

# Crawford Art Gallery Annual Report 2017





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# *Crawford Art Gallery*

## Annual Report 2017







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# Preface

## About the Crawford Art Gallery

Located in the heart of Cork city, Crawford Art Gallery is a must see for locals and tourists alike, welcoming almost 200,000 visitors a year.

The Crawford Art Gallery is home to an expansive collection featuring works from the 18th Century to present. It is also home to the famous 'Canova Casts', which were gifted to the city of Cork nearly two centuries ago. Well-known and loved paintings by 20th century Irish artists such as Seán Keating, John Lavery, Jack B. Yeats, Norah McGuinness, Gerard Dillon, and Muriel Brandt feature in the gallery's historic collection, while the modern collection features work by contemporary artists such as Eilis O'Connell, Maud Cotter and Hughie O'Donoghue. The Gallery hosts numerous temporary exhibitions by local, national and international artists showcasing visual art, performance and installations.

We welcome you to enjoy our free tours and bask in the tranquility and atmosphere only a building with such history and beauty can provide. The architecture of the building combining the modern new galleries with the historical, gives a breath-taking backdrop to a collection of great national importance.

Further information about the Crawford Art Gallery is available at:  
[www.crawfordartgallery.ie](http://www.crawfordartgallery.ie).





# Chairman's Welcome



On behalf of the Board of Directors, it gives me great pleasure to report an excellent year for the Crawford Art Gallery. 2017 was a busy and successful year for the Gallery. The quality of the Gallery's programming was diverse and thought provoking. Our visitor numbers continue to increase and we are now open seven days a week.

I was very privileged to be appointed Chairman of Crawford Art Gallery in March 2017 by the Minister for Culture Heritage and Gaeltacht Heather Humphries. I would like to thank the outgoing Chairman John Bowen for his guidance and commitment to the organisation for the last decade. My thanks also to the retiring board members for their valuable work. I welcome the new board members and look forward to working with them and with the existing board members.

The new Board intend to continue to maintain the high standards of corporate governance that have been an integral part of the Gallery's operations. The Board is developing a Strategic Plan which will be consistent with the Master Development Plan, which plans to extend, upgrade and optimise the existing historic buildings to create a gallery that will meet the standard for a National Cultural Institution. We very much welcome the announcement under Project Ireland 2040 in March 2018 of €22 million Government funding for the Crawford Art Gallery. This investment will support the transformation of the Gallery over a number of years to meet the expectations of our visitors and artists and will enable it to take its place as a significant National Cultural Institution, that is locally relevant and nationally and internationally connected. The Board is very grateful to the Minister and the officials in the Department of Culture Heritage and Gaeltacht for their support.

I would like to thank the outgoing Director, Peter Murray who retired in 2017 after three decades of service to the organisation. During his very successful tenure, Peter has overseen an institution that has evolved from being a Municipal Art Gallery to a National Cultural Institution and a collection that has grown from fifteen hundred works to over four thousand works of art. I would also like to thank Norma Cuddihy who acted as interim Director during the year. I was delighted to announce the appointment of Mary McCarthy as incoming Director of the Crawford Art Gallery in December 2017. I look forward to working with Mary and all the team, in the years ahead.

I wish to thank Minister Heather Humphries for all her support and wish her the best of luck in her new role. I welcome Minister Josepha Madigan and look forward to working with her. I wish to thank the officials of the Department of Culture Heritage and Gaeltacht both in Killarney and Dublin. I would also like to thank the many artists, galleries who have contributed to our success in 2017, the generous donors and lenders, Friends of the Gallery and volunteers along with each visitor who enjoyed our Gallery space.

Together with the Department of Culture, Heritage & the Gaeltacht, Board, Subcommittees, management and staff of the Crawford Art Gallery, I look forward to busy but exciting years ahead for the Gallery.

