic paint, brass wire mesh,
aluminium / 304.8 x 262 x 7 cm
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4111

Lennon**Autochthone, 2011**

Sanded aluminium block and
Damner oil binder / Collection
Irish Museum of Modern Art /
Donated by the artist, 2018
IMMA.4112

Lennon**Autochthone MM, 2017**

Sanded aluminium block and
Acrylic binder / 91.4 x 15.3 x 5.1 cm
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4108

Lennon**Denier 7, for MM, 2014**

Acrylic paint, brass wire, mesh
aluminium / Collection Irish
Museum of Modern Art
Donated by the artist, 2018 /
IMMA.4110

**Lennon Folded Linen and
Bronze Cast, 1970**

Folded Linen and Bronze Cast
20 x 50 x 50 cm; 20 x 50 x 50 cm
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4107

Lennon**Folded Unfolded, 1972 – 2017**

Acrylic paint on Linen / Variable
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4046

Lennon**Folded/Unfolded, 1969**

Acrylic and Linen / Collection Irish
Museum of Modern Art /
Donated by the artist, 2018
IMMA.4113

Lennon**Folded/Unfolded, 1969**

Acrylic paint and Linen /
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4114

Lennon**Folded/Unfolded, 1969**

Raw Linen and Acrylic paint
34 x 28 x 2.4 cm / Collection Irish
Museum of Modern Art /
Donated by the artist, 2018 /
IMMA.4115

Lennon**Folded/Unfolded, 1970**

Acrylic Paint and Linen /
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4116

Lennon**Red Folded/Soaked Linen, 1970**

Acrylic paint and Linen
20 x 50 x 50 cm / Collection Irish
Museum of Modern Art / Donated
by the artist, 2018 / IMMA.4109

Les Levine**Resurrection, 1972 – 2016**

13 Photographs (Fuji Crystal)
10 x (25 x 33 in) , 3 x (33 x 25 in)
Collection Irish Museum of
Modern Art / Donation, Donated
by Amy Plumb Oppenheim in
honour of Dennis Oppenheim,
2018 / IMMA.4132

Susan MacWilliam**Pull Down, 2016**

video, black and white
Duration: 3min.10 sec. / Collection
Irish Museum of Modern Art /
Purchase, Hennessy Art Fund
for IMMA Collection, 2018 /
IMMA.4044

Elizabeth Magill**14.13.32, 1991**

mixed media on canvas
50.8 x 91.4 cm / Collection Irish
Museum of Modern Art / Heritage
Gift, 2018 / IMMA.4103

Elizabeth Magill**342 Polka Dots, 1989**

Oil on canvas / 182.9 x 274.3 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4102

Elizabeth Magill**Engine, 1989**

Oil on canvas / 183 x 244 x 4 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018
IMMA.4055

Elizabeth Magill**Fly Painting, s.d.**

Oil on canvas / 183 x 244 x 4.3 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4069

Brian Maguire**Elizabeth, 2003**

Acryl on canvas / 183 x 135 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4092

Mary McIntyre**The Path of Distribution****Point of Light, 2015**

Photographic print / variable;
Framed: photograph 109x130x5cm
Collection Irish Museum of
Modern Art / Purchase, Hennessy
Art Fund for IMMA Collection, 2018/
IMMA.4045

Stephen McKenna**St. Sebastian, 1985**

Oil on canvas / 65 x 50 cm;
Framed: 79.2 x 64.6 x 3 cm /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4073

Stephen McKenna**The Relics, 1985**

Oil on canvas / 135 x 100 cm;
Framed: 150 x 115 x 3 cm; /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4054

Stephen McKenna**Untitled (Virgin Mary statue), 1985**

Oil on canvas / 80.6 x 60.5 x 2.4 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4074

Janet Mullarney**All ears, 1995**

Plaster, wire, simel pel, metal
trolley, mixed media /
210 x 110 x 45 cm / Collection
Irish Museum of Modern Art /
Donation, Donation, 2018 /
IMMA.4123

Janet Mullarney**Domestic Gods I, 1997**

wood, mixed media, chair gold leaf /
145 x 43 x 39 cm without gilded
boxes / Collection Irish Museum
of Modern Art / Donation, 2018 /
IMMA.4122

Janet Mullarney**Straight and Narrow, s.d.**

Pen on paper / 120 x 150 cm
Collection Irish Museum of
Modern Art / Donation, 2018 /
IMMA.4130

Isabel Nolan**Dynamic interdependent unity, 2009**

polystyrene, plaster bandage,
jesmonite, paint, toughened
glass, MDF / 25 x 30 x 25 cm
sculpture; 51 x 55 x 45 cm base /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4085

Isabel Nolan**Pass by in silence, 2006**

Watercolour and pencil on canvas
91 x 85 cm / Collection Irish
Museum of Modern Art
Heritage Gift, 2018 IMMA.4096

Isabel Nolan**The Condition of Emptiness, 2007**

DVD animation / Duration: 11 min
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4098

Mairead O'hEocha**Burnt Tree and House at N11, 2007**

oil on MDF board / 37.5 x 43.3 x
1.8 cm; Crate Size: 66 x 65 x 20 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4082

Brian O'Doherty**Rope Drawing #128 Flipped
Corner (Green/Blue), 2017**

nylon cord, latex paint / variable,
site-specific installation
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4101

Brian O'Doherty**The doors to good and evil
and the windows to heaven –
Christina's world, rope drawing
#124, 2015**

nylon cord, water based house
paintvariable, site-specific
installation / Collection Irish
Museum of Modern Art
Donated by the artist, 2018 /
IMMA.4124

Helen O'Leary**Refusal, 2014**

Bole clay, oil paint, polymer and
pigment on constructed wood
30.5 x 35.5 x 6.35 cm
Collection Irish Museum of
Modern Art / Donated by the
artist, 2018 / IMMA.4042

