

**CRAWFORD ART
GALLERY CORK**

**ANNUAL REPORT
2012**

Preface

A National Cultural Institution, the Crawford Art Gallery receives its annual grant-in-aid from the Department of Arts Heritage and the Gaeltacht.

The introduction of sharing services, knowledge and expertise between the Crawford Art Gallery, National Gallery of Ireland and Irish Museum of Modern Art ushered in a new phase in the history of these three institutions. While working more closely with its sister institutions brought positive results and substantially increased the knowledge and experience available to inform decision-making, the Crawford Gallery continued its role as an independent art museum, exhibitions centre and centre for excellence in education. The unique identity of the Crawford has been retained and enhanced as the new working arrangements are developed, while the Gallery's future development can now be planned within the national context of provision for the visual arts.

To advance the Sharing Services initiative, regular meetings were held in 2012 between staff from the Crawford Gallery and colleagues from the National Gallery and IMMA. Seventeen staff from NGI, sixteen staff from IMMA and six staff from CAG participated in a process led by consultant Clare O'Meara, who prepared a report at the end of the year. Norma Cuddihy provided the Crawford Gallery lead in terms of admin and HR; Elena Rossi and Anne Boddaert worked on Collections, while Dawn Williams represented the Gallery in Public Affairs. Peter Murray worked on overall direction and digital strategies, while Catherine Nestor focused on Enterprise and financial management. Education is to be addressed in phase two of the process. Resulting from these discussions, a Framework for Co-operation, drawn up by IMMA, Crawford Art Gallery and NGI, introduced improved exchange and sharing of information and resources and expertise, while preserving the governance structures and independence of the three institutions. Work on the practical implementation of the Framework for Co-operation began in September, with the Framework document being used as the basis of a Service Level Agreement. In terms of legislation, the heads of bill providing for the establishment of the Gallery on a statutory footing were approved by the Cabinet in 2012.

On July 14th, Minister for Arts Heritage and the Gaeltacht, Jimmy Deenihan visited the Gallery, and opened the Sean Keating exhibition, curated by Dawn Williams and Dr. Eimear O'Connor. The following Saturday, President Michael D. Higgins visited the Gallery, also to view the Keating exhibition. He was welcomed by staff and members of the Board, and given a tour of the exhibition.

Admission remained free and over 200,000 visitors visited the Gallery between January and December. Culture Night on September 21st was a success, with some 2,000 people visiting the Gallery between 10.00am and 10.00pm.

Introduction

In 2012, in spite of significant reductions in funding, the Gallery and its staff continued to provide a quality service to the public, ensuring that visits to the museum remain enjoyable and informative. New works were added to the collection, but there was an increasing emphasis on the conservation and restoration of works in the collection. The temporary exhibitions programme continued, with sustained commitment to showing high-quality art. There were no changes to the Gallery staffing allocation, but the existing complement of staff worked to ensure that all aspects of the programme were delivered in a professional manner. In 2011, 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. This report charts the consolidation of the Crawford Art Gallery in its role as a National Cultural Institution.

The board of directors, chaired by John Bowen, met eight times during the year. Sub-committees, dealing with finance and legal issues, artistic policy, and marketing, met regularly and made significant contributions to the development of the Gallery's profile and operational efficiency. With the assistance of the Minister for Arts and officials of the 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 futher reductions in funding in the coming years, there was an inevitable easing off of expectations regarding continued growth. The year can be characterised as one of stablisation. While 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 the Gaeltacht pay allocation to the Gallery for 2012 was €413,000, while the non-pay allocation was €620,000. The capital allocation for 2012 was €220,000.

Legal Establishment

The board of directors of the company "Crawford Art Gallery Cork Ltd", registered in November 2006, met eight times during the year 2012. On 31st December 2011, the following board members reached the end of their allocated term of office: Michael Downes, Mary O'Donovan, Anne Harpur, Neil Prendeville, Mairin Quill, Frank Hayes, Barbara Murray.