*Rose McHugh*  
**Chairman**

# Interim Director's Foreword



2017 was a strong year for Crawford Art Gallery thanks to the extraordinary efforts of our Staff, Board, Subcommittees and Volunteers. The Gallery's programming was diverse, thought provoking and stimulating with a number of exhibitions and an extensive learn and explore programme with increased presence of the Gallery's website and social media.

It is especially encouraging that visitor numbers increased to 188,814, the highest visitor numbers recorded in the Gallery since 2012.

2017 was a year that saw the retirement of Peter Murray after three decades firstly as Curator and latterly as Director. Peter had led the Crawford from being a Municipal Art Gallery to becoming a National Cultural Institution in 2006. During Peter's time at the Gallery he curated many pioneering exhibitions of both historic and contemporary art and oversaw the extension of the

building with the addition of a new exhibition wing in 2000. Amongst the outstanding exhibitions curated by Peter was 0044 a survey show of twenty contemporary Irish artist which toured in 1999-2000 to the Albright-Knox and P.S.1 in New York as well as more recently the very popular George du Noyer.

As well as the retirement of Peter Murray, the retirement of Chairman of the Board of Directors John Bowen was announced having served in the role for a decade. John's expertise, commitment, and acumen gained the Crawford a tremendous sense of respect and recognition at national and government level. Having secured such donations including the Great Southern Collection and the AIB Collection the strength of the Gallery's Collection has been greatly enhanced during John's tenure.



A new Board was appointed by the Minister for Culture Heritage and Gaeltacht Heather Humphreys in March. Led by Chairman Rose Mc Hugh, the new Board moves forward with a strong vision for the development of the Crawford Art Gallery through the Master Development Plan, to build on the foundations and create a fit for purpose building that will meet the demands of the public. Now that the Gallery has secured Government funding of €22 million it will allow the Gallery to deliver on its public service mandate by being accessible for all to enjoy by providing additional gallery space, efficient, safe climate controlled storage space, enhanced programming while utilizing and reconfiguring existing building components to their best advantage.

As 2017 came to a close with the announcement of appointment of Mary Mc Carthy as Director of Crawford Art Gallery and warmly welcomed by both staff of the Gallery and the wider cultural community. I wish Mary every success in her new role and I look forward to supporting and working with her in the coming years at the most important phase of development in the history of the Gallery.

I would like to acknowledge the guidance, counsel and governance provided to me during my time as Interim Director, by the Board and the support and advice provided by the Minister for Culture Heritage and the Gaeltacht and especially Kevin Lonergan, Orlaith Gleeson and Clare Pilkington.

I encourage you to continue to connect with Crawford Art Gallery whenever you can and be part of its future as we move to the next phase.

*Norma Cuddihy*

Interim Director April 2017 to February 2018







# Director's Foreword



## LOOKING FORWARD

I was delighted and honoured to having been appointed as Director of Crawford Art Gallery in February 2018.

The Crawford Art Gallery is Ireland's only National Cultural Institution located entirely outside of Dublin and it is at an exciting time in its development.

It has always been an ambitious and outward looking organisation, but now with our extended opening hours - of being open 7 days a week, we have a renewed focus and mission to connect with as many citizens and visitors as possible.

The Gallery, with its enviable city centre location, it's iconic suite of buildings, it's significant national collection

and with its dedicated and dynamic staff and Board, we are committed to a period of intense engagement with our audiences, our artists and our publics to ensure that we extend our reach and impact.

Collaboration will be key to the Crawford Art Gallery's success and sustainability and we look forward to deepening our relationships with our many stakeholders and to forging new and exciting relationships with those that we have not yet connected with.

*Mary Mc Carthy*

Director

February 2018





# Introduction

## Legal Establishment

The Board of Directors of the company Crawford Art Gallery registered in November 2006, met 6 times during the year 2017. The board comprises 11 members, including nominations of one member each from Cork City Council, Cork County Council and Cork ETB. The Chief Executive Cork City Council is appointed ex officio. The company secretary is Norma Cuddihy, Head of Operations.