Helen O'Leary**The Problem with Adjectives, 2017**

Egg tempera, bole clay and silver
leaf on constructed wood /
48.9 x 48.9 x 14 cm / Collection
Irish Museum of Modern Art /
Purchase, Hennessy Art Fund for
IMMA Collection, 2018

Kathy Prendergast**BLACK MAP SERIES (Ukraine), 2010**

Ink on printed map / Framed: 99.9
x 142.4 x 4.7 cm / Collection Irish
Museum of Modern Art / Heritage
Gift, 2018 / IMMA.4086

Kathy Prendergast**Grave Blanket (Version 1), 1997**

woollen blanket and marble
chippings108 x 71 cm /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4070

Kathy Prendergast**Minnesota Road Atlas VIII, 2005**

ink on printed paper / Framed:
43.5 x 59.5 cm / Collection Irish
Museum of Modern Art / Heritage
Gift, 2018 / IMMA.4095

Kathy Prendergast**Smiling Girl and Sombre Boy, 2007**

watercolour on paper
2x (11.5 x 15 cm); Framed: 3 x
(each 25 x 20.8 x 3.9 cm)
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4079

Kathy Prendergast**With brother, with husband, with
father, 2006**

water colour on paper /
3 x (11.5 x 15 cm); Framed:
3 x (each 25 x 20.5 x 4 cm) /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4076

Tal R**Klub Sombi no. 1, 2001**

mixed media (canvas, pencil,
paint) on paper / 57 x 76 cm;
Framed: 65.2 x 85.4 x 2.7 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4060

Robert Schwontkowski**Bass, 2006**

oil on linen / 200.2 x 200.4 x 2.5 cm
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4071

Robert Schwontkowski**BESUCH VON WEIT DRAUSSEN,
2007**

Oil on canvas / 80.2 x 100.6 cm;
Framed: 83 x 103.5 x 4.7 cm /
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4081

William Scott**Dark Blue & White Still Life, 1963**

Oil on canvas / 12 x 14 in
Collection Irish Museum of
Modern Art / Heritage Gift, 2018 /
IMMA.4094

Paul Seawright**Untitled (Blue Tiles), 1999**

colour type C print on aluminium
100 x 124 cm / Collection Irish
Museum of Modern Art /
Heritage Gift, 2018 / IMMA.4047

Monir Shahroudy**Farmanfarmaian****Sunrise, 2018**

Archival pigment giclée on Hahnemühle Archival Fine Art paper / 50.5 x 71.5 cm; Image size: 50.5 x 71.5 cm / Collection Irish Museum of Modern Art / Donation, IMMA Editions, Donated by the artist, 2018 / IMMA.4119

Seán Shanahan**Port, 1991**

oil on plywood / 88.2 x 50 x 2.5 cm; Crate Size: 113 x 75 x 20 cm / Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4063

Seán Shanahan**Untitled (03.91), 1990**

oil on steel / 196 x 90 cm; Crate Size: 219 x 114 x 20 cm / Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4053

Seán Shanahan**Untitled (black and white), 1997**

oil on steel / 45 x 40 x 2.1 cm / Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4075

Hiroshi Sugimoto**Black Sea, Inebolu, 1991**

black and white photograph
Framed: 65.7 x 83.5 x 3.4 cm /
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4077

Hiroshi Sugimoto**Sea of Japan, Rebun Island, 1996**

black and white photograph
Framed: 65.9 x 83.7 x 3.9 cm /
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4078

Tony Swain**all in the mind despite being drawn, 2004**

acrylic on newspaper / 22 x 26 cm;
Framed: 43 x 39 x 4 cm
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4064

Tony Swain**Untitled, 2004**

acrylic on newspaper / 27.5 x 15 cm;
Framed: 36.2 x 32 x 4 cm /
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4065

Andrew Vickery**Comptons 92, 2006**

acrylic on canvas /
81.7 x 122.6 x 3.3 cm;
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4088

Andrew Vickery**Do you know what you saw? Scene 8, 2004**

Acrylic and Gouache on Paper and Board / 24 x 35.5 cm;
Framed: 24.9 x 36.4 x 3.2 cm /
Collection Irish Museum of Modern Art / Heritage Gift, 2018 / IMMA.4068

IMAGE Phil Collins / Young Serbs (Caca) / 2001 / Lightjet print on Fuji Crystal Archive paper reverse mounted behind Diasec / 74 x 92 x 3 cm / Collection Irish Museum of Modern Art, 2018

This is one of a series of five portraits of young people living in Belgrade. The photographs were taken approximately eight months after the democratic revolution of 5th October 2000, when mass demonstrations in Belgrade and other Serbian cities overthrew the regime of communist leader Slobodan Milosovic (born 1941). Collins photographed individuals he knew well, focusing on close-up and sometimes partial views of their faces as they lay on grass, possibly in a park.

In some images, long tendrils of grass partly obscure the subjects' faces, casting dark shadows in the bright sunlight. In others, the subject is further away and appears more autonomous from the viewer. The photographs feature rich, saturated colour and a sensual atmosphere created by the juxtaposition of sun-drenched skin in the sun on the grass and the close proximity of a face-to-face encounter. The romantic theme of youth coupled with nature is undercut by the disenchanted gaze of the subjects who, although pictured looking back at the viewer, appear distant and lost in their own thoughts



IMAGE Alan Butler / On Exactitude in Science, 2017 / Two-screen HD video / 5.1 audio / Collection Irish Museum of Modern Art / 2018. Installation view: As Above, So Below / 13 April-27 August 2017, Photo: Denis Mortell

On Exactitude in Science was originally commissioned by IMMA for the 2017 exhibition 'As Above, So Below: Portals, Visions, Spirits & Mystic'. On Exactitude in Science takes its name from the Jorge Luis Borges short story, *Del rigor en la ciencia* (1946). This passage describes an ancient, fictional civilization that creates a 1:1 scale map of their territory. Borges, who annotated this text under a pseudonym, in fact based the work on an extract from a Lewis Carroll work first published in 1889.