The following members remained on the Board, the term of office of which was extended for a further two years.

John R. Bowen (Chairman)

Una Feely

Jim Corr

Tim Brosnan

Tim Lucey, City Manager

Sheila Maguire

Kevin Lonergan

Noel O'Keeffe

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

REVIEW OF OPERATIONS IN 2012

In spite of administrative staff shortages, the Gallery maintained a full programme of exhibitions and events throughout the year. the Board met at twice-monthly intervals. Crowleys DFK provided financial accounting and financial reporting services to the Gallery throughout the year. The Gallery began and ended the year in good financial order, with no overspend and success in meeting overall budget targets for 2012.

The shortfall in staffing, identified in the Gallery's Strategic Development Plan, and in the Interim Report, continued to be the key factor hampering further development. The lack of a Marketing Officer or Development Officer continued to hamper fund-raising and the wider promotion of the Gallery.

The aspiration to transfer ownership of the Gallery's permanent collection of artworks to the Minister, remains in place. Pending the new ownership arrangements for the building and grounds, a series of improvements were implemented by the Board. These included:

Off-site automatic back-up of Gallery computer records continued through 2012. There were improvements in the provision of IT technology, with the company eStreams providing services for the year.

Repairs to roofs and rainwater gear were carried out in 2012. Permanent aluminium walkways were installed, giving safe access to roof areas.

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

Gallery Staffing

- 1 Director: Peter Murray
- 2 Operations Manager:
- 3 Accounts (part-time): Catherine Nestor
- 4 Exhibitions Officer: Dawn Williams
- 5 Exhibitions/Education Officer (p/t): Anne Boddaert
- 8 Attendant: Alex Walsh
- 10 Attendant: Elena Rossi
- 11 Attendant: Philip Lyons
- 12 Cleaner (part-time): Margaret Kenneally
- 13 Cleaner (part-time): Rita Dee
- 14 Cleaner (part-time): Kathleen Madden
- 15 Cleaner (part-time) Betty O'Mahony

[insert commentary in staff changes]

Bernadette Kiely completed her work in terms of introducing HR procedures and updating the Gallery's Strategic Development Plan.

Staff Training

Gallery staff received training through on-the-job supervision and assessment on a continuing basis. Gallery staff also provided training on an ongoing basis to placement interns under a co-operation agreement with the University of Trento. While Luisa Bertucci, Elena Cristoni and Angela Richetti returned to Italy after their internships, Elena Rossi remained working part-time at the Gallery as interim Registrar. Gallery staff also received specialised training in-house from consultants expert in the area of visitor management, fire safety and health and safety issues.

Lectures

Lecturers at the Crawford Gallery in 2012 included Simon Jarvis, Roisin Kennedy, Éimear O'Connor, Rosemary Mulcahy, Simon Norfolk and Peter Cherry.

Permanent Collection 2012

The Gallery's permanent collection was presented 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 acquisitions by purchase was a group of ten pen and ink sketches made by the Cork artist Daniel McDonald in 1846.

Work continued on entering catalogue details of the Gallery's permanent collection onto the ArtBase collections management software package.

By December 2012, the total number of works from the permanent collection photographed had reached 2,800. The gallery website was completely redesigned and improved. The number of works from the permanent collection on the website now exceeds 1300. There have been regular updates to the education and exhibitions pages, and to the on-line bookshop.

Acquisitions to the Permanent Collection

Very positive publicity for the Gallery was generated by the donation of the AIB collection in March of this year. The collection of thirty-nine paintings was formally opened to the public by the Minister for Arts, Jimmy Deenihan on March 5th 2012 and attracted many visitors. The donation consists of ten paintings to come to the Crawford in this year, with the remaining twenty-seven being transferred over the following two years. Ownership of the thirty-nine paintings has been formally transferred from AIB to the State, and the Minister for Arts has determined that the paintings will form part of the Crawford Art Gallery permanent collection. In addition, the Gallery has been given curatorial responsibility for an additional 950 works in the AIB collection. These works will remain with AIB, and the Gallery's role will be mainly in terms of approving loans of these works to publicly-funded galleries and museums in Ireland and abroad.

