

crawford art gallery cork
áiléar crawford chorcaigh

CRAWFORD ART GALLERY CORK

**ANNUAL REPORT
2015**

TABLE OF CONTENTS

PREFACE	3
INTRODUCTION	5
Board of Directors 2015.....	7
Finance and Legal Sub-Committee	7
Audit Sub-Committee.....	7
Artistic Policy Sub-Committee.....	7
REVIEW OF OPERATIONS IN 2015.....	8
PERMANENT COLLECTION 2015	10
CONSERVATION	11
WEBSITE AND DIGITISATION PROGRAMME.....	13
TEMPORARY EXHIBITION PROGRAMME 2015	14
EDUCATION PROGRAMME 2015	23
Learn and Explore 2015	23
Summary of CAG Education activities 2015	23
On-going Programmes.....	23
MARKETING THE CRAWFORD ART GALLERY	28
FRIENDS OF THE CRAWFORD ART GALLERY	28
VISITOR FIGURES	29

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 2015 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.

Success brings new challenges, and so strategic planning for the Gallery was an important component in 2015, 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 members Declan Moylan, Jim Corr, Úna Feely, Sheila Maguire, Noel O'Keeffe, & Kevin Lonergan and thank them for their wholehearted contribution to the vitality of the Crawford. We would also like to thank Norah Norton, Vera Ryan, Frank Nyhan, Jim

Corr, Ann Doherty and Joe Hayden for their valued contribution to specialist sub-committees set up by the board.

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 2015 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 *Figure/Abstract: Sean Scully* and *Kathy Prendergast OR* were successful both with critics and the public. *Figure /Abstract: Sean Scully* was opened to coincide with the artist's seventieth birthday and to celebrate his achievements as an Irish creative talent on the international stage, while *Kathy Prendergast OR* was remarkable in highlighting the Crawford Art Gallery's commitment to showing contemporary art that is relevant to both today and the future.

On the international front, in collaboration with the Department of Arts, Heritage and the Gaeltacht, and AIB, the Crawford Gallery presented the first major exhibition of Irish art in London for over thirty years with *Art of a Nation: - Works from the AIB & Crawford Art Gallery's Collections*, presented at the prestigious Mall Galleries, showcasing a platform of Irish art from the late 19th century to the present day.

In late December 2014, the Gallery acquired at auction almost the entire archives of the stained glass workshop of James Watson & Son, a firm in Youghal that flourished from the late nineteenth century to the late twentieth century. An exhibition of sixty selected works from the archive opened in the Upper Gallery on January 19th 2015. Work on conservation and cataloguing proceeded in tandem with the exhibition. The Watson archive comprises over one thousand items, including several hundred small watercolour designs for stained glass windows, a similar amount of large cartoons, or full-scale working designs, as well as account books, ledgers and letter books. The James Watson Archive research project continues, under the leadership of Vera Ryan.

In 2015, the Gallery received several donations of works of art. By far the most significant was the oil painting *Laura by the side of her Adorer* a scene from Byron, by the 19th century Clonakilty-born artist Alfred Elmore. A portrait bust *Eric Cross*, by Seamus Murphy, was bequeathed by Leah Temple Lang. A painting by Sean O'Sullivan "*Portrait of the Dwyer Sisters*" (1938) was donated to the gallery, and is of significance as it depicts members of the Dwyer family, owners of Sunbeam Woollen Mills and prominent in the Cork art and business world.

In all, over 175,000 visitors visited the Gallery between January and December. In 2015, 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.

As always, the Crawford's permanent collection, of historic and contemporary works, remained the central focus of the Gallery's activities. In 2015, research internships provided vital assistance in improving understanding and knowledge of the permanent collection.

The board of directors met six times during the year. Sub-committees, dealing with finance and legal issues, artistic policy, and audit, 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. 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 grant allocation to the Gallery for 2015 was €1,356,247. The C&AG audit of the Gallery's accounts for the year took place in July 2015.