Using two video screens, this installation comprises the Godfrey Reggio motion picture *KOYAANISQATSI* (1983), presented in synchronicity with Alan Butler's shot-for-shot remake *KOYAANISGTAV* (2017). The work by Reggio was chosen by Butler as a cultural artefact, and a paragon of the most popular visual media of the 20th century, film. The original motion picture does not follow a formal screenplay as such, instead embodies a poetic, pictorial mode of documentary film-making. Using *KOYAANISQATSI* as a screenplay itself, Butler has transposed this work into a new form using the virtual worlds within the Grand Theft Auto video game series.



IMAGE Barbara Knezevic / The Last Thing on Earth (detail and full installation), 2016 / mixed media installation / dimensions variable / Collection Irish Museum of Modern Art / Purchase / Hennessy Art Fund for IMMA Collection / 2018

When it was first exhibited at The MAC, Belfast in 2016, this work was framed by the proposition: "What if this is the last thing, the final material to be pulled out of the ground, the final piece of stuff that has not already been purposed by humans?" The 'thing' referred to here is the multi-faceted marble object at the centre of the work, around which a constellation of other objects are arranged. Enlisted to draw our attention to and act in service of the marble form, these 'secondary' objects (spotlight, photographic backdrop, Perspex plinths and other items) dominate the space physically in their excessive framing of the 'thing'.

The geometric form of this marble object is inspired by the mysterious three-dimensional shape known as 'Dürer's solid' that appears in Albrecht Dürer's 1514 engraving, *Melencolia*, and has been the subject of much scholarly analysis and speculation about its meaning. Knezevic's artworks describe the peculiar human relationship to the things around us, particularly to art-objects, and hint at the essential unknowability of matter.



IMAGE Janet Mullarney / Domestic Gods I / 1997 / wood, mixed media, chair gold leaf / 145 x 43 x 39 cm / Collection Irish Museum of Modern Art / Donation, 2018

IMAGE Iran do Espírito Santo, Untitled / Corrections D / 2008 / Granite / Dimensions variable / Collection Irish Museum of Modern Art / Purchase, 2007

Born in Dublin, Mullarney studied furniture restoration in Florence and since then has spent most of her time living between Italy and Ireland. Her work draws on personal experiences of early life in Catholic Ireland as well as the historical religious iconography of Italian painting and sculpture. Animals and animal-human creatures appear throughout Mullarney's works. The juxtaposition of animal and human elements is found in both Hindu and Christian religion and mythology, both of which she draws on in her work. Mullarney notes that she finds using animals to express human feelings more effective than describing an individual human personality through portraiture. This work connects with another, slightly later, work in the IMMA Collection 'Domestic Gods II' (1998).





IMMA IS PROUDLY ENTERPRISING

FINANCIAL STATEMENTS

– as at 31st December 2018

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Directors Report

The directors present their annual report together with the audited financial statements for the year ended 31 December 2018.

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.

Statement Of Directors' Responsibilities For The Year Ended 31 December 2018.

Irish company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with FRS102. By law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the profit or loss of the company for the financial year and otherwise comply with The Companies Act 2014. In preparing these financial statements, the directors are required to:

- select suitable accounting policies for the company financial statements and apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards, and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the company, enable at any time the assets, liabilities, financial position and the profit or loss of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and the directors' report includes all disclosures under Companies Act 2014, and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the Company and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Accounting Records

The measures taken by the directors to ensure compliance with the requirements of Sections 281 to 285 of the Companies Act 2014, regarding adequate accounting records are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The accounting records of the company are maintained at the Royal Hospital Kilmainham, Dublin 8. The Board is responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Results

Details of the results for the year and state of affairs at the year-end are set out on the following pages.

Review Of Business And Future Developments

The financial position at year end was satisfactory. However future levels of activity depend on the Oireachtas Grant allocated to the museum. The Board considers that the financial statements of IMMA present a true and fair view of the financial performance and the financial position of IMMA at 31 December 2018.

Principal Risks And Uncertainties

The Board has responsibility for, and is 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.

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 56.

Disclosure Of Information To Auditors

In the case of each of the persons who are directors at the date of approval of this report, in accordance with Section 330 of the Companies 2014, there is no relevant audit information of which the Company's auditor is unaware. The Directors have taken all the steps necessary to be taken as directors in order to make themselves aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

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.

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.

Governance

IMMA is a Public Body and a Company Limited by Guarantee registered in the Republic of Ireland. As such it must observe and comply with the Governing Laws of the Republic of Ireland and applicable overarching EU Laws and Regulations, including compliance with the Companies Act 2014. The Directors of the Board are appointed by the Minister for Culture, Heritage and the Gaeltacht. The Board has collective responsibility for promoting the success and long-term sustainability of IMMA. Its key roles include governing the business of the organisation and supporting IMMA achieve its vision and mission. The Board provides strategic

guidance to the Director and Senior Management and monitors the activities and effectiveness of the organisation.

The work and responsibilities of the Board are set out in IMMA's Corporate Governance Framework. Matters that are addressed regularly at Board Meetings include:

- The Museum Director's report
- Management Accounts and Finance matters
- Corporate Governance issues
- Principal Risks and Uncertainties

The directors are responsible for preparing the Directors' Report and the Financial Statements in accordance with Irish law and regulations. The Board is required to keep, in such format as may be required by the Minister for Culture, Heritage and The Gaeltacht, with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of monies received and expended. The directors approve the annual budget and, on an annual basis, formally review the performance of the company with reference to this budget.

Disclosures Required by the Code of Practice for the Governance of State Bodies (2016)

The following disclosures are required by the Code of Practice:

- Employee Short-Term Benefits – See Note 11 to the Financial Statements
- Consultancy Costs – Detailed in Note 8
- Legal costs – Detailed in Note 8
- Travel costs – Domestic travel, international travel and Board Expenses are detailed in Note 8
- Hospitality Expenditure – Detailed in Note 8

Key Personnel Changes

Dr Moling Ryan (Interim Director) finished on 28 February 2019.