An additional work, a large bronze sculpture *Obelisk* by Michael Warren, was acquired by the Gallery from AIB headquarters at Uxbridge.

In addition to the donation of the AIB collection, the Gallery has acquired, by purchase, a sketchbook containing ten pen and ink sketches, each signed and dated to 1847, by the Cork artist Daniel McDonald. The sketches depict scenes in County Cork in the mid nineteenth century. The sketchbook was acquired from a private owner in the United States, through the Artinteriors Gallery in New Jersey.

Phelim Gibb *Horses*. An Irish artist who shared a studio with Matisse in Paris and was closely associated with the Fauve movement. This painting was presented by the Friends of the National Collections.

Loans from the Collection

Twelve maritime paintings from the Gallery's collection were included in Belfast exhibition "Kings of the Tides" shown at the headquarters of the Belfast Harbour Board in April-May. An exhibition of Cork maritime paintings, organized by the Port of Cork, and including G.M.W. Atkinson's *Paddle Steamer Entering the Port of Cork* from the Crawford collection, was held at the Sirius Arts Centre in Cobh in June. The Director spoke at the opening of the exhibition

Eight works from the Gallery's collection were included in the exhibition *The Rural Interior in Irish Art*, at the McMullen Museum at Boston College.

Tacita Dean's film *Presentation Sisters* was shown as part of the IMMA programme at Earlsfort Terrace in April-May.

Two nineteenth-century Cork paintings from the permanent collection, *Portrait of Fr. Matthew* by J. B. Brennan, and *Portrait of Nano Nagle*, both attributed to James Butler Brennan, were loaned to Cork City Council, for exhibition in the Council Chamber.

In collaboration with the OPW, works from the permanent collection were also loaned, for display at Aras an Uachtarain.

The loan to the Irish Heritage Trust of *The Battle of the Birds*, by Frans Snyders, for exhibition at Fota House, was extended.

Gallery Website and Digitisation Programme

With over 2800 works of art in the collection now photographed, including sculptures, paintings and prints, and with over 1200 of these images on the website, the Crawford Gallery maintains a key national online art and education resource, available to individual users, schools and colleges throughout Ireland and worldwide. By May 2012, the monthly average for visitors to the website was 6985 individuals, with over 160,099 hits. The comparative figures for 2011 were 6500 and 120,000 respectively. Use of the website grew through 2012, to number over 2,000 people logging on every week. The website is updated on a regular basis, reflecting the current, previous and upcoming exhibitions as they

occur.

Temporary Exhibition Programme 2012

The 2012 exhibition programme offered fifteen diverse and engaging exhibitions and projects, examining artistic practice from the eighteenth century to the contemporary.

Barrie Cooke

18 November – 14 January 2012

This exhibition, created in partnership with the Irish Museum of Modern Art, celebrated the work of Barrie Cooke spanning his entire career as an abstract expressionist painter from both private and institutional collections. The exhibition explored Cooke's continuous reference of the natural world; from the breathtaking paintings of an ancient Irish elk found in a bog and the bone boxes of the 1970s to the energetic paintings of rural Irish landscape and the famous nude portraits.

The exhibition was first shown in June 2011 at the Irish Museum of Modern Art A selected group of works have been chosen to tour to the Crawford Art Gallery in November and then to the Centre Culturel Irlandais, Paris in February 2012. A publication was co-produced with IMMA featuring essays by Seamus Heaney, curator Karen Sweeney, Brian Dillon and an interview by Dorothy Cross.