## Board of Directors

Rose McHugh (**Chairman**)

Josephine Browne

Catherine Hammond

Karen Kelly

Frank Nyhan

Gareth O'Callaghan

Barrie O'Connell

Ann Doherty

Susan McCarthy

Mary Hegarty

Tim Brosnan

## SUBCOMMITTEES

### Finance and Legal

Ann Doherty (Chairman)

Frank Nyhan

Susan McCarthy

Martin O'Brien

Jim Corr

### Artistic Policy & Subcommittee

Josephine Browne (Chairman)

Tim Brosnan

Catherine Feehily

Catherine Hammond

Gareth O'Callaghan

Vera Ryan

### Audit & Risk

Barrie O'Connell (Chairman)

Dave Ronayne

Karen Kelly

Mary Hegarty

### Building & Development

Rose Mc Hugh (Chairman)

Gareth O'Callaghan

Denis Kirby

Barrie O'Connell

Ann Doherty

Jerry Carey





# Permanent Collection

## **REGISTRAR**

The Registrar Office manages the exhibition loans-in and out programme, in addition to looking after collection registration, care of the collection, developing the online collection and general collection management.

## **Acquisitions to the Collection**

The Crawford Art Gallery acquired a total of 4 new artworks in 2017, consisting of purchases and generously donated gifts and bequests.





**Patrick Hennessy**

*The Angel of the Annunciation, 1953*

Oil on canvas, 70 x 90.4 cm

Donated, 2017

**Cat. No. 3039**



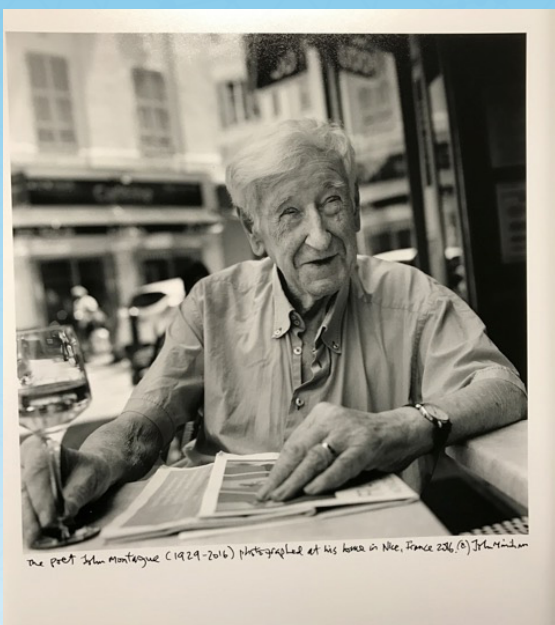
**Doug DuBois (b. 1960)**

*Rocks, 2015*

Archival Inkjet Print, 50.8 x 248.92 cm

Purchased from the artist, 2017

**Cat. No. 3048**



**John Minihan (b. 1946)**

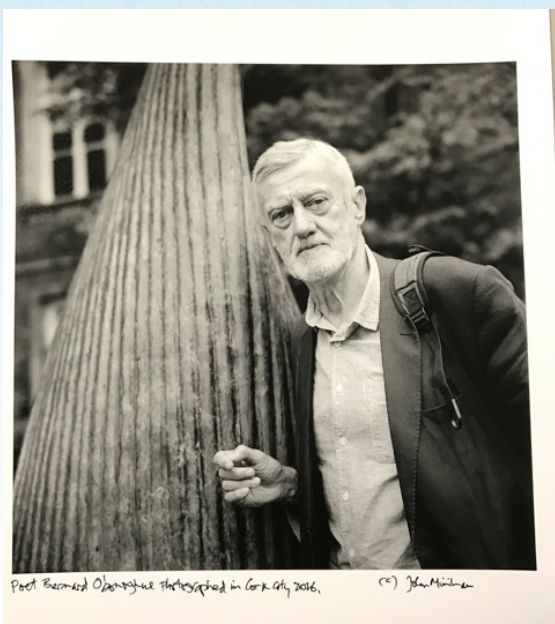
*The Poet John Montague Photographed in Nice, France, 2016*