Annie Fletcher commenced as Director on 1 March 2019.

Sub-Committees

Two Committees established by the Board were operational during the financial year:

The Finance, Audit & Risk Committee has been established by the Board as independent and objective to oversee the sustainability of the internal control systems at IMMA, and the risk management arrangements in place.

The three issues on which it is required to report, as detailed in the Code of Practice include: Governance issues; Financial Reporting; and The quality of internal and external audit.

The Collections and Acquisitions Committee has been established by the Board to oversee the Museum's Collection of Contemporary Art. The responsibilities of the committee include: To maintain and review the Museum's collection management policies; to oversee and report on the management of the Museum's collection; and to approve acquisitions to the Museum's collection.

The committees have Terms of Reference approved by the Board and present annual reports to the Board.

Performance Evaluation Of The Board

A detailed self-evaluation questionnaire based on that contained in the Code of Practice for the Governance of State Bodies was completed by all Board members and by members of the Finance, Audit and Risk Committee during 2018. The responses have been collated and evaluated and are being formally considered by the Board and the Committee.

Statement Of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has procedures in place to ensure compliance with the Code. IMMA was in full compliance with the Code of Practice for 2018.

Statement on Internal Control

Responsibility for System of Internal 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 control is maintained and operated. This responsibility takes account of the requirements of the Code of Practice for the Governance of State Bodies (2016).

Purpose of the System of Internal Control

A system of internal control cannot eliminate risk, rather it is designed to make assessments of the risk environment and to manage risk at levels it deems appropriate. 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.

The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform has been in place in IMMA for the year ended 31 December 2018 and up to the date of approval of the financial statements.

Capacity to Handle Risk

IMMA has a Finance, Audit & Risk Committee (FARC) comprising six members with financial and audit expertise. Five members are also board members, one of whom is the Chair, and there is one external member. The FARC met five times in 2018.

IMMA has established an internal audit function which is adequately resourced, and conducts a programme of work agreed with the FARC.

The FARC has developed a risk policy that sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. The policy has been issued to all staff who are expected to work within IMMA's risk management policies, to alert management on emerging risks and control weaknesses and assume responsibility for risks and controls within their own area of work.

Risk and Control Environment

IMMA has implemented a risk management system which identifies and reports key risks and the management action being taken to address and, to the extent possible, to mitigate those risks. A risk register is in place that identifies the key risks facing IMMA and these have been identified, evaluated and graded according to their significance. The register is reviewed and updated by the FARC on a quarterly basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level.

The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff. I confirm that a control environment containing the following elements is in place:

- procedures for all key business processes have been documented
- financial responsibilities have been assigned at management level with corresponding accountability;
- there is an appropriate budgeting system with an annual budget that is kept under review by senior management;

- there are systems aiming at ensuring the security of the information and communication technology systems;
- there are systems in place to safeguard the assets of IMMA.

On-going Monitoring and Review

Formal procedures have been established for monitoring control processes and control deficiencies are communicated to those responsible for taking corrective action and to management and the Board, where relevant, in a timely way. I confirm that the following ongoing monitoring systems are in place:

- key risks and related controls have been identified and processes have been put in place to monitor the operation of those key controls and report any identified deficiencies;
- reporting arrangements have been established at all levels where responsibility for financial management has been assigned, and
- there are regular reviews by senior management of periodic and annual performance and financial reports that indicate performance against budgets/forecasts.

Procurement

I confirm that IMMA has procedures in place to ensure compliance with current procurement rules and guidelines and that during 2018 IMMA complied with those procedures, other than the contract disclosed in the Internal Control Issues paragraph below.

Annual Review of Controls

I confirm that IMMA has procedures to monitor the effectiveness of its risk management and control procedures. IMMA's monitoring and review of the effectiveness of the system of internal control is informed by the work of the internal and external auditors, the Finance, Audit and Risk Committee which oversees their work, and the senior management within IMMA responsible for the development and maintenance of the internal control framework.

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2018 on 27 February 2019.

Internal Control Issues

Collections

It was noted in the 2017 Financial Statements that policies in relation to collection, acquisition, disposal and loans were in draft form. These policies have now been completed and adopted by the Collections & Acquisitions committee.

Procurement

A cleaning contract to the value of €137,957 in 2018 was due for renewal in 2015. The tender for the new contract was delayed due to the closure of the North Range for remediation works. It is intended that the tender will be issued in 2019

Statement of Income and Expenditure and Retained Revenue Reserves for the year ended 31 December 2018

	NOTE	2018 €	2017 €
Oireachtas Grant	3.	5,915,943	5,252,311
OTHER INCOME			
Commercial activities	4.	868,759	1,146,813
Sponsorship	5.	237,882	237,140
Interest receivable	6.	0	179,887
Other income		30,966	19,320
Programme receipts	7.	147,191	199,075
Net deferred pension funding	19c	1,346,515	1,203,311
TOTAL INCOME		8,547,256	8,058,037
EXPENDITURE			
Commercial activities	4.	402,999	420,679
Arts programme	7.	2,160,931	2,151,229
Administration/curatorial/security	8.	3,676,571	3,250,925
Marketing	9.	148,046	143,386
Maintenance	10	738,820	850,520
Retirement Benefit Costs	19.a	1,317,389	1,270,465
TOTAL EXPENDITURE		8,444,756	8,087,204
Surplus/(Deficit) for the year before appropriations	2.	102,500	(29,167)
Donated and Heritage Funds Works of Art	18.	2,013,546	1,756,122
Transfer to Capital Account		(2,013,546)	(1,756,122)
Surplus/(Deficit) for the year after appropriations		102,500	(29,167)
Balance brought forward at 1 January		(189,361)	(160,194)
Balance carried forward at 31 December		(86,861)	189,361