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 fulfill 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 six times during the year 2015. 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 2015




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

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
-  Jim Corr

Artistic Policy Sub-Committee

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

REVIEW OF OPERATIONS IN 2015

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, was partially addressed in 2015 with the welcome sanction and appointment of a Registrar. The lack of a Marketing and 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 Fire Alarm Panel and the installation of a new CCTV system.

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 STAFF

- ✚ Director: Peter Murray
- ✚ Operations Manager (part-time): Norma Cuddihy
- ✚ Registrar: Jean O'Donovan
- ✚ Exhibitions Curator: Dawn Williams
- ✚ Education Curator: Anne Boddaert
- ✚ Education Assistant: Emma Klemencic
- ✚ Accounts (part-time): Catherine Nestor
- ✚ Attendant: Alex Walsh
- ✚ Attendant: Wendie Young
- ✚ Attendant: Philip Lyons
- ✚ Invigilator: Gerard McAllen (part-time)
- ✚ Invigilator: Donal Lehane (part-time)
- ✚ Invigilator: Ann Kent (part-time)
- ✚ Cleaner (part-time): Margaret Kenneally
- ✚ Cleaner (part-time): Rita Dee
- ✚ Cleaner (part-time): Kathleen Madden
- ✚ Cleaner (part-time) Betty O'Mahony

Fund-raising particularly the ability to self generate income is particularly challenging as the Gallery lacks a Marketing and Development Officer.

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 position were successfully filled in 2015.

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

Work continued on the Sharing Services project throughout 2015, building on initiatives commenced in 2012 and continued since then. The Sharing Services initiative comprises meetings of the directors of the Crawford Art Gallery, Irish Museum of Modern Art and National Gallery of Ireland, with additional meetings taking place between staff relating to Conservation, Education and Libraries. During 2015 also the potential for HR shared services was reviewed.

Under the direction of the National Gallery's Head of Conservation Simone Mancini, work continued on the shared conservation internship programme. The Library and archives group continued to share expertise and information to increase access to visitors and the public to services. The Education group held preliminary discussions on developing a plan for long term development of opportunities for collaboration.

Sharing Services initiatives include seeking an extension of the government Indemnity insurance scheme which, if implemented for the Crawford Art Gallery, would result in significant savings. In 2015 the Department of Arts, Heritage and the Gaeltacht followed up on this proposal with the Department of Public Expenditure and Reform, and agreement has been reached in principle on extending the Indemnity insurance cover, with the aggregate amount of liability increased from €190m to €1.9 billion, for a five-year period.

In line with agreement reached in 2013, no charges were applied between the three institutions for digital images.

THE GALLERY BUILDING

Work proceeded through the first quarter of 2015 on the renewal of distribution boards and electrical wiring in the Gallery building. Plans were also put in place to replace the Lecture Theatre skylight, which had deteriorated and was becoming a safety concern.

PERMANENT COLLECTION 2015

At the beginning of the year the Upper Gallery was used to display the recent acquisition of stained-glass cartoon designs, watercolours and archival material from the James Watson and Co. and James Watson and Son, stained-glass studio that flourished in Youghal in the 19th and 20th centuries. For many years the Watson studio was known as a centre for stained-glass artistic excellence and this exhibition showcased over 50 designs for stained-glass windows, as well as a huge amount of archival material, while also demonstrating some of the challenges facing Ireland's National Cultural Institutions as much of the material is in need of conservation and restoration.

A re-hang of permanent collection artworks took place in the Gibson Gallery and was divided into two themes by room; *W.B. Yeats: Family and Influences* and *W.B. Yeats: Resonances*. Drawn from the permanent

collection to celebrate the 150th anniversary of W.B. Yeats birth, the exhibition explored the connections between the works of W.B. Yeats and his younger brother Jack B. Yeats and the legacy his work had on other artists in the Crawford Art Gallery collection.

The *Our Choice* exhibition on the 2nd Floor of the gallery saw staff members pick their favourite works from the permanent collection, within the theme 'Commerce and Culture'. The exhibition consisted of a diverse range of paintings and prints, dating from the 18th century to the present and demonstrated how people's lives are influenced by social and economic transactions and market forces in society.