Black and white photograph, 35 x 30 cm

Purchased, 2017

**Cat. No. 3049**

-



**John Minihan (b. 1946)**

*The Poet Bernard O'Donoghue Photographed in Cork City, 2016*

Black and white photograph, 35 x 30 cm

Purchased, 2017

**Cat. No. 3050**

## LOANS FROM THE CRAWFORD ART GALLERY TO TEMPORARY EXHIBITIONS

### To the Department of Culture, Heritage and the Gaeltacht, Killarney, 9<sup>th</sup> February 2017 – 12<sup>th</sup> September 2017

- Cat. No. 766 David Hone, *A Summer's Day in Connemara*  
Cat. No. 2329 George Gillespie, *Lakes and Mountain Landscape*  
Cat. No. 375 Sylvia Cooke-Collis, *Cahirmee Fair*  
Cat. No. 290 Sylvia Cooke-Collis, *Potters Shed*  
Cat. No. 396 Desmond Stephenson, *Country Scene*  
Cat. No. 588 Fergus O'Ryan, *Figures beside Pool and House*  
Cat. No. 2331 Kenneth Webb, *Sneem*  
Cat. No. 2643 Ernest Hayes, *On the Fringe of the Forest*  
Cat. No. 1863 James O'Halloran, *The Castle*  
Cat. No. 759 Kitty Wilmer O'Brien, *Cliffs of Moher*  
Cat. No. 286 Muriel Brandt, *An Samhradh Samh*  
Cat. No. 2241 Norah McGuinness, *Rathmullan Shores*  
Cat. No. 236 Norah McGuinness, *The Mill Waters*  
Cat. No. 176 Stella Frost, *Bog Hill, Achill Island*  
Cat. No. 1871 George Gillespie, *Owenmore River and Mayo Hills*  
Cat. No. 653 Gerald Bruen, *Turf Bank*

### To the exhibition, Margaret Clarke: An Independent Spirit, National Gallery of Ireland, Dublin, 10<sup>th</sup> May – 20<sup>th</sup> August 2017 and F.E.McWilliam Gallery, Banbridge, 15<sup>th</sup> September – 18<sup>th</sup> November 2017

- Cat. No. 57 Margaret Clarke, *The Dressmaker*  
Cat. No. 61 Margaret Clarke, *Portrait of Lennox Robinson*  
Cat. No. 331 Margaret Clarke, *Portrait of Dolly Robinson*





**To the exhibition, Jack B. Yeats and Paul Henry, The Hunt Museum, Limerick, 1st June – 30th September 2017**

Cat. No. 2774 Paul Henry, *Lough Altan*

**To the exhibition, SPACE – An Exhibition about the World, Glebe House and Gallery, 1st July – 3rd September 2017**

Cat. No. 150 Gerard Dillon, *Island People*

Cat. No. 308 Mainie Jellet, *Abstract Composition*

Cat. No. 148 Nano Reid, *Tinkers Gathering Firewood*

Cat. No. 65 Patrick Hennessy, *Self-portrait with Cat*

**To the exhibition, William Crozier: The Edge of the Landscape, Uillinn, West Cork Arts Centre, Skibbereen, 14th July – 27th August 2017**