Statement of Financial Position for the year ended 31 December 2018

	NOTE	2018 €	2018 €	2017 €	2017 €
FIXED ASSETS					
Heritage Assets	12.	34,640,990		32,552,305	
Property, plant & equipment	13.	<u>241,770</u>	34,882,760	<u>170,435</u>	32,722,740
CURRENT ASSETS					
Inventory	14.	32,352		30,804	
Receivables	15.	104,245		293,447	
Cash and cash equivalents		<u>1,001,716</u>		<u>883,873</u>	
		<u>1,138,313</u>		<u>1,208,124</u>	
CURRENT LIABILITIES: amounts falling due within one year					
Payables	16.	<u>(1,324,657)</u>		<u>(1,538,761)</u>	
NET CURRENT LIABILITIES			(186,344)		(330,637)
TOTAL ASSETS LESS CURRENT LIABILITIES			34,696,416		32,392,103
Deferred Retirement Benefit Funding Asset	19.c	19,203,446		18,968,970	
Retirement Benefit Obligations	19.b	<u>(19,203,446)</u>		<u>(18,968,970)</u>	
TOTAL NET ASSETS			34,696,416		32,392,103
REPRESENTING:					
Retained Revenue Reserves			(86,861)		(189,361)
Capital Account (Works of Art)	18.		34,577,640		32,488,956
Deferred Capital Grants	3.		205,637		92,508
			<u>34,696,416</u>		<u>32,392,103</u>

Notes to the Financial Statements

1. ACCOUNTING POLICIES

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

A. GENERAL INFORMATION

The Irish Museum of Modern Art was set up under the Companies Act 1963, (as replaced by the Companies Act 2014) with a head office at the Royal Hospital Kilmainham, Dublin 8.

LIMITED BY GUARANTEE

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

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

B. PRINCIPAL ACTIVITY

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

Irish Museum of Modern Art is a Public Benefit Entity.

C. STATEMENT OF COMPLIANCE

The financial statements of The Irish Museum of Modern Art for the year ended 31 December 2018 have been prepared in accordance with FRS102, the financial reporting standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland.

D. BASIS OF PREPARATION

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

E. REVENUE

OIREACTHAS GRANTS (Non-Capital)

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

INCOME FROM COMMERCIAL ACTIVITIES

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

SPONSORSHIP

Sponsorship income is credited to the Statement of Income and Expenditure and Retained Revenue Reserves in the year in which the applicable expenditure is incurred. Where expenditure has been deferred to a future period any income relevant to that expenditure will also be deferred.

F. CAPITAL ACCOUNT (Works of Art)

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

G. PROPERTY, PLANT & EQUIPMENT

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

Furniture, Fittings & Equipment: 25% per annum
Motor Vehicles: 25% per annum

Residual value represents the estimated amount which would currently be obtained from disposal of an asset, after deducting estimated costs of disposal, if the asset were already of an age and in the condition expected at the end of its useful life. If there is objective evidence of impairment to the value of an asset, an impairment loss is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves in the year.

H. HERITAGE ASSETS (Works of Art)

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

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

DISCLOSURE

i) The nature and scale of heritage assets held by IMMA.

The Irish Museum of Modern Art is home to the National Collection of modern and contemporary art, with over 4,000 works categorised by the following major headings:

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

The collection is firmly rooted in the present and important new works are added to the collection each year. Our collection of modern art is regularly

enhanced by purchase, commission, donation or loan with a particular emphasis on work from the 1940s onwards.

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

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

Acquisition

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

Donation

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

Purchase

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

Preservation & Management

IMMA monitors and in most cases actively controls the environment (temperature, humidity, light levels) in order to prolong the life of the assets. We also engage with conservation experts when required.

The works of art are publically exhibited in rotation in IMMA's public programme. Individual works may be viewed in storage by prior appointment.

Disposal

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

The Museum acquires works of art through a variety of methods;

- a) Donations under Section 1003 of the Taxes Consolidation Act 1997.**
- b) Donated Works of Art**
- iii) The accounting policies adopted for heritage assets including details of measurement bases used.**

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

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

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

- b) Donated Works of Art.**

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

- c) Purchased Works of Art.**

These are recorded at the cost of acquisition.

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

d) Impairment Review

The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display.

iv) All Heritage Assets are included in the Statement of Financial Position.

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

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

I. INVENTORY

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

J. TAXATION

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

K. RETIREMENT BENEFIT

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

IMMA also operates the Single Public Services Pension Scheme ("Single Scheme"), which is a defined benefit scheme for pensionable public servants appointed on or after 1 January 2013. Single Scheme members' contributions are paid over to the Department of Public Expenditure and Reform (DPER)

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

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

I. CRITICAL ACCOUNTING JUDGEMENTS AND ESTIMATES

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

a) Impairment of Works of Art

The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display. In addition, procedures are in place for a full physical verification of artworks every five years in line with standard museum practice. This verification involves a review of the condition of those works. An impairment loss would be recognised if a work of art is impaired beyond redemption, i.e. cannot be conserved. The work of art would then be removed from the database and de-accessioned. The museum does not conduct an annual valuation and as a result, works of art are carried at cost of acquisition. The value of any works of art is not altered by market fluctuations in value. There was no requirement for an impairment loss at the reporting date.

b) Impairment of Property, Plant and Equipment

Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss

is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. There was no recognition of impairment at the reporting date.

c) Depreciation and Residual Values

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

d) Retirement Benefit Obligation

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

The assumptions can be affected by:

- ii) **The discount rate, changes in the rate of return on high-quality corporate bonds.**
- ii) **Future compensation levels, future labour market conditions.**

1. (Deficit)/Surplus for the Year

The (deficit)/surplus is stated after charging:	2018 €	2017 €
Auditors remuneration	22,000	20,000
Amortisation of capital grants	(96,669)	(44,219)
Depreciation	138,461	103,461

