

crawford art gallery cork
áiléar crawford chorcaigh

CRAWFORD ART GALLERY CORK

**ANNUAL REPORT
2014**

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PREFACE

On behalf of the Board of Directors it gives me great pleasure to report an excellent year for the Crawford Art Gallery, a year that included important exhibitions of historic and contemporary art, a high level of academic research and publication, and an education programme that has been busier than ever. Visitor figures have steadily increased and the critical response to the Gallery's programming has been very positive.

The Crawford Gallery is unique in Ireland in being a fine art museum dedicated not only to historic art but also to art of the present day. This dual role, one that involves research, publication and the acquisition of historic works, as well as showcasing the work of contemporary artists and adding their works to the collection also, makes the Crawford a very special cultural asset, to the people of Cork and to the nation as a whole.

In 2014 the Gallery was able to maintain a satisfactory level of service to the public, in spite of continuing financial challenges. A National Cultural Institution, the Crawford receives its annual grant-in-aid from the Department of Arts Heritage and the Gaeltacht. Within the context of increased sharing of services with other NCI's, notably the National Gallery of Ireland and the Irish Museum of Modern Art, the Crawford Gallery's identity has been retained and enhanced as new working arrangements are developed. A meeting of the three boards was held at the Crawford Gallery on 20th October 2014.

Success brings new challenges, and so strategic planning for the Gallery was an important component in 2014, with a greater emphasis on long term exhibitions and collections development. We could not continue to do the work we do, and provide such a high level of service, without the support of the Department of Arts. The Friends of the Gallery also provided a valuable complement to the Gallery's programme, particularly in the area of lectures and tours. Admission remains free, and the increased number of visitors coming to the Crawford, underlines the important role the Gallery plays in the provision of cultural excellence, both in Cork and nationally.

I would like to record the gratitude of the board, and of the whole team at the Gallery, to outgoing board member Tim Lucey, and thank him for his wholehearted contribution to the vitality of the Crawford. We would also like to thank Norah Norton, Vera Ryan, Frank Nyhan and Joe Hayden for their valued contribution to specialist sub-committess set up by the board.

Since 1819, when the Canova Casts arrived and were placed on view to the public, the art collection now housed in the Crawford Art Gallery has been a source of education, inspiration and delight to visitors. The founders of the Gallery, and William Horatio Crawford himself, had a vision of providing a service to the public and it is our privilege to be able to continue to deliver on that vision in the 21st century. The board continues to be impressed with the team at the Crawford, and its ability to deliver a dynamic programme, in spite of financial challenges.

John R Bowen
Chairman

INTRODUCTION

The year 2014 saw the Crawford Art Gallery consolidating its role as a National Cultural Institution, and enhancing the wide range of services it delivers to the public. The exhibitions *Micheal Farrell* and *Samuel Palmer* were successful both with critics and public, while *Samuel Forde* was remarkable in highlighting a brilliant artistic talent of early nineteenth century Ireland. Conservation and restoration of works in the collection continued to be a priority, and considerable progress was made, particularly in the conservation of nineteenth-century portraits, that were then featured in exhibitions, including *Our Mutual Friend*.

A number of new works were added to the collection, notably a large painting by Micheal Farrell, as well as two paintings depicting Biblical scenes, the latter donated by a long-time Friend of the Gallery. The temporary exhibitions programme was sustained, the highlights including Micheal Farrell and contemporary artist Mark Clare. Staff worked to ensure that every aspect of the programme was delivered in a professional manner. In all, over 170,000 visitors visited the Gallery between January and December. In 2014, as in the previous year, the Gallery received its grant-in-aid from the Department of Arts, Heritage and the Gaeltacht. Throughout the year, the Gallery continued to open on Thursday evenings to the public. With retail expertise from the National Gallery available under the Shared Services initiative, a range of new products was added to the stock in the Crawford bookshop.

On the international front, plans were put in place, in association with AIB, for an exhibition of works from the Gallery's collection to be held in London in 2015, in tandem with works from AIB's superb collection of twentieth century Irish art.

As always, the Crawford's permanent collection, of historic and contemporary works, remained the central focus of the Gallery's activities. In 2014, research internships provided vital assistance in improving understanding and knowledge of the permanent collection.