Cat. No. 2801 William Crozier, *The River Boundary*

Cat. No. 1084 William Crozier, *The Ripe Field*





**To the exhibition, Deep Maps, Glucksman Gallery, University College Cork, Cork, 4th August – 5th November**

Cat. No. 3029 Joshua Rowley Watson, *Nelson's Monument at Castletownsend*

Cat. No. 316 William Magrath, *Gathering Kelp*



**To the Office of the Lord Mayor of Cork, City Hall, Cork, August 2017 – July 2018**

Cat. No. 1977 Marshall Hutson, *Market Gardens, The Lough, Cork*

Cat. No. 1698 Norah McGuinness, *Portrait of Frank O'Connor*

Cat. No. 2422 Seamus Murphy, *Jack Lynch*

Cat. No. 683 Seamus Murphy, *Donal O Corcora*

Cat. No. 2333 Seamus Murphy, *Deirdre*

Cat. No. 2560 Unknown, *The River Bridges of Cork*

**To the Department of Culture, Heritage and the Gaeltacht, Killarney, 27th October 2017 (ongoing loan)**

Cat. No. 2246 T.P.Flanagan, *Two Islands*

Cat. No. 2263 Elizabeth Rivers, *Flight*

Cat. No. 2237 Arthur Armstong, *Fields and Rocks*

Cat. No. 2272 Cecil King, *Red & Green II*

Cat. No. 2250 George Campbell, *Still Life at my Window*

Cat. No. 2264 Gerard Dillon, *Old Woman & Washing*

Cat. No. 2271 Cecil King, *Red & Black*

Cat. No. 2258 Norah McGuinness, *The Melon*

Cat. No. 2234 Anne Madden, *Land Formation*

Cat. No. 2251 Gerard Dillon, *Evening Star*

Cat. No. 2243 Arthur Armstrong, *Green Still Life*

Cat. No. 2330 Geraldine O'Neill, *Still Life-Leeks and Red Cabbage*

# Conservation

## FRAME CONSERVATION

13 frames of collection works were conserved and repaired.

## SCULPTURE CONSERVATION

The Crawford Art Gallery was awarded the Heritage Council MSPI Caring for Collections Grant in 2017. This facilitated Eoghan Daltun, Sculpture Conservation Ltd. returning to work onsite at the Crawford Art Gallery for a 3 week period. Eoghan Daltun focused on restoring and conserving a further 9 key works from the original Crawford Canova Cast collection:

Cat. No. 1448, *Portrait of Unknown Roma*

Cat. No. 344, *The Jove of Otricoli*

Cat. No. 920, *Bust of Venus de Milo*

Cat. No. 923, *Bust of a Female*

Cat. No. 925, *Torso of Venus*

Cat. No. 1450, *Socrates*

Cat. No. 1452, *Pseudo-Seneca*

Cat. No. 914, *The Piping Faun*

Cat. No. 878, *Head of a Little Faun*

As part of this project Eoghan Daltun submitted a report on the work carried out and authored conservation manual on preventative conservation and care of collections for the sculptures in the Crawford Art Gallery collection. Eoghan Daltun also gave a public talk in the gallery during Heritage Week on his work as a sculpture conservator.







## **FURNITURE CONSERVATION**

A George III Mahogany Two-tier Dumbwaiter, bequested to the Crawford Art Gallery as part of the Cooper Penrose Bequest was conserved by Sven Haberman, Conservation Letterfrack. Splits in the table top and joints were secured with epoxy resin and new sections of moulding made in mahogany were used to replace loses. All surfaces were cleaned and the wood waxed.

## **PHOTOGRAPHY**

The Department of Culture, Heritage and the Gaeltacht awarded a grant to the Crawford Art Gallery under the Digitised Collections Funding Scheme for digitisation and documentation of the collection. This will be used to hire a photographer to take multiple high-resolution images of the 800 works in the collection currently missing a high-res image. Work is scheduled to begin in Spring 2018.

## **COLLECTION MANAGEMENT SYSTEM**

In 2016 the Crawford Art Gallery purchased a new collection management system, Museum Plus RIA, to enable the gallery to fulfill its responsibility to identify, record and develop the collection and in turn ensure that it is preserved and protected. The new collection database was installed onsite in April 2017. The Registrar's office has been updating and transferring information on the 3,000+ object records on the database.