2. OIREACTAS GRANT – from the Department of Culture, Heritage and the Gaeltacht

	2018 €	2017 €
Opening balance – Capital Grants	92,508	40,150
Oireachtas Grants received	6,067,798	5,239,577
Oireachtas Grants received - Capital	0	50,000
TOTAL INCOME	6,160,306	5,329,727

LESS

Allocated to Revenue	(5,848,400)	(5,140,938)
Capital Grant Amortised in line with depreciation	(96,669)	(44,219)
Allocated to Capital – Works of Art	(9,600)	(52,063)
Closing Balance - Capital Grants	205,637	92,508
Oireachtas Grants allocated to Revenue	5,945,069	5,185,157
Less:	—	—
Net Retirement Benefit Obligations payable/(repayable)	(29,126)	67,154
Oireachtas Grant reported in the Statement of Income and Expenditure and Retained Revenue Reserves	5,915,943	5,252,311

3. Commercial Activities

	NOTE	2018 €	2017 €
TURNOVER			
Hire of premises & equipment		211,305	516,045
Hire of meadows/outdoors		375,636	377,435
Franchise income		54,593	58,574
Car park income		20,846	27,378
Bookshop sales		206,379	167,381
		868,759	1,146,813
COST OF SALES			
Bookshop overheads		116,629	117,210
Bookshop Wages		110,556	84,382
Wages & salaries		91,166	160,245
Cleaning		8,148	11,969
Direct operating expenses		65,276	34,787
Depreciation		11,224	12,086
		402,999	420,679
Surplus		465,760	726,134

4. Sponsorship

	2018 €	2017 €
Opening Balance	131,036	57,800
Receivable during year	253,861	318,376
	384,897	376,176
LESS		
Allocated to Revenue – Sponsorship	(237,882)	(237,140)
Allocated to Capital	(25,538)	(8,000)
Closing Balance	121,477	131,036

5. Interest Receivable

	2018 €	2017 €
Bank interest receivable	0	67

6. Arts Programme

	2018 €	2017 €
Programme Receipts	147,191	199,075
COST OF PROGRAMME		
Wages & Salaries	943,049	953,456
Depreciation	51,467	47,080
EXHIBITIONS:		
Running costs	739,902	785,250
Travel - Domestic	592	566
Travel - International	20,409	21,169
Permanent Collection	287,893	240,169
Education & community expenses	87,100	89,143
Education – Fees	30,519	14,396
	2,160,931	2,151,229
NET COST	2,013,740	1,952,154

7. Administration/Curatorial/Security

	2018 €	2017 €	2016 €
Wages & salaries	2,882,410	2,592,618	2,488,577
Recruitment charges	60,414	3,346	0
*Consultancy fees – Strategy Development	15,189	9,999	13,161
Tax & Financial Advisory	20,639	31,773	3,330
HR & Pensions Advisory	12,824	6,939	418
Training	33,084	18,800	18,014
Postage & telephone	39,908	44,200	39,578
Subscriptions	11,399	11,005	12,218
Professional fees	27,924	29,462	33,291
Legal Fees	16,992	26,030	22,042
Office supplies & stationery	164,427	130,413	145,653
Sundry	16,221	19,356	10,643
Staff Hospitality	1,752	1,693	1,800
Coffee Shop/Canteen Expenses	3,782	7,156	6,234
Board Meetings/Amalgamation	2,930	2,524	2,059
Director's Expenses – Domestic	314	3,988	3,678
Director's Expenses – International	0	11,513	5,446
Travel/Motor expenses	3,954	3,279	1,496
Board – Members expenses – Domestic	1,268	279	528
Insurance	24,119	19,074	14,068
Cleaning	154,229	155,123	144,494
Security	42,111	15,620	20,013
Depreciation	75,770	44,295	41,925
Temporary agency staff	29,724	37,135	6,627
Bank charges	12,078	12,700	11,520
Health & safety	23,109	12,605	7,383
	3,676,571	3,250,925	3,054,196

*Consultancy costs include the cost of external advice to management and exclude outsourced 'business as usual' functions. Expenditure incurred on legal costs relate to general advice.

8. Marketing

	2018 €	2017 €	2016 €
Advertising	2,834	1,648	1,034
Wages	47,569	52,606	43,579
Public relations	26,262	17,840	31,272
Other marketing	71,381	71,292	54,275
	148,046	143,386	130,160

9. Maintenance

	2018 €	2017 €
Security	323,037	333,744
Security Wages		51,522
Gas	151,584	167,057
Electricity	219,835	256,885
Water	23,461	21,688
Cleaning	20,903	19,624
	738,820	850,520

10. Employees and Remuneration

The average number of persons employed by the company in the financial year was 117 (2017 - 113) and is analysed in the following categories:

WTE's 86 (2017- 86) analysed as follows:

	2018 €	2017 €
Commercial	4	7
Programme	54	58
Administration	28	21

Employee numbers (WTE) at 31 December 2018 were 86 (2017: 86)

WAGES & SALARIES

Note 4 – Commercial Activities	91,166	160,244
Note 4 – Commercial Activities-Bookshop	110,556	84,382
Note 7 – Arts Programme	943,049	953,456
Note 8 – Administration/Curatorial/Security	2,882,410	2,592,618
Note 9 – Marketing	47,569	52,606
Note 10 – Maintenance – Security Wages		51,522
Total Wages Costs	4,074,750	3,894,828

STAFF COSTS COMPRISE:

Wages & Salaries	3,729,920	3,519,139
Termination Benefits	–	20,000
Social Insurance Costs	344,830	355,689
TOTAL COSTS	4,074,750	3,894,828

SHORT TERM BENEFITS COMPRISE:

Basic Pay	3,667,981	3,463,089
Overtime	39,898	39,697
Allowances	22,041	16,353
TOTAL	3,729,920	3,519,139

Termination Benefits payments relating to the termination of contracts for two employees during 2017 were made in 2018. The amount of €20,000 was charged to the Statement of Income and Expenditure in 2017 by way of accounting provision.