The board of directors met seven times during the year. Sub-committees, dealing with finance and legal issues, artistic policy, and marketing, met regularly and made valuable contributions to the development of the Gallery's profile and operational efficiency. With the assistance of the Minister for Arts Heritage and Gaeltacht and officials of the Department, the Gallery succeeded in substantially meeting public expectations, in terms of exhibitions, acquisitions and education projects. However, with the budget cutbacks, and with the prospect of further reductions in funding in the coming years, there was an inevitable easing off of expectations regarding continued growth. As with the previous year, 2014 can be characterised as a period of stabilisation, although the education and learning programme continued to develop with new initiatives, particularly in the area of community outreach. With the OPW awaiting finalisation of the transfer of legal title to the building, building maintenance continued to be looked after by board and Gallery management.

The Department of Arts, Heritage and Gaeltacht total allocation to the Gallery for 2014 was €1,130,000, pay was €381,000, while the non-pay allocation was €587,000. The capital allocation for 2014 was €162,000. The C&AG audit of the Gallery's accounts for the year took place in June 2014.

Nothing the Crawford Art Gallery does could be done without the support of the Department of Arts, as well as many individuals and companies. The entire team is grateful for this

support, and for the work done by the Board of Directors, that enables the Crawford to fulfil the aims of the Gallery's founders by providing an enriching experience in peoples' lives.

Legal Establishment

The board of directors of the company "Crawford Art Gallery Cork Ltd", registered in November 2006, met seven times during the year 2014. The board comprises nine members, including nominations of one member each from Cork City Council, Cork County Council and City of Cork ETB. The Chief Executive Cork City Council, is appointed *ex officio*.

Board of Directors 2014

- John R. Bowen (Chairman)
- Jim Corr
- Una Feely
- Tim Brosnan
- Ann Doherty, Chief Executive, Cork City Council *ex officio* (appointed Nov 2014)
- Sheila Maguire
- Kevin Lonergan
- Noel O'Keeffe
- Declan Moylan
- Tim Lucey (Resigned April 2014)

Members of the Board are directors of a company registered as a Guarantee Licence Company. The Company Secretary is Peter Murray, Gallery Director

Finance and Legal Sub-Committee

- Ann Doherty (Chair)
- Joe Hayden
- Frank Nyhan
- Jim Corr

Audit Sub-Committee

- Joe Hayden (Chair)
- Ann Doherty
- Frank Nyhan
- Jim Corr

Artistic Policy Sub-Committee

- Sheila Maguire (Chair)
- Una Feely
- Vera Ryan
- Norah Norton

REVIEW OF OPERATIONS IN 2014

The year 2014 was the eighth year in which the Gallery operated independently of the Cork Education and Training Board (formerly the City of Cork VEC). The Gallery board met at bi-monthly intervals, overseeing strategic development, operations and programming, while advancing the Shared Services initiative. Financial and accounting services during the year were provided by Deloitte.

The shortfall in staffing, identified in the Gallery's Strategic Development Plan, was partially addressed in 2014 with the welcome sanction for two part time positions, Operations Manager and Accounts Officer, both which were previously contract positions. These positions were the subject of a recruitment process and appointments made to both roles in December 2014. The lack of a Development Officer continues to hamper fund-raising and the promotion of the Gallery.

The exhibitions and education programme continued at a high level of output and quality.

The aspiration to transfer ownership of the Gallery building to the ownership of the Office of Public Works, and of the art collection to the Minister, remains in place. Pending the OPW taking ownership of the building and grounds, a series of improvements were implemented. These included roof repairs, upgrading wiring and computer networks. Off-site automatic back-up of Gallery computer records continued through 2014. Significant remedial works were carried out on the electrical systems in the Gallery during the year.

With practically all exhibition spaces in the Gallery remaining open to the public throughout the year, progress made in upgrading and improvements showed positive results.

Gallery Staffing

- Director: Peter Murray
- Operations Manager (part-time): Norma Cuddihy
- Accounts (part-time): Catherine Nestor
- Exhibitions Officer: Dawn Williams
- Exhibitions/Education Officer (part-time): Anne Boddaert
- Attendant: Alex Walsh
- Attendant: Wendie Young
- Attendant: Philip Lyons
- Cleaner (part-time): Margaret Kenneally
- Cleaner (part-time): Rita Dee
- Cleaner (part-time): Kathleen Madden
- Cleaner (part-time) Betty O'Mahony

Fund-raising is particularly challenging as the Gallery lacks a Development Officer. Sanction was obtained however for the post of Registrar, to be advertised in 2015.