A Rocky Road

an exhibition curated by Sean Lynch

18 November – 14 January 2012



The critically acclaimed exhibition *A Rocky Road*, curated by Sean Lynch, intelligently investigated artistic production and its reception in Ireland. With an emphasis on the social realities that cultural invention has encountered in the country, several topics repeatedly arise: conservative reactions and protest to the growth of modern art, vandalism of artworks, and the newsworthy

character of artists with their many creative ideas and schemes are all prominent in the last forty years. Through existing artworks, artifacts, and new commissions by Crawford Art Gallery, the exhibition considered the underlying attitudes of what could be termed an 'aesthetics of reception. In focusing on and gathering together a selection of these instances into a common heritage, their presentation might be viewed as a recurring antagonism that evidences the challenges art posed to the public realm and Irish society at large.

By way of enhancing the exhibition and the Crawford Gallery's collection, three artworks were specially commissioned by international Irish artists Gerard Byrne, Nigel Rolfe and Danny

McCarthy. This initiative by the Board of the a new pathway to further position the gallery destination for other institution to borrow works thus increasing Crawford Gallery's a centre for promoting contemporary Irish and as centre of excellence promoting contemporary lens based art.

The visitor figures for the period of the *A Rocky Road* and *Barrie Cooke* exhibitions was 26,000.



has



Gallery is as a these profile as artists

DANNY McCARTHY: Found Sound (Lost at Sea) 1.11.11

11 January, 10 am - 6pm

Found Sound (Lost at Sea) 1.11.11 is the title of a sound installation by the artist Danny McCarthy and has been contracted by the Crawford Art Gallery to sound on January 11 each year for the next five years.

In 2012 the work was presented on Friday 11 January between 10 am to 6pm during which time it will sound intermittently. It is the only permanent sound installation in a public gallery in Ireland. The work, a recording of the Roches Point Lighthouse foghorn was as a result of the artist's interest in acoustic ecology and commemorates the loss of the sound of the foghorn Irish Lighthouses and the Irish coast on 11 January which date they ceased to sound.



created
from
2011 on

A Question of Attribution:

2 February – 7 April 2012

The Arcadian Landscapes of Nathaniel Grogan and John Butts



A Question of Attribution presented an exhibition of work by John Butts (c.1728-1765) and his pupil Nathaniel Grogan (c.1740-1807), both of whom lived and worked in Cork. Both artists lived a precarious existence, although they produced many fine paintings. They recorded fascinating aspects of Cork's social and economic life in the eighteenth century.

The paintings of Grogan and Butts are often similar in style, and over the years there has been much discussion amongst art historians, as to the attribution of works to these artists. In 2005, one of the most important paintings in the Gallery, the *View of Cork*, for many years thought to be by Grogan, was re-attributed to Butts. There is still debate about who painted this panoramic view of the city around 1750, and this was part of the exhibition's theme, to look at the evidence presented, for and against attribution to a particular artist. In addition, works previously thought to be by George Barret and Thomas Roberts are now thought to be by Butts.

There has never been an exhibition that addresses the attribution of works to these two artists. Prompted in part by the recent acquisition of Grogan's *View of Sullivan's Paper Mills at Dripsey*, the Crawford Gallery sets out to remedy this by presenting some of Grogan's best-known paintings, and comparing them to known works by Butts. The centerpiece was Grogan's *Boats on the River Lee below Tivoli*, (National Gallery of Ireland), which will be re-united for the first time in over a century with its four companion pieces, showing views of Blackrock Castle, Tivoli and the Lower Glanmire Road.

Lenders to the exhibition included the National Gallery of Ireland, the Irish Heritage Trust (Fota House), University of Limerick, the Office of Public Works and private collectors. A catalogue was published to accompany the exhibition to enhance the research in this given area of eighteenth century Irish painting. Over 31,000 visitors attended the exhibition.