10. Employees and Remuneration (cont.)

In 2018 €94,114 (2017: €85,570) of pension levy was deducted and payable to The Department of Culture, Heritage and the Gaeltacht. In 2018 €25,741 (2017: €12,908) of Employee deductions for the Single Pension Scheme were deducted and payable to the Department for Public Expenditure and Reform.

The salary paid to the Director was €69,088 in 2018 (2017 - €81,353). 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. No Benefit-in-Kind accrues.

The ECF Numbers at the end of 2018 were 68 (2017 - 68).

EMPLOYEE BENEFITS BREAKDOWN

Range of total employee benefits	No of Employees 2018	No of Employees 2017
€60,000 - €69,999	5	5
€70,000 - €79,999	3	3
€80,000 - €89,999	0	1

Note: For the purposes of this disclosure, short term employee benefits in relation to services rendered during the reporting period include salary, overtime allowances and other payments made on behalf of the employee, but exclude employer's PRSI.

Compensation paid to key management personnel is disclosed in note 22.

11. Heritage Assets (Works of Art)

As outlined in Accounting Policy 1h the Museum recognises all heritage assets purchased or acquired since 1990. Such assets are carried at cost at the date of acquisition with adjustment for impairment where required. The transactions for 2018 and the previous four accounting periods are set out below.

A) PURCHASED AND ASSISTED PURCHASES

	2018 €	2017 €
Cost at 1 January	7,590,034	7,489,971
Acquired during year	75,138	100,063
Cost at 31 December	7,665,172	7,590,034

The cost of purchased and assisted purchases is the cost at date of acquisition.

The Museum does not conduct an annual valuation.

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

B) SECTION 1003	2018 €	2017 €
Valuation as at 1 January	10,583,363	10,583,363
Additions in the year	1,441,800	
Valuation as at 31 December	12,025,163	10,583,363

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

C) HERITAGE FUND	2018 €	2017 €
Valuation as at 1 January	1,300,000	1,300,000
Valuation as at 31 December	1,300,000	1,300,000

The Heritage Fund Act, 2001 established the Heritage Fund. Under this fund we received three Artworks by James Coleman to the value of €1,300,000

D) DONATED WORKS OF ART	2018 €	2017 €
Valuation as at 1 January	13,078,909	11,322,787
Additions	571,746	1,756,122
Valuation as at 31 December	13,650,655	13,078,909

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

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

- (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, artist's agents and artists

TOTAL WORKS OF ART	34,640,990	32,552,305
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12. Five Year Financial Summary of Heritage Asset Transactions

PURCHASES:	2018 €	2017 €	2016 €	2015 €	2014 €
Graphic Art/Photography	-	-	-	-	-
Painting	-	6,800	-	-	-
Sculpture	-	22,000	6,000	-	3,972
New Media/Other	43,839	51,262	37,375	5,151	18,000
Installation	31,299	20,000	80,919	-	12,461
TOTAL	75,138	100,062	124,294	-	16,433

SECTION 1003	2018 €	2017 €	2016 €	2015 €	2014 €
Graphic Art/Photography	199,900	-	-	-	-
Painting	787,900	-	-	-	-
Sculpture	350,000	-	-	-	-
New Media/Other	54,000	-	-	-	-
Installation	50,000	-	-	-	-
Total	1,441,800	-	-	-	-
HERITAGE FUND	-	-	160,000	-	-

DONATED WORKS OF ART	2018 €	2017 €	2016 €	2015 €	2014 €
Graphic Art/Photography	88,500	575,095	-	-	-
Painting	178,246	519,571	-	-	-
Sculpture	185,000	89,943	-	-	-
New Media/Other	-	56,640	-	-	-
Installation	120,000	514,873	-	-	-
Total	571,746	*1,756,122	-	-	-

Grand Total	2,088,684	1,856,184	284,294	-	16,433
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* This includes a number of donated works received during the years 2012 to 2016 totalling €1.64m in value.

12. Five Year Financial Summary of Heritage Asset Transactions (Cont)

DJ ASSETS HELD ON BEHALF OF THIRD PARTIES	2018 €	2017 €
Gordon Lambert Trust – Valuation	2,914,828	2,914,828
Madden Arnholz Collection – Valuation	750,000	750,000

Amounts included in Note 12(d) relate to assets held and maintained by IMMA, to which legal title has not yet been bestowed. As such they have been excluded from the statement of Financial Position. The value attributed to the Gordon Lambert Collection was made by the Gordon Lambert Modern Art Charitable Trust when the Collection donated to IMMA in 1992. In 2011 a number of prints from the Madden Arnholz Collection were valued by Caxton Antique Dealers.

13. Fixed Assets

PURCHASES:	MOTOR VEHICLES	FURNITURE, FITTINGS & EQUIPMENT	TOTAL
COST	€	€	€
Cost at 1 January 2018	22,555	1,402,769	1,425,324
Additions	0	209,796	209,796
Disposals		(28,731)	(28,731)
Cost at 31 December 2018	22,555	1,583,834	1,606,389
DEPRECIATION			
Depreciation at 1 January 2018	22,555	1,232,334	1,254,889
Charge for year	0	138,461	138,461
Depreciation at 31 December 2018	22,555	1,342,064	1,364,619
NET BOOK VALUE			
At 31 December 2017	0	170,435	170,435
At 31 December 2018	0	241,770	241,770

14. Inventory

	NOTE	2018 €	2017 €
Finished goods (Editions & Catalogues)		32,352	30,804

15. Receivables

Trade debtors	73,355	233,376
Sundry debtors	2,993	0
Prepayments and accrued income	27,897	60,071

16. Payables: Amounts falling due within one year

	NOTE	2018 €	2017 €
Trade Creditors		160,306	216,460
Accruals		444,669	441,732
Deposits for Concerts/Future Events		160,100	243,170
PAYE/PRSI		142,870	229,349
Withholding Tax		11,134	6,231
Superannuation deductions *		265,483	263,316
Sponsorship in advance	5.	121,477	131,036
		1,324,657	1,538,761

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

*Superannuation deductions of €265,483 (2017: €263,316) are retained by the Irish Museum of Modern Art from employees' pension payments. These payments are used for making payments to retired members of the IMMA Pension Scheme. Deductions exceeded payments in 2018.