Staff Training

Gallery staff received training through on-the-job supervision and assessment on a continuing basis. Through in-house staff, the Gallery provided training on an ongoing basis to placement interns. Two Job Bridge positions were successfully filled in October 2014.

Gallery staff continued to receive specialised training in-house from consultant's expert in the area of visitor management, fire safety and health and safety issues.

Shared Services Initiative

A report prepared by Clare O'Meara on Phase One of the Sharing Services Initiative, between the Crawford Art Gallery, National Gallery of Ireland and the Irish Museum of Modern Art, was circulated to board members. A plenary meeting of staff from the three institutions took place at the National Gallery on March 18th. Phase Two of the initiative continued in 2014 with meetings, exchanges of ideas and sharing of expertise and documentation. For retailing, CAG benefitted from the supplier database developed by Lydia Furlong from the NGI over the past decade.

A new integrated internship in conservation, another outcome of Sharing Services, also benefitted the Crawford Gallery, in that works of art requiring conservation and restoration were professionally assessed, under the supervision of Simone Mancini, head of conservation at the National Gallery.

Discussion's regarding State guarantees (not covered by specific legislation) and State indemnities continued, with a view to achieving further cost savings. A meeting was held at IMMA on 23rd June, for directors, chairs and Project Manager of Sharing Services. The tripartite Board meeting was held on 20th October at the Crawford Art Gallery. Among those attending were Michael Cush and Sean Rainbird, Chairman and Director of the National Gallery of Ireland respectively, and Eoin MacGonigal and Sarah Glennie, Chairman and Director of the Irish Museum of Modern Art. Other board members of both NGI and IMMA also attended, along with Crawford Gallery board members.

The 2011 Public Sector Reform Plan has resulted in a Shared Services initiative that has seen the Crawford Gallery, the National Gallery of Ireland and the Irish Museum of Modern Art sharing expertise and resources. Across a range of operations, from HR, procurement, IT to collections management, the initiative has been of considerable benefit. Regular meetings have taken place between staff from the Irish Museum of Modern Art, the National Gallery of Ireland, and the Crawford Art Gallery. Heather Humphries, Minister for Arts, Heritage and the Gaeltacht, has endorsed the Shared Services initiative and has remained supportive of the institutions' efforts to advance this worthwhile area of cooperation.

The 2014 Report of the Shared Services project team was submitted to the Boards of the three institutions and the Department of Arts, Heritage and the Gaeltacht. Shared Services encompasses the following areas: Corporate Governance; Buildings Insurance; Payroll; Human Resources Systems; Training; Marketing and Cultural Tourism; Retail; Images and Licensing; Commercial; Collections Conservation and Photography; Collection management, cataloguing, metadata, digitisation, online collections and web development; Collection

Storage; and Indemnity Insurance.

Procurement Procedures for the three institutions have been coordinated. Regular meetings between staff from the different institutions, as well as a plenary meeting, have taken place. Overall the Shared Services initiative has resulted in positive outcomes. These have been encapsulated in a Service Level Agreement that guides and governs the sharing of services so that savings and greater efficiencies can be achieved, particularly in procurement, HR, collections management, marketing and commercial activities. In September 2014 a joint meeting of the boards of IMMA, CAG and NGI took place at the Crawford Art Gallery, at which the Service Level Agreement between the institutions was agreed and signed.

The Gallery Building

Security in the art storage areas of the Gallery was improved, in consultation with RMS Security.

A survey of wiring and distribution boards in the Gallery was carried out by ETS. The survey identified the most important sections of electrical circuits that needed upgrading. Phase 1 of works commenced November 2014.

A safety audit of the building was completed by RMS under the supervision of Norma Cuddihy, Operations Manager. The audit included safety training for staff.

PERMANENT COLLECTION 2014

On the advice of the Gallery's insurers, O'Leary Insurances, all works of art in the Crawford collection are insured as one group, under Cork ETB's insurance for building and collection, with the interest of the Crawford Art Gallery being noted on any work acquired during or after 2007. No part of the Gallery's permanent collection is covered by a government indemnity, but the Gallery occasionally avails of a government indemnity when high value works are borrowed from other museums.

Inventory of the Gallery's permanent collection continued, with the entering of catalogue details of the Gallery's permanent collection onto the ArtBase collections management software package.

Work continued on providing non-reflective glass to protect key paintings in the permanent collection, along with conservation, framing, photography and cataloguing.