BURKE + NORFOLK

April 20 - June 30,

2012

photographs from the war in Afghanistan by John Burke & Simon Norfolk



This critically acclaimed exhibition, originated at Tate Modern, focused on the work of nineteenth-century Irish photographer John

Burke (c. 1843-1900) and contemporary photographer Simon Norfolk. Burke was the first photographer to make pictures in Afghanistan. He accompanied British forces during the invasion that became the Second Anglo-Afghan War from 1878-1880, producing albums of prints for sale. Virtually unknown today, Burke was a precursor of the contemporary photo-journalist producing work that went beyond reportage. His images do not reinforce British colonial values, but allow for a critical and nuanced reading of the relationship between the British forces and their Afghan peers. The exhibition was the first time Burke's work had been shown in Ireland.

Simon Norfolk (b. 1963) is a landscape photographer whose over the last ten years has been themed around a probing and stretching of the meaning of the word 'battlefield' in all its Norfolk's photographs re-imagine or respond to Burke's Afghan war scenes in the context of the contemporary conflict. Conceived as a collaborative project with Burke time, this body of work by Simon Norfolk was presented alongside John Burke's images.

The exhibition was produced in partnership with Sirius Arts and facilitated lectures, master classes with Simon Norfolk. During the exhibition Simon Norfolk received the Sony Photographer Award 2012. Approximately 37,000 visitors attended Burke + Norfolk showing there is a huge audience for photography and lens based art.



work
forms.
across

Centre

SIMON FUJIWARA: The Museum of Incest

This challenging installation marked the first time in the British/Japanese artist Simon Fujiwara had shown in In collaboration with Tate St Ives, *The Museum of Incest* considered one of Fujiwara's most crucial works as it the beginning of his career. *The Museum of Incest* is Fujiwara's fictive recreation of the story of mankind's evolution, and the objects are archived and displayed in a museum-like setting. An €8 guide to The Museum of by Simon Fujiwara was produced to accompany the exhibition with essays by Peter Murray, Director Crawford Art Gallery; Martin Clark, Artistic Director Tate St Ives and Rachael Thomas, Head of Exhibitions, Irish Museum of Modern Art.

May 3 - June 27, 2012
Ireland,
Ireland.
is
marks



Incest

THE READING ROOM:

20 June - July 5, 2012

Aine Saunders, David Upton, Richard Forrest and Thomas Dalton

As part of the Cork Mid-Summer Festival programme, curated by emerging Cork based curator Stephen McGlynn, *The Reading Room* was a collaborative project in which four Crawford College Graduate artists, Aine Saunders, David Upton, Richard Forrest and Thomas Dalton, were invited to consider their position regarding documentation and known history archives. Crawford Art Gallery's unique Library was used for the first time as exhibition space to provide a multi-layered context for these responses. The exhibition supported local and emerging art practitioners and such events are key to garnering new audiences.

SEÁN KEATING: Contemporary Contexts

This landmark exhibition, curated by Dr Éimear O'Connor, has pivotal in revising the practice and legacy of Seán Keating in Through skilful curating in contextualising Keating with his peers, O'Connor allows the central theme of throughout his life was that was a political painter and one that embraced modern technologies. virtue of his project to continually paint emerging history and his politicised response to many aspects of Irish life in the post-colonial era, Keating's work and circumstances epitomise the tension between tradition and modernity that is now understood to have been absolutely necessary in the quest for a national identity.

July 13 - October 27, 2012
become
Ireland.



Keating
By

era,

The exhibition was accompanied by a publication by Dr Éimear O'Connor and a substantial education programme of guest lectures, including Robert Ballagh, Mick O'Dea, curated by O'Connor gave new breath into the life and practice of Seán Keating. Over 65,000 visitors saw this seminal exhibition.