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

CONSERVATION

The acquisition of the Watson Archive led to a strategic focus on paper conservation as much of the material was in need of cleaning, conservation and restoration. Advice and guidance was received from the Paper Conservation Studio and a temporary storage area for the works was constructed. To house the larger paper cartoon designs. Museum-grade archival boxes and folders were purchased to provide safe storage.

Systematic conservation and restoration of artworks and frames from the permanent collection continued throughout the year within budget restrictions.

ACQUISITIONS TO THE PERMANENT COLLECTION

Laura by the side of her Adorer oil on canvas by Alfred Elmore (from Byron's *Beppo*; *A Venetian Story*).

Five oil on canvas portraits of members of the Dorman family, by James Butler Brennan (19th century).

Erna II by Otto Dix, etching, donated by Julia and Anthony Neuberger, in memory of Julia's mother Alice Schwab

The Daughters of William Dwyer (1938) oil painting by Sean O'Sullivan.

Two etchings by George Atkinson of the Shannon Scheme.

David's Boat in Paddy Hegarty's Boatyard a pencil drawing by Laurence Hutson.

The Nelson Monument at Castletownsend (1815), watercolour by Captain Joshua Rowley Watson.

Eric Cross bronze portrait bust by Seamus Murphy, of the author of *The Tailor and Ansty*.

Glengarriff watercolour painting by W. A. Mulligan (1893).

Untitled landscaped painting by Eugene McSwiney

Untitled Sketch by the artist Sean Keating

The following works were commissioned by the Crawford Art Gallery:

Kathy Prendergast *Eclipse*

Regina Carbayo *Portrait of Kate O'Brien*

LOANS FROM THE COLLECTION

The Crawford Art Gallery continued to facilitate loans from the permanent collection to other museums and galleries. Artworks from the were placed on temporary loan for exhibition at the Sirius Arts Centre, the Irish Museum of Modern Art, Dublin, the Douglas Hyde Gallery, Dublin, the F.E. McWilliam Gallery and Studio, Banbridge and the Mall Galleries, London

Long-term loans of artworks from the permanent collection continued at Aras an Uachtarain, Dublin, the Lord Mayor's Office, City Hall, the Department of Arts, Heritage and the Gaeltacht, Killarney, Fota House and Clonakilty Town Council (Michael Collins Museum).

WEBSITE AND DIGITISATION PROGRAMME

The project to photograph and catalogue high-res images of artworks in the permanent collection is being continued and all new acquisitions to the gallery collection have been photographed.

A project is underway to create facsimiles of surviving 19th century photographs of the gallery building and interior to preserve the images for future generations.

The gallery website is regularly updated to include information on upcoming exhibitions, events and education programs.

TEMPORARY EXHIBITION PROGRAMME 2015

The Crawford Art Gallery's 2015 temporary exhibition programme reflected the gallery's commitment to fostering recognition, critical assessment and knowledge of historic and contemporary Irish and international art. Showcasing a diverse collection of local, national and international artists, the programme presented new ideas and perspectives on art, drawing in regular visitors but also engaging with a wider audience.

The exhibitions in the Crawford Art Gallery would not be possible without collaboration. Working with guest curators and artists is fundamental in creating a programme relevant to Gallery audiences and reflecting the diversity of interests in the wider world. The 2015 programme featured two critically-successful contemporary Irish artists as well as two art historical exhibitions.

The Gallery's commitment to contemporary art was exemplified in *Or* an exhibition and installation of new work by Kathy Prendergast. All of the work exhibited had been produced in the two years prior to the exhibition, with two works being created for a site-specific installation in the historic Gibson Galleries and the Upper Gallery. The nurturing of new work included a new sculptural commission by Prendergast, entitled *Eclipse*, which subsequently entered the Gallery's Collection.

The major international summer exhibition *Figure/Abstract: Sean Scully* was opened to coincide with the artist's seventieth birthday and to celebrate the artist's achievements as an Irish artist on the international stage. Partnered by the Ludwig Museum, Koblenz and the Kunsthalle, Rostock, Germany *Figure/Abstract* was the first exhibition of his work to include early figurative drawings and paintings.