The permanent collection was displayed throughout the building, in the Gibson Galleries, the Eighteenth-Century Cork and Penrose Rooms, the Watercolour Room, Modern Galleries, the Harry Clarke Room and Sculpture Galleries.

Because of the Gallery's reduced funding, there were few purchases of works of art for the permanent collection made during the year. The most notable acquisition (by purchase) was a painting by Michael Farrell. However, several works were acquired by donation.

Conservation

In June 2014 a three-month pilot project commenced, where a conservation specialist from the National Gallery completed condition assessment reports and identified the conservation work required on key paintings in the Crawford collection.

Among the paintings conserved and restored during the year, were five portraits by James Butler Brennan.

Acquisitions to the Permanent Collection

Michael Farrell *Winter Landscape – Vineyard* oil on canvas

The Friends of the Crawford, having purchased *Portrait of John Sheares*, a miniature by John Comerford, at an Adams sale, presented this work to the Crawford Gallery.

Two paintings, *Deposition (copy after Annibale Carracci)* and *The Rest on the Flight into Egypt*, both eighteenth or nineteenth century oil on canvas copies of older works, were presented by Miss Alison Walsh of Tivoli. The paintings were displayed in the Upper Gallery as part of the exhibition *Distant Relations*.

Two works were donated to the Gallery in July, a mid nineteenth century engraving of Daniel Maclise's *Snap Apple Night* and a dry point print, entitled *Sid*, by contemporary Cork artist Helen Farrell.

Loans from the Collection

The William Scott retrospective exhibition at the Ulster Museum in Belfast was a great success, with the Scott painting from the Crawford collection one of the highlights.

Works on loan from the Crawford collection continued to be exhibited in a number of important buildings to which there is reasonable public access. The loan to Fota House of *The Battle of the Birds*, a seventeenth century painting by Frans Snyder's, continued through 2014, as did loans to Aras an Uachtarain and the Council Chamber and Lord Mayor's office in City Hall Cork. A request from the OPW for the Crawford to assist in developing displays in Leinster House was received. The displays would focus on portraits of political personages, and the loans would be similar to those currently in place for Aras an Uachtarain.

The Gallery Website and Digitisation Programme

By December 2014, the total number of works from the permanent collection photographed was 3,200. The gallery website was maintained and expanded. There were regular updates to the education and exhibitions pages, and to the on-line bookshop.

Through developing an active and engaging website, the Gallery maintained its position as a key national online art and education resource, available to individual users, schools and colleges throughout Ireland and worldwide. The website was updated on a regular basis, reflecting current, previous and upcoming exhibitions as they occurred.

TEMPORARY EXHIBITION PROGRAMME 2014

During 2014, an ambitious programme of over ten exhibitions and projects was developed and presented within the Gallery. The diverse elements of this programme continued the Crawford's strategic focus of initiating historical exhibitions that frame Irish art within the context of international movements.

Curated by Francesca Costanzo and Marica Gagliardi, Leonardo Programme Interns, *Our Choice*, is an annual exhibition where staff members choose artworks from the Collection. This year the curatorial criteria focused on the Gallery's team personal insights into the collection with regard to print-making. *Our Choice* featured work by Corban Walker, Robert Gibbings, Daniel MacLise, Joán Miro and Pablo Picasso. The *Our Choice* exhibition was opened by Chairman John Bowen on 5th December 2013 and continued through to March 2014.

Developing audiences and contacts nationally and internationally was a key to both the *Mark Clare* and *Motivational Deficit* exhibitions of contemporary art. Curated by Dawn Williams, the *Mark Clare* exhibition ran from the September to November, attracted favourable critical response, and was featured in *Artforum* magazine. It was followed by an exhibition, also curated by Dawn, entitled *Motivational Deficit*. Among the artists participating were Aaron Lawless, Michelle Browne, Brian Duggan, Anthony Haughey, Orla McHardy, Eoin McHugh, David Sherry and Sonia Shiel. The works addressed issues relating to the economic downturn of recent years.

DISTANT RELATIONS: Portraiture and Genre Painting in 19th century Cork

June 30 - August 2014

Many of the works of art in the permanent collection, restored and re-framed in recent years, were displayed in the Upper Gallery in an autumn exhibition curated by Fiona O'Brien entitled *Distant Relations: Portraiture and Genre in Nineteenth Century Cork*. A continuing programme of restoration and conservation at the Crawford revealed the faces of forgotten Cork men and women, while also providing an insight into their social, emotional and spiritual world. The exhibition highlighted aspects of lace-making, portraiture and social life in Cork in the nineteenth century.