17. Contingencies

There are no contingent liabilities.

18. Capital Account - Works of Art

PURCHASES	DEPT. OF ARTS, HERITAGE & THE GAELTACHT	ASSISTED PURCHASES	DONATIONS	TOTAL
	€	€	€	€
Received in year	9,600	65,538	2,013,546	2,088,684
31 December 2018	6,975,237	626,585	26,975,818	34,577,640

These amounts have been granted to the company for the specific intention of purchasing works of art. See Note 12 for further information on the donations received in 2018.

19. Retirement Benefit Costs

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

A) REVENUE RESERVES	2018 €	2017 €
Current Service Cost	1,120,000	1,091,717
Interest on Retirement Benefit Scheme Liabilities	322,720	311,518
Employee Contributions	(125,331)	(132,770)
TOTAL	1,317,389	1,270,465

ANALYSIS OF AMOUNT RECOGNISED IN STATEMENT OF COMPREHENSIVE INCOME	2018 €	2017 €
Experience (gain) on scheme liabilities	(364,865)	(246,597)
Loss/ (gain) on change of assumptions (financial and demographic)	(747,174)	(345,880)
VALUATION	(1,112,039)	(592,477)

B) MOVEMENT IN NET RETIREMENT BENEFIT OBLIGATIONS DURING THE FINANCIAL YEAR	2018 €	2017 €
Net retirement benefit obligation at 1 January	(18,968,970)	(18,358,136)
Current service cost	(1,120,000)	(1,091,717)
Pension Payments	96,205	199,924
Interest on Scheme Liabilities	(322,720)	(311,518)
Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income	1,112,039	592,477
Net retirement benefit obligations at 31 December	(19,203,446)	(18,968,970)

19. Retirement Benefit Costs (Cont.)

C) Deferred Funding for Retirement Benefits

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation schemes, 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 Culture, Heritage and the Gaeltacht, the Museum has no evidence that this funding policy will not continue to meet such sums as they fall due in accordance with current practice. The deferred funding asset for retirement benefits as at 31 December 2018 amounted to €19,203,446 (2017: €18,968,970)

NET DEFERRED FUNDING FOR RETIREMENT BENEFITS RECOGNISED IN THE STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES	2018 €	2017 €
Funding recoverable in respect of current year pension costs		
Current Service Costs	1,120,000	1,091,717
Interest on scheme liabilities	322,720	311,518
Pension Payments	(96,205)	(199,924)

D) HISTORY OF EXPERIENCE GAINS AND LOSSES	2018 €	2017 €
Experience (Gains) on scheme liabilities	(364,865)	(246,597)
Percentage of present value of scheme liabilities	(2%)	(1%)
Total loss/(gain) recognised in the Statement of Comprehensive Income	(1,112,039)	(592,477)
Percentage of present value of scheme liabilities	(6%)	(3%)

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 operated for the Museum is identical to the Occupational Superannuation Scheme for Established Civil Servants. It is a defined benefit scheme and is operated on a "pay-as-you-go" basis. The contributions are deducted from salaries. The balance between deductions and payments is included in creditors.

19. Retirement Benefit Costs (Cont.)

The valuation of the defined benefit scheme for the purposes of FRS 102 disclosures has been carried out by an independent actuary in order to assess the liabilities at 31 December 2018. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for were as follows:

VALUATION METHOD	2018 %	2017 %
Discount Rate	1.70	1.70
Salary Increases	2.85	3.00
Pension Increases	2.85	3.00
Inflation Increases	1.85	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	21.3 years
Life Expectancy for Female aged 65	23.9 years
Life Expectancy for Male aged 45 now (from 65)	22.9 years
Life Expectancy for female aged 45 now (from 65)	25.1 years

The Single Public Service Pension Scheme (Single Scheme) is the defined benefit pension scheme for pensionable public servants appointed on or after 1 January 2013 in accordance with the Public Service Pension (Single Scheme and Other Provisions) Act 2012. The scheme provides for a pension and retirement lump sum based on career-average pensionable remuneration, and spouse's and children's pensions. The minimum pension age is 66 years (rising in line with State pension age changes). It includes an actuarially-reduced early retirement facility from age 55. Pensions in payment increase in line with the consumer price index.

20 Board Members' Interests

The Board has adopted procedures in accordance with guidelines issued by the Department of Public Expenditure and Reform 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.

21. Board Members' Emoluments

BOARD MEMBER	BOARD FEES	VOUCHED EXPENSES	MEETINGS ATTENDED
David Harvey (Chairman)	-	-	10/10
Mary Apied	-	-	8/10
Gerard Byrne	-	-	8/10
John Cunningham	-	-	2/04
Jane Dillon-Byrne	-	-	10/10
Dermod Dwyer	-	-	9/10
Emma Goltz	-	-	9/10
Denis Hickie	-	-	7/10
Penelope Kenny	-	-	8/10
Margot Lyons	-	-	3/04
Sheila O'Regan	-	1,268	8/10
Tim Scanlon	-	-	10/10

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

22. Related Party Disclosures

Key management personnel in the Irish Museum of Modern Art consist of the CEO and members of the Board of Directors. Total compensation paid to key management personnel including Board member's fees and expenses and total CEO remuneration amounted to €70,356 (2017: €86,344).

23. Approval of Financial Statements

The Financial Statements were approved by the Board on