Further international collaborations were realised in the partnership with the Roland Penrose Estate in the display of works by a foremost promoter of Surrealism in Britain and Ireland. The Roland Penrose works enhanced the major Crawford Gallery exhibition *The Language of Dreams: Elements of Symbolism and Surrealism in the 20th century Irish Art*. One of the aims of the exhibition was to highlight the new ideas and heightening creative cross-disciplinary output amongst Irish artists who created a visual sense that was both insular and yet still open to the wider world.

At the beginning of the year the upper gallery was transformed into a work in progress, publically accessible ‘conservation studio’, in which staff were able to assess, consolidate, exhibit and accession the recent acquisition of the James Watson & Son archive of over 1000 works on paper including designs, cartoons and accounts records. The open accessibility of the archival project enabled interaction and sharing of information between staff and visitors of personal stories, and conservation preparations relating to the stained-glass studio that flourished in Youghal, Co. Cork in the 19th and early 20th centuries. The fragile condition of many of the works also underlines the need for additional resources to be made available to the Gallery, to preserve an important part of Ireland's national visual arts heritage.

Crawford Art Gallery’s temporary exhibitions programme produced and successfully delivered over twenty projects during 2015 and in May, included the first major exhibition of Irish art in London for over thirty years. Opened by Minister Heather Humphreys and presented in collaboration with the Department of Arts, Heritage and the Gaeltacht, *Art of a Nation: Works from the AIB and Crawford Art Gallery Collections* was displayed at the prestigious Mall Galleries and provided a visitor-friendly platform of Irish art from the late 19th century to the present day.

The Watson Archive

January 5 – March 28

For many years, the Watson stained glass studio was a by-word for artistic excellence. The Watson Archive was acquired at auction in December 2014, consisting of over one thousand works on paper, including records, account books and other material, the Watson Archive is visibly in urgent need of conservation and restoration. Presented as a work in progress, the temporary ‘conservation studio’ curated by Vera Ryan, allowed visitors to the Crawford Art Gallery to appreciate some of the challenges facing Ireland's national cultural institutions today. The exhibition successfully sought to begin to recover James Watson & Son’s artistic legacy and restore its work and memory to public consciousness.



Our Mutual Friend: Portraiture and Genre Painting in Victorian Cork

January 30 – March 28

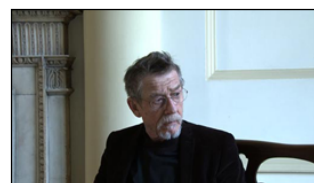
This exhibition was formed around the centre-piece of six portraits which were generously donated by the Dorman family. The Dorman family were closely involved in education, technological progress and in Cork’s business and cultural life. The exhibition also included landscape, maritime and genre paintings that provide background and context to the Dorman portraits.



Brian Dugan: The Last Day Diary

January 23 – March 30

The new short HD film by artist Brian Duggan, featuring actor John Hurt, is inspired from a specific historical relic from the Johnson County War in 1882 Wyoming. This powerful but contemplative film draws parallels to contemporary issues of economic migration and power, and the situations and pressures of social assimilation, between those with land and those without.



Kathy Prendergast *OR*

April 10 – June 13

Guest curated by Ingrid Swenson, (Peer, London) the exhibition will be shown in the historic Gibson Galleries, and will incorporate an installation over twenty metres in length, exploring pertinent questions of our times, as offered by over 40 leading social thinkers and commentators. A publication to accompany the exhibition featuring commissioned texts by Ingrid Swenson and Tanya Harrod was published by the Crawford Art Gallery.

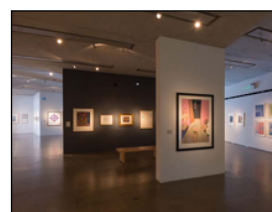
Kathy Prendergast *OR* received extensive press coverage included *The Guide* (*Guardian*), *RTE Arena*, *The Sunday Times*, *The Irish Times*, *Visual Artists Newsletter* and *The Irish Independent*. The exhibition was also advertised with E-Flux to reach a wider international audience.