STRANGE ATTRACTOR: Boston & New York

3-31 August 2012

STRANGE CHRISTMAS: Crawford Library

2012

20 December,



The Strange Attractor legacy continues with Anthony Kelly, Danny McCarthy, Irene Murphy, Mick O'Shea and David Stalling invited to play in New York and Boston on invitation from artists who had visited and played in the Crawford Art Gallery during the phenomenal success of Strange Attractor's residency in 2011. Funded by Culture Ireland, Strange Attractors' publication produced by CAG was further disseminated on the east coast of the United States of America reaching

key American sound artists en route! For Christmas, an audience for one was held in CAG's library where wine and mince pies were served to each individual who came to listen

CULTURE NIGHT



31 August - 3 November,

Filmed in the de-Airport Terminal, Last with the repressive task Referencing cinematic through, what are checking the quality

Culture Night at the Crawford Art Gallery successfully realised to hundreds of visitors a number of engaging events from Art Detectives for children, to family tours of the Séan Keating exhibition by the curator, Dr Éimear O'Connor to taking tea by recent CIT Crawford Art College Graduate Rory Mullen in his ambitious installation of a cardboard house!

MARTIN HEALY: Last Man

2012



commissioned Cork International Man (2011) portrays a janitor charged of maintaining the empty building. structures the film follows the janitor perceived to be, his daily tasks of control of luggage trolley wheels and

cleaning vast areas of floor. The building seems to be near functional but for the eerie lack of passengers and aircraft. The film is a recent acquisition to the Crawford Art Gallery's Permanent Collection and enhances CAG's strategy of supporting lens-based contemporary art.

VIVIANE SASSEN: Parasomnia

18 October - 31 November, 2012

As part of the city-wide photographic event THERE, THERE by Stag & Deer, (emerging Cork-based curators Padraig Spillane and Pamela Condell) Parasomnia by internationally re-knowned photographer, Viviane Sassen was exhibited in the Sculpture

curated and
Gallery.



LITTORAL GROUND

September 30 - 17 November, 2012

This exhibition surveyed various interpretations by artists from Ireland and Great Britain of borders from the Crawford's 20th and 21st century collections. Featuring Tim Goulding's, Eric S. Patton, Naomi Boretz, and Paul Mosse., the selection started with the rarely seen delicate etchings by the artist Norman Ackroyd (b.1938) and his explorations of the Irish west coast landscape. A coastal border defined by the ever-changing weather.



INTO THE LIGHT: The Arts Council- 60 Years

of Supporting the Arts

November 15, 2012 - 23 February, 2013

Into the Light ws a series of exhibitions of works from the Arts Council Collection developed in partnership with the Crawford Art Gallery, Dublin City Gallery The Hugh Lane, Limerick City Art Gallery and The Model, Sligo. The Two Horns of Phaedrus (2012) a new work by artist Mark Clare, was commissioned by the Arts Council which explores ideas of 'quality'. *Into the Light* at Crawford Art Gallery was curated by Dawn Williams and celebrated the richness of contemporary art practice in Ireland and aims to promote consideration and discussion around the value and complexities of collecting and preserving contemporary art for future generations.



OUR CHOICE: The Gathering

November to 23 February , 2013

Each year the Crawford Art Gallery presents the exhibition *Our Choice*, where staff choose individual works of art from the collection. *Our Choice* includes both well-known works of art and some that might otherwise be overlooked. The theme this year is The Gathering, where staff have chosen paintings, prints and sculptures that tie in with the notion of homecoming, domestic life and social gatherings. The selection is balanced between scenes that are cheerful and uplifting, and those that depict the harsher side of life.

Crawford Art Gallery has delivered a dynamic, varied, engaging, and at times challenging exhibitions programme for 2012. CAG will continue to give exposure to both new and established artistic talent, as well as originating exhibitions of historical interest in these financial constraining times, working to make the Crawford Art Gallery not only one of the premier art institutions in Ireland, but also one with an international reputation.

2012 Exhibition Programme offered a diverse and engaging series of exhibitions examining artistic practice from the eighteenth century to the contemporary.