SUNSHINE AND SHADOW: Aspects of British Impressionism 1920-1950

April 5 – June 7 2014



Another exhibition from the permanent collection, entitled *Sunshine and Shadows: Aspects of British Impressionism 1920-1950*, installed in the Upper Gallery, highlighted works acquired in the first half of the twentieth century. Although the artists represented in this exhibition were not part of any formal group, they shared a preference for traditional methods and modes of representation. All the paintings in this exhibition were from the permanent collection

of the Crawford and for the most part were acquired during the 1920's and 30's by the Gallery's Gibson Fund Committee.

Installed in the Modern Galleries in February 2014, and curated by Elena Rossi, *The Art of the Silhouette in 19th century Cork* featured 52 silhouette portraits, many of them acquired in recent years and not previously exhibited. The works, mainly by artists Stephen O'Driscoll and Auguste Edouart, included portraits of the Crawford family. The exhibition included many portraits of notable figures in social, political and economic life in nineteenth century Cork.

SAMUEL FORDE: VISIONS OF TRAGEDY

January 16 – March 22



An exhibition of Samuel Forde's work, curated by Micheal Waldron and Shane Lordan, with Anne Boddaert as Gallery curator, opened in the Project Room on 16th January. The exhibition featured recently framed drawings by Forde, along with his large painting *The Fall of the Rebel Angels*. The Winter issue of *Irish Arts Review* featured an article on Forde, written by Micheal Waldron and Shane Lordan. The exhibition had a very extensive Access and Participation programme which featured "Painting by Candlelight" drawing sessions, literary performances and numerous guided tours.

VISIBLE POETRY: SAMUEL PALMER (1805-1881)

March 30 – June 14 2014

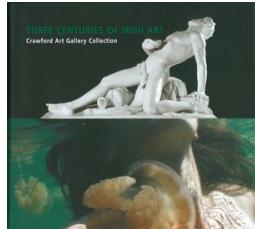


An exhibition of the complete oeuvre of etchings by Samuel Palmer, a highly-regarded British artist of the early nineteenth century opened on April 3rd. Drawn from the private collection of

Edward Twohig, this exhibition was the first comprehensive showing in Ireland of work by Palmer. One of the key figures of English Romanticism, Palmer's work was shown alongside works which inspired the artist including Durer, Turner, John Ruskin, Seymour Haden and Francis Danby. The exhibition, which continued until 31st May, was a great success.

THREE CENTURIES OF IRISH ART: THE CRAWFORD ART GALLERY COLLECTION

June 27 – August 30



Drawing on the significance and quality of the Crawford Art Gallery's permanent collection, *Three Centuries of Irish Art* showcased the work of artists from the late seventeenth century to the present. The exhibition resulted in an extensive re-hang on all three floors of the building: by July 2014, over six hundred works from the Gallery's collection were on display in the different galleries. *Three Centuries* continued through to the end of August and was a significant step forward in positioning of Crawford Art Gallery as a National Cultural Institution. This exhibition attracted a high number of guided tours with repeat visitors to the exhibition which covered the three floors of all exhibition spaces in the gallery, featuring individually themed exhibitions making up the whole. Press coverage included *The Irish Times*, *The Examiner*, *RTE News at Six O'Clock* and *The Evening Echo*. A comprehensively illustrated book, documenting this intensive review of the Gallery's permanent collection, was launched by Heather Humphries, Minister for Arts, Heritage and the Gaeltacht.

The temporary exhibition year ended in an examination of the effects of the recession on the wider public and artistic production through the exhibition *Motivational Deficit* and project *The Land of Zero*. On November 21 and 22, Maud Cotter chaired a seminar entitled *Land of Zero* that included talks by Ed Krcma, Padraig Spillane, Rachel Warriner, Sigune Hamann and other artists and teachers, as well as an installation made on site by artist Clive Murphy. Other artists participating included Aisling O'Beirn, Bill Albertini and Angela Fulcher. Part of this project was the showing of work by artists participating in the CIT postgraduate "MA in Art Process" course.