Reconfigurations: Prints of the 20th Century

April 15 – June 8

Featuring works by Lucian Freud, Francis Bacon, William Scott, Pierre Soulages and Karel Appel among others, the exhibition will look at printmaking as an art form and the vast range of printmaking techniques available to artists to create an image as a print in its own right – and not as a aide to painting or drawing. The works were selected by Peter Murray, Director from the Crawford collection and with gracious assistance from private collections in Ireland and the United Kingdom.



Displaced: The Alice Schwab Collection of 20th Century Art

April 15 – June 8

Crawford Art Gallery continues to foster relationships with public and private collections in order to widen its display remit for public dissemination. The generosity private collections, such as the selection of work on paper from the personal collection of Liesel Rosenthal (Alice Schwabb), an avid collector of German and British prints of the 1920's and 30's, included works by Kathe Kollwitz (1867-1945), Paul Nash (1889–1946), Anthony Gross (1905–1984) and Carel Weight (1908–1997). A refugee from Germany in the 1930's, Schwab settled in London, where she built up a personal collection of art that evokes memories of a post-war Europe.



Art of a Nation: Works from the AIB and Crawford Art Gallery Collections

May 13 - 31



Exhibited at the prestigious Mall Galleries, London and provided a visitor-friendly platform of Irish art from the late 19th century to the present day. Highlighting the rich depth of artistic excellence Funded by grant from the Department of Arts, Heritage and the Gaeltacht, the exhibition was formerly opened by Minister Heather Humphries and featured works from the Crawford Art Gallery Collection and the AIB Collection. Aidan Dunne (*The Irish Times*) noted the exhibition was ‘an exceptional showcase of 20th century Irish work’. A full-colour illustrated catalogue published by Crawford Art Gallery accompanied the exhibition.

Press coverage included *The Irish Post*, *The Irish Times*, *The Belfast Telegraph*, *The Examiner*, *The Irish Arts Review* and *RTE News*.

Verena Paravel and Lucien Castaing-Taylor: *Leviathan*

April 16 – August 22



As part of its ongoing screening series, internationally renowned film makers Paravel and Castaing-Taylor's *Leviathan* is a monstrously visceral depiction of the beauty and brutality of life at sea. Shot on a commercial shipping vessel the film drags the viewer – above and below the sea - into the raw momentum of nature, man and machine at odds with one another in the commercial fishing industry. A well attended Artists' Talk, at the commencement of the screening, brought new insights into the work and was greatly received by gallery audiences.

Vivienne Roche: *Head to Head*

May 15 – September 25



The exhibition, curated by Vivienne Roche RHA, brought together new work by Roche, together with the Arts Council *Head* Series, featuring Kathy Prendergast, Conor Fallon RHA and Brian Bourke and the two powerful works by Joseph Higgins. Roche aimed to explore the ‘rather neglected three-dimensional representation of the human head over the last thirty years in Ireland and to remind ourselves of how this ancient preoccupation with the head can continue to challenge and reward’. The exhibition was supported by a number of artist's talk and workshops.

W.B. Yeats: Family and Influences / Online Exhibition

May 15 – ongoing

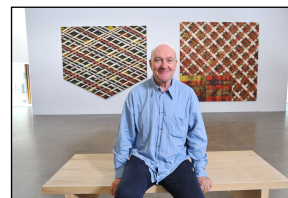
Drawn from the permanent collection of the Crawford Art Gallery, to celebrate the hundred and fiftieth of W.B. Yeats' birth this exhibition explores the familial connections between the works of W.B. Yeats and his younger brother Jack Yeats. This online exhibition views their shared common background and the recurrent themes that occur through both their works. It also draws from the literary influences W.B. Yeats benefited from and the political and social relationships he cultivated. Curated by Fíona Ní Bhriain and Michelle Monks.



Seán Scully: Figure Abstract

June 27 – September 12

Scully's first ever museum show in Cork coincided with his seventieth birthday on June 30. The exhibition featured paintings and drawings from 1964 to the present, most of which have never been exhibited before, tracing his evolution as an artist through the 1960s to the present it featured *Horizontal Soul* (2014), a monumental oil on canvas eight metres in length. To mark the occasion, and to celebrate Scully's achievements as an Irish artist on the international stage, the Crawford Gallery restored the sinead fada over the 'a' in the spelling of 'Seán' for the duration of *Figure / Abstract's* run in Cork.