The Gallery maintained an average of eight visiting or temporary exhibitions a year, and in 2012 resources focused on a mixture of originated exhibitions, with catalogues published by the Gallery, and touring exhibitions. The annual programme of exhibitions is designed to be lively and well-balanced, and Gallery policy includes giving exposure to young artists as well as the more established.

EDUCATION PROGRAMME 2012

ACCESS AND CREATIVE PARTICIPATION

CRAWFORD ART GALLERY

The access and participation programme at the Crawford Art Gallery plays a central role in helping the institution achieve its core aims and objectives.

AIMS:

1. To raise awareness of the rich educational resource that the Permanent Collection and the changing exhibition programme present.
2. To encourage participation and meaningful engagement with the Collection and exhibition programme through educational activities and projects in the museum, and where possible to extend participation with an outreach project.
3. To promote best practice in gallery based education.
4. To respond to initiatives in education from Government departments and other bodies such as Cork City Council, for example the Nationwide Bealtaine Festival.

Each initiative is structured so as to allow the public to actively engage with art and to provide interpretive tools for it.

Summary of activities 2012

- **On going Guided Visits Programme**

feedback from a participant:

I just wanted to tell you how enjoyable the tour of the gallery was. I am fifty years old and from Cork and to my shame, it was my first time going around the gallery. What enjoyable first visit though – Julie was just lovely – she was a great guide – lively, interesting, engaging, and she had me fascinated. She was so well able to handle with kindness a few strange questions and queries from some of the group and then when she finished I stayed on to look again with a new energy – just what I needed.

Helen Hurley, Cork.

- **Sean Keating Programme**

We worked closely with curator and art historian Dr Éimear O'Connor HRHA to develop a comprehensive resource pack for the exhibition *Seán Keating: Contemporary Contexts*.

Éimear actively worked with us to mediate a discussion with visiting schools, adults and community groups, offering tours in October to over five hundred people.

- **Leaving Cert Study Days**

with over 300 pupils and teachers in attendance

- **Teen Programme**

- **Saturday Art Classes for Young People**

- **Art Appreciation and Literacy Project**

Where opportunities arise we are keen to collaborate with community partners. A retired teacher, Mary Murphy, volunteering her time in her local family resource centre in Gurranabraher early in 2012, contacted us. She was keen to introduce children to an art gallery while her own expertise is in

developing literacy skills. This initial conversation led to a happy collaboration between the Before 5 Family Centre and the Crawford Art Gallery, involving fifteen children.

- [Summer Animation workshops](#)
- [Lonradh](#)
Access programme for individuals with dementia and their carers
- [Crawford Art Gallery and Arts+Minds](#)
sessions for adults living with mental illness. This has led to a continuing dialogue between the gallery and the Cork group, Arts+Minds.
- [Community Outreach with Ballyphehane Community Development Project](#)
- [Bealtaine](#)
In 2012, the Crawford Art Gallery was delighted to welcome over one hundred participants to our annual open tour and workshop sessions.
- [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.
- [Drawing Day](#)
- [Life-long Learning](#)
- [Heritage week](#)
- [Culture Night](#)

Friends of the Crawford Art Gallery

The Friends of the Crawford Art Gallery organised a busy programme of overseas tours, visiting lectures and visits to museums and houses in Ireland. Among the lecturers were Dr. Rosemary Mulcahy, who gave a talk on Spanish painting. Sadly, Rosemary Mulcahy passed away that same year.

Marketing the Crawford Art Gallery

The board 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.

Visitor Figures to the Gallery 2012

(Figures recorded at front door, daily, between 10am and 5pm)

JAN 11,794

FEB 13,630

MARCH 17,598

APRIL 17,566

MAY 15,727

JUNE 15,884

JULY 19,209

AUG 19,797

SEPT 16,541

OCT 15,900

NOV 14,446

DEC 12,125

Total 190,217

This figure refers to visitors up to 5pm only, and does not include people attending evening events and lectures. In line with previous years, the actual figure is over 200,000.

Financial Statements 2012 can be found [here](#).