MARK CLARE: I BELIEVE IN YOU

September 12 – November 1



In September 2014, the Crawford Art Gallery presented a major solo exhibition of contemporary Irish artist Mark Clare. Curated by Dawn Williams, *I Believe In You* offered new insights into the work of Mark Clare, who, in his role as a creative public agent, seeks to engage with and highlight unresolved incongruities within society, placing scrutiny on issues of globalization, individualism and public space. Supported by the

National Sculpture Factory, the exhibition took its title from one of three works created specifically for the Crawford Gallery, and featured a number of key works from the last five years of Clare's practice. In January 2015, *I Believe in You* toured to Model Niland Gallery, Sligo. It was reviewed on *ArtForum.com*, *The Sunday Times*, *Enclave Review*, *Visual Artist Newsletter*. A book, with essays by Declan Long, Mary Cremin and Megan Johnston was published by Crawford Art Gallery, supported by Model Niland.

MOTIVATIONAL DEFICIT...

November 14 – January 17, 2015



Motivational Deficit...featured the work of eight contemporary Irish artists: Michelle Browne, Brian Duggan, Anthony Haughey, Aaron Lawless, Orla McHardy, Eoin McHugh, David Sherry and Sonia Shiel. Within their art-making practice, each artist has marked the pervasive nature of how recession and austerity has crept, and sometimes smashed, into lives.

Presented in the lower gallery, the exhibition offered an antidote to the phenomenon of “motivational deficit” - the perceived public disaffection with political and social engagement - where society's relationship with the governmental policies that controls contemporary society is perceived as externally binding, rather than internally compelling.

Curated by Dawn Williams, the exhibition came together at a time when Ireland was perceived to be on the cusp of new economic growth. The works could be viewed as a set of markers which were both a critical response and a reminder in considering how to move forward from a particular set of socio-economic circumstances. Press coverage included *The Irish Arts Review*, *The Independent*, *The Guardian*, *The Irish Times*, and *The Sunday Times*.

THE LAND OF ZERO:

November 21 – December 13

Running concurrently to Motivational Deficit in the Upper gallery invited artist and curator, Maud Cotter, created an international seminar and exhibition, examining art in times of recession and the changing face of artistic production. Initiating a ‘laboratory’ for questioning and examining, local, national and international practitioners, graduates of MA:AP CIT Crawford College of Art and University College Cork, the project included discussion, knowledge sharing and exhibition-making. It was supported by CIT Crawford College of Art, Pluck Projects, Cork City Council and National Sculpture Factory.

Video Installations in Main Galleries and Screening Room

AMANDA DUNSMORE, ‘David’

January 17 – April 5, 2014

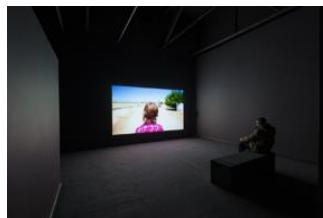


David (2013), a contemporary video by Amanda Dunsmore, was shown in the Screening Room over the period January to April 2014. The video features Senator David Norris, leading Irish campaigner for gay rights. Dunsmore’s unique silent video portrait allows time for the audience to experience the person behind Senator Norris’s public personality. Taking place on Saturday 8 March, the screening was supported by a public talk between Liz Burns, Arts Programme Manager, Fire Station

Studios, Dublin; Christine, Galway Older LGBT Community and Amanda Dunsmore. Press coverage included *The Guardian ‘Guide’*, *The Examiner* and *Visual Artists Newsletter*.

KENNEDY BROWNE: The Myth of the Many in the One

April 11 – June 7



Drawn from Kennedy Browne's exhaustive research into contemporary business biography, the film focuses on a young and engaged child exploring a pre-Silicon Valley orchard. In focusing on the boyhood accounts of these individuals, Kennedy Browne attempts to decode the myth of the visionary leaders of technological progress and their place in our culture. The film questions how such stories are told. A well-attended talk on April 18 promoted discussion and engagement around the work.

HASSAN HAJJAJ, 'My Rock Stars Experimental, Volume I'

NASSIEM VALAMANESH, 'Distant Words'

January 17 – March 1 2014



Rose Issa, a leading expert on contemporary visual art and film from the Arab world and Iran, was invited to curate an installation in the lower gallery. Hassan Hajjaj and Nassiem Valamanesh's work explores the interface of living in, and between, merging cultures. Hassan Hajjaj gave an artist's talk about his work on Thursday 20 March. The exhibition gained favourable reviews in *Enclave Review*, *Visual Artists Newsletter* and *The Guardian 'Guide'*.