The exhibition was created in partnership with Ludwig Museum, Koblenz and the Kunsthalle, Rostock, Germany and guest curated by Marc O'Sullivan and Tina Darb O'Sullivan. Press coverage was extensive and included *The Sunday Times*, *The Irish Times*, *Culture Fox TV*, *Art Daily*, *Artlyst*, *The Examiner*. Funded by grant from the Department of Art, Heritage and the Gaeltacht.

A Lot of Sorrow: Ragnar Kjartansson

18-19 September

As part of the Sounds from A Safe Harbour Festival curated by Bryce Dessner, the film *A Lot of Sorrow* was conceived by international acclaimed Icelandic artist Ragnar Kjartansson and executed by rock band The National. Installed in the Lecture Theatre the film was a highlight in the festival's programme and presented a new audience to the internationally acclaimed artists.

Produced in partnership with Sounds from A Safe Harbour Festival and Cork Opera House.

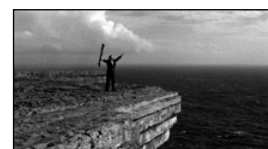


Paddy Jolley: The Door Ajar

October 1 – February 13, 2016

As part of the exhibition *The Language of Dreams* the film, by the Irish artist Paddy Jolley (1964-2012), considers the work and life of the influential French poet and theatre director Antonin Artaud (1896-1948) through a journey to Ireland Artaud undertook in the summer of 1937.

The work was shown with gratitude to, and assistance of the Estate of Patrick Jolley.

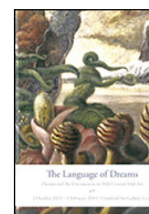


The Language of Dreams: Dreams and the Unconscious in 20th Century Irish Art

Roland Penrose: Surrealist Camera

October 2 – February 13, 2016

Curated by Peter Murray, Director the exhibition explored the theme of dreams and the unconscious, focusing on the influence of Surrealism on Irish art in the mid-twentieth century. Also included in *The Language of Dreams* is an exhibition of photographic prints, by the foremost promoter of Surrealism in Britain and Ireland. *Roland Penrose: Surrealist Camera* was shown courtesy of Farley's Yard Trust in Sussex, Where the Penrose and Lee Miller archives are housed. The exhibition was accompanied by a publication with texts by Peter Murray. Press coverage included *The Sunday Times* and *The Examiner*.



William Hunt: Still Yourself and Calm Your Boots

23 October – 20 February, 2016



Produced in partnership with PEER London, *Playing the Goat* brought together two films that combined create a fascinating yet awkward tension for the audience.

Primarily performance based, Hunt has often tested his body's abilities under the influence of gravity or other acute physical forces, orchestrating situations in which he sings and plays instruments.

Press coverage included *The Guide (Guardian)* and *The Sunday Times*.

Doug Dubois: My Last Day at Seventeen

November 10 – March 5, 2016



The exhibition, produced in partnership with Sirius Arts Centre and with support by Aperture, began as a month artist residency at Sirius Arts Centre, which developed into a five year project, from 2009-2014, with DuBois spending his summers in the Irish coastal town of Cobh, Co. Cork. Combining portraits, spontaneous

encounters, and collaborative performances, the images of *My Last Day at Seventeen* exist in a delicate balance between documentary and fiction. The series looks at the bravado, adventure, fragility and inevitable loss of childhood.

This highly anticipated and publically engaging exhibition explored its themes through artist's talks, school workshops and received extensive press coverage including *The Irish Arts Review*, *The Examiner*, *Hyperallergic*.

Our Choice: Commerce and Culture

November 25 – June 30, 2016

Our Choice is an exhibition annually held at the Crawford Art Gallery. Each work on display has been chosen by staff members and the exhibition is a tribute to all colleagues giving them an opportunity to choose a piece of work reflecting their own personal tastes referencing

this year's theme of Commerce and Culture. The permanent collection has expanded to over 3,000 works since its inception. Moving toward the 200th Anniversary of the Crawford's foundation, recognition and acknowledgment of the collection seems appropriate by the present day staff of the Crawford Art Gallery. Curated by Fíona Ní Bhraian, Kathryn Coughlan and Michelle Monks.

EDUCATION PROGRAMME 2015

Learn and Explore 2015

Led by Anne Boddaert and Emma Klemencic, the *Learn and Explore Programme* at the Crawford Art Gallery is central to the institution. Its aims are:

1. To raise awareness of the rich educational resource that the Permanent Collection and the temporary 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 outreach projects.
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 or Cork mid-summer festival.

Summary of CAG Education activities 2015

On-going Programmes

Guided Visits Programme

In 2015, in addition to providing tours individually tailored to (pre) schools, college, community and tourist groups, the Gallery Education team has continued to foster relationships with groups whose members frequently experience barriers in accessing arts and culture within their community (e.g. Cork NCBI, Irish Wheelchair Association, Age & Opportunity).

Head to Head

Artist and curator Vivienne Roche met with primary and secondary school groups to explore the exhibition and sculptural processes.

Teen Programme

Three low-cost ten-week blocks: portfolio preparation, drawing, and pinhole photography/printing took place on Thursday evenings.

Saturday Art Classes for Young People

Three ten-week art blocks exploring art making in the gallery. Classes are continuously over subscribed.

Summer Animation Workshops

Hugely popular and oversubscribed the animation workshops give children the opportunity to create start-stop animation during three weeklong art camps.

BEAG – Building Early Arts Group

The Gallery's Education Team supported this early years programme developed by Graffiti Theatre Company with support from Cork City Council, TULSA and the HSE, within the gallery, with free sessions for families with very young children.

Thursday Club

Open to adults, this access programme consists of a tour with a professional artist, tea/coffee and discussion followed by an art making session. The focus is on exploration and enjoyment. The CAG team runs two programmes per year. A high demand for places necessitated the implementation of a waiting list system.

Crawford Art Gallery and Arts+Minds

This engagement project enables adults living with mental illness to respond and create within the gallery.

Community Outreach with Ballyphehane Community Development Project

The CAG team supported a drawing programme in the local school, visits to the gallery and hands-on sessions, where an inter-generational group made ceramic tiles.

Lonradh Programme

This programme is unique, as the only long-term gallery access programme for people with dementia and their carers in the country.

Sessions take place twice a month; the programme is free of charge and is supported by the Alzheimer Association and the HSE.

Bealtaine Programme

Celebrating creativity in older age as part of the national Bealtaine festival, a tailored gallery tour and open access workshop series investigated the themes of '(un) covering / (re)discovering'.

National Drawing Day

A daylong celebration of drawing led by two professional artists in various locations throughout the building

ATAI conference

The Gallery was represented at annual national art teacher's conference in Athlone.

12th Cork Lifelong Learning Festival

The 2015 programme focused on the Crawford Gallery stained glass collection, with a special emphasis on the recently acquired James Watson and Son, stained-glass studio archives. Traditional stained glass techniques such as etching, leading and painting were explained. Participants had the opportunity to simulate some of these techniques and meet local crafts makers.

Heritage week 2015

Meta-perceptual helmets: The Gallery team invited visitors to set aside their preconceptions and view the world through Cleary & Connolly's "Meta-perceptual Helmets". Visitors had the opportunity to view the gallery while wearing the virtual reality helmets, as part of a collaborative tour supported by the Arts Council.

Cork Heritage Open Day

The Gallery team collaborated with Cork Printmakers in providing three print making workshops within the gallery (open to all ages).

Culture Night 2015

Free tours allowed visitors to *speed-date* the gallery, great fun was had with *Not Nice Portraits*; an opportunity to take home a portrait drawn by a professional artist. GASP artists created a family treasure hunt, while shadow screens and projections allowed children to create all sorts of shadow portraits and silhouettes.

New initiatives in 2015

Discovery Days as part of ARTiculation

In collaboration with Lismore Castle Arts - ARTiculation Ireland (The Roche Court Educational Trust UK) the gallery supported a series of *Discovery Days*; free to secondary schools, providing teens with a tool- kit to effectively interpret selected artwork and to articulate their findings to an audience of their peers.