EDUCATION PROGRAMME 2014

The Thursday Club, Arts and Minds and Teen Programmes continue successfully. They will be an Access & Participation programme as part of the Samuel Palmer exhibition starting with the Inaugural tour by Edward Twohig on 3rd April and continuing throughout the month of April.

The Bealtine Festival was marked at the Crawford Gallery by a 'pop-up' exhibition that saw unframed artworks by participants displayed informally in display cases throughout the Gallery. On May 7th marked the culmination of this intergenerational project that included partners Togher Girls National, O'Connell Court Sheltered Housing and Ballyphehane/Togher Community Development Project. A training programme called "Creative Exchanges", led by Age and Opportunity, was conducted in the Education Room early in May.

The Annual Drawing Day focused on Samuel Palmer and was held on Saturday 24th May.

A group from NCBI, the national sight loss agency, visited the gallery in May.

The Access and Participation programme plays a central role in helping the Gallery achieve its core aims and objectives. The programme raises awareness of the rich educational resource that the Permanent Collection and the changing exhibition programme represent. Each initiative is structured so as to allow the public to actively engage with art and to provide interpretive tools for it. In 2014, the Education team led by Anne Boddaert focused on facilitating groups facing exclusion. The Gallery has a strong relationship with the Irish Wheelchair Association both in the city and county. The IWA supports people with physical and mobility impairments in their home and community.

Emma Klemencic attended the annual conference of the Art Teachers of Ireland in Galway on October 11th. On 16th October, Minister Kathleen Lynch visited the Gallery, to present diplomas to those involved in Creative Exchanges, a FETAC course for arts educators. Among the secondary schools visiting was the North Mon and St. Gabriel's School in Bishopstown. Other visits included Glounthaune Active Retired Group and the Mallow chapter of the Wheelchair Association. Julie Forrester worked with a group from Arts+Minds in the Education Room on 3rd November.

A creative writing course, inspired by works from the permanent collection, and led by Laura McKenna, took place in the Education Room on Fridays. On 17th November, a group from West Cork Arts Centre visited. Other visits included Togher National School, Glasheen Artist Studio Programme, and Ballyphehane/Togher Community groups. Gillian Cussen led the Lonradh Visiting Programme.

ACCESS AND CREATIVE PARTICIPATION: Summary of activities 2014

On going Guided Visits Programme

In 2014, the Gallery continued to foster relationships with groups who may at times face exclusion due to impairments or lack of resources. We engaged on a drawing programme with Togher Girls N.S. The



programme included visits to the gallery as well as outreach sessions in the school.

Teen Programmes

Three thematic series of 10 weeks: portfolio preparation, drawing, and stencil/graffiti. Saturday Art Classes for Young People

Summer Animation workshops

Lonradh: The Crawford Gallery access programme for individuals with dementia and their carers. Two monthly sessions, one open to all and one session specifically for people from Bandon. This programme was free of all charges and was supported by the Alzheimer Association and the HSE.

Crawford Art Gallery and Arts+Minds

Sessions for adults living with mental illness.

Writing Competition

To celebrate the publication of *Three Centuries of Irish Art*, we launched a new writing competition. Writers were invited to submit poetry, fiction or prose inspired by 24 selected artwork held in the permanent collection.



Community Outreach with Ballyphehane Community Development Project

In the autumn of 2013, we embarked on an intergenerational project, broadening our scope to involve groups within the wider community: Togher Girls National School, O'Connell Court Sheltered Housing. The programme continued successfully in 2014 with *a few tall tales*, which the gallery building, collection and exhibitions, focusing on the formal elements of line, colour, texture and collage with an emphasis on process, play and problem solving. Another strand of the project saw the creations of collaborative animations. These animations were screened during the Lifelong Learning Festival.



Bealtaine and positive aging

This year's Bealtaine tour and workshop series took the theme of 'Black and White'. In addition and tying in with the intergenerational community project there was a month-long pop up exhibition dispersed around the gallery's collection.

Thursday Club

Open to adults and consists of a focused tour with a professional artist, tea/coffee and discussion followed by an art making session. The focus is on exploration and enjoyment. We run two programmes per year. There was a high demand for places which necessitated the implementation of a waiting list system.

National Drawing Day

A day-long celebration of drawing.