Youth Access Programme

In 2015, the CAG team inaugurated an exciting *Youth Access* programme in the Gallery. Grant-aided by the National Lottery, this pilot programme for teens was free of charge. Initial workshops in February and March focused on sculpture. Workshops in April and May were dedicated to print making. In September, the team undertook a four-week programme tailored to the needs of students from Deerpark CBS. (A full report is available).

DISPLACED: The Alice Schwab Collection of 20th Century Art

New pilot programme 2015 with women living in direct provision
With the support of the Wallaroo Child and Family Health Project HSE, the gallery invited adults living in direct provision accommodation within Cork to visit the gallery and to work with artists to create mono-print

artworks. This initial contact led to outreach visits, and the development of a on-going women's textile group working with a visual artist within the gallery.



A small increase in HSE funding allowed us to expand the programme with outreach sessions at St Joseph's Ward and Cork Alzheimer café in St Finbarr's hospital.



Writing competition

To celebrate the publication of *Three Centuries of Irish Art*, the gallery launched a new writing competition. The Education team was overwhelmed by the popular response. Winning texts were displayed in the gallery and public readings were supported.

GASP artists in residency

Glasheen Artist Studio Programme: a group of artists with disabilities working in supported studio settings. The artists work within the gallery on a weekly basis.

MARKETING THE CRAWFORD ART GALLERY

Through 2015, the Gallery increased its marketing profile significantly, through presenting a diverse range of exhibitions, highlighting works from the permanent collection through exhibitions such as “Our Choice” and “The World of W. B. Yeats”. Social media strategies were developed, to increase the Gallery’s profile on Facebook, Twitter and other platforms. The Friends programme of lectures assisted also in marketing the Gallery. Media response to the Gallery’s programming and operations was overwhelmingly positive. The Gallery’s website continues to be developed and enhanced, with additional features highlighting aspects of the Education and Exhibitions programming, as well as the history of Irish art.

FRIENDS OF THE CRAWFORD ART GALLERY

The Friends of the Crawford funded the framing of the *Kate O’Brien Portrait* a drawing by Regina Carbayo, currently on view in the main hall of the gallery. The Friends also contributed towards the catalogue for *The Language of Dreams* exhibition and the presentation of Patrick Jolley’s *The Door Ajar*, a film based on the life of Antonin Artaud.

The Friends programme of visits to heritage houses and museums in 2015 included trips to the National Gallery, Castlemartyr Hotel (to view the Shannon Portrait Collection), Dublin’s Mansion House, Fota House and UCC. In October, the friends visited Portugal, taking in Lisbon, Cascais, Estoril, Sintra and Evora.

The Friends lecture programme commenced in the Spring with Vera Ryan, Curator of the James Watson Workshop Archive, giving a talk on the gallery’s new acquisition of the Watson Archive. Following this Rachel Moss, lecturer at Trinity College and author, spoke on the visual culture of Medieval Ireland. In the bi-centenary year of the birth of Alfred Elmore, Dr Julian Campbell gave a reassessment of the Cork-born artist. In the centenary year of his death, Barbara Dawson, Director, Hugh Lane Gallery, gave a talk on Lane’s contribution to the visual arts in Ireland. Patrick Quigley, author and biographer, lectured on Casimir and Constance Markievicz in the Ukraine.

The Autumn lecture series began with a lecture on Chartres Cathedral by Dr Angela Ryan. This was followed by a lecture by Dr Nicola Bowe on the Irish stained-glass artist Wilhelmina Geddes. Dickon Hall gave a talk on entitled “Unexpected City: Surrealism emerging from Belfast in the

1930's and 1940's". Dr Diarmuid Scully of UCC talked on "Images of Ireland and the Irish in Medieval English Maps and Manuscripts". The Friends' final lecture was a joint presentation by Kevin Rutledge and Michael Waldron on the centenary of Patrick Hennessy's birth "Dreaming Realisms."

VISITOR FIGURES

Crawford Art Gallery	January to December 2015	January to December 2014
	175,902	163,887

Click **here** to view the Financial Statements for 2015.