11th Cork Lifelong Learning Festival

Monday April 7 to Sunday April 13, 2014

Free Guided tour of the Samuel Palmer exhibition. Frequently described as a visionary, he created intensely imagined landscapes that echo innocence and longing.

Heritage week 2014

4 tours and workshops. Participants were guided through the process of making a dry-point or mono-screen print, taking inspiration from *The Art of the Silhouette in 19th Century Cork*.

Culture Night

With nearly 1,900 visitors the 2014 edition was the opportunity to focus on silhouettes, with shadow screens installed in the long room. We also invited artists from the Glasheen Studio Project to set up their easel in the gallery for the evening.

Our aim was to bring Culture night to people who can no longer access these events. Silhouette artist Allison Russell spent the afternoon in St Finbarr's' hospital. She created inexpensive portraits and family keepsakes. Using just scissors and black paper the silhouette artist produced miniature portraits in profile, echoing the contours of the sitter's face.



"A belated thank you for your session last Friday, I believe the silhouette drawing was extremely popular.

It was great that the residents benefited. Thanks for going to the Long stay wards. We are grateful for links with Crawford Art Gallery and interested in other projects should they become available.

Kind Regards,

Mary J"

Mary J. Foley

Advanced Nurse Practitioner,

SAMUEL FORDE: VISIONS OF TRAGEDY

An extensive programme of workshops, talk, tours and performances. Visitors were also invited to follow the Samuel Forde trail throughout the gallery and find the artworks which are associated with the exhibition



VISIBLE POETRY

April 4 - June 14, 2014

The Complete Etchings of Samuel Palmer (1805-1881) with additional works by family, friends and followers

The exhibition was accompanied by a series of tours and lectures.

MARKETING THE CRAWFORD ART GALLERY

The Board APSC sub-committee established a marketing policy for the Gallery, focusing on attracting tourists and special interest sectors such as academics, cultural associations, community groups and tour organizers to Cork. These visitors were attracted by exhibitions of contemporary and historic art, group exhibitions and loan exhibitions. Promotion of gallery through bookshop and catalogue sales continued, with prints and reproductions of works of art for sale.

A new range of prints, postcards and greeting cards was published, highlighting works from the permanent collection. International audiences were targeted through a combination of editorial coverage and advertising, as well as through website development, as well as through the distribution and sale of catalogues.

National audiences were targeted by similar means, mainly through editorial coverage and reviews in newspapers and magazines. The exhibitions programme, including both historic and contemporary art, generated significant profile and coverage for the Gallery. Local audiences were not forgotten, with the Gallery continuing to be an active partner in events such as the Cork Film Festival, the Mid-Summer Festival and other events in Cork.

On December 3rd, a book featuring over one hundred works of art from the Crawford, entitled *Three Centuries of Irish Art: The Crawford Art Gallery collection*, was launched by Minister for Arts Heritage and Gaeltacht Heather Humphreys. Featuring over one hundred works from the collection, the book highlights many works conserved and restored in recent years, among them Edward Ambrose's *Cupid and Psyche*, Samuel Forde's *The Fall of the Rebel Angels* and Edward Sheil's *Excelsior*, all works placed on public view in the Gallery.

FRIENDS OF THE CRAWFORD ART GALLERY

The Friends of the Gallery supported both the Gallery's exhibitions programme and also acquisitions to the permanent collection. Support by the Friends for the Samuel Forde exhibition was greatly appreciated.

The Friends' programme of visits to heritage houses and museums continued, while the annual trip abroad was to Malta, with thirty of the Friends participating. This tour was preceded by a lecture, given by Vera Ryan, on Caravaggio's life and work in Malta.

A visit by the Friends on May 27th to Curraghmore House in Co. Waterford and Ballynatre House in Co. Cork was well attended. The Friends lecture programme continued successfully. On March 6th Vera Ryan gave a talk on Caravaggio.

The Friends' lecture programme in the Autumn focused on a significant event in Irish art history studies, the publication of the five-volume Art and Architecture of Ireland. Published by Yale University Press in November 2014, this series of books encompasses Irish art from the medieval period to the present. Among the speakers invited to give talks at the Crawford were editors Catherine Marshall, Livia Hurley and Paula Murphy. On November 21st, Vera Ryan gave a talk on the life and work of Joseph Higgins.

VISITOR FIGURES

Crawford Art Gallery	January to December 2013	January to December 2014
	177'409	163'887

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