# Temporary Exhibition Programme

The Crawford Art Gallery announced a dynamic temporary exhibitions programme for 2017 which enabled the gallery to continue its commitment to foster recognition, critical assessment and acknowledgement of historical and contemporary Irish and international art practice.. From large scale theatrical paintings of artist Sonia Shiel to the Fourteen Allergen Cake cooked by The Domestic Godless; from the watercolours of the Antrim coast by the nineteenth century artist George Victor Du Noyer and the beguiling film of Icelandic artist Ragnar Kjartansson to investing the riches of the Collection itself, the breadth of the 2017 temporary exhibitions programme was wide with the aim to broaden its audiences by looking at the value of art to society.

Of the seventeen exhibitions and projects initiated, produced and partnered during 2017, four continued from the previous year: **Made in Cork: The Arts and Crafts Movement 1880s-1920's**; **Garret Phelan: A Voodoo Free Phenomenon-Film**; **Annie O'Ne/ Mary Fitzgerald: Canthus and The Crawford at The Castle**. The latter's subsequent exhibition **The Crawford at the Castle – A Home Coming** in the lower gallery allowed Anne Boddeart and guest curator Dr Michael Waldron to carefully reconfigure the exhibition, following their formal display in the State Apartments and Coach House at Dublin Castle. In doing so it offered a unique juxtaposition of the collection for our regular local audiences of historical and contemporary art and examined recurring themes in our social history and personal narratives. The selection of the works also highlighted the number of important key works that the Crawford Art Gallery retains in its national collection.

Exploring the boundaries of art and life, **Orla Barry: Breaking Rainbows** exhibition saw the lower gallery dramatically change into a dynamic free following space. Presented as a live performance and video installation, floor to ceiling banners, an interactive video installation and one tonne of wool from the artist's farm created a potent environment to reflect on the primal and poetic and unpredictable bond we have with the natural world. From ancient Greek shepherd's singing competitions, contemporary consumerism and gender roles, to the intimate relationship of caring for a sheep about to give birth, Barry created two sell-out live performances performed by actors Einat Tuchman and Dick Walsh which was partnered by Crawford Art Gallery and Cork Midsummer Festival. *Breaking Rainbows* was commissioned and produced by Wexford Arts Centre with Temple Bar Gallery + Studio and supported by an Arts Council Touring and Dissemination of Work Award. Touring partners included Temple Bar Gallery + Studio with Dublin Theatre Festival, Wexford Arts Centre with Wexford Opera Festival. Festival partnerships offer first-time and familiar audiences to engage with the Crawford Art Gallery in different way.





Through partnering with the acclaimed **Sounds from a Safe Harbour Festival** and director, **Mary Hickson**, audiences had the opportunity to expand their experience the work of international renowned Icelandic artist **Ragnar Kjartansson** with his work **Guilt Trip** (2007). Screened in the lecture theatre and filmed in surround sound, the searing sounds of the gun discharging and the eerie beauty of the glacial landscape created a beguiling viewer experience.

The Crawford Art Gallery Collection is a repository for cultural memory and storytelling, and can demonstrate how visual art helps us to engage with deeper truths and to reflect on the authenticity of the narratives we encounter. Two exhibitions, **Under The Goldie Fish: Views of Cork from the Collection** and **What's The Story? History, Memory and Myth in an Age of Alternative Facts** resonated these concerns with new interpretations of the Collection which proved successful in continuing to garner and engage new audiences through the careful curation of the works and with a dynamic, informative and fun Learn & Explore programme.





**Under The Goldie Fish: Views of Cork from the Collection** depicted topographical scenes which can be found, geographically, under the gaze of the famous golden fish weather vane on Shandon's landmark, St. Anne's Church. The exhibition takes its title from Cork born playwright and novelist, Cónal Creedon's cult radio programme who created a memorable evening on Culture Night reading from his poems and short stories alongside UCC Writer in Residence, Thomas Morris. Historian Tom Spalding has also activated the exhibition in a very tangible way by leading tours from the exhibition to the actual sites and building of the depicted works. *Under the Goldie Fish* included the iconic John Butts' *View of Cork* (c. 1750), a panoramic view of the city seen from an elevated position north of the River Lee- an amalgamation of two separate viewpoints; Nathaniel Grogan's *Whipping the Herring* (c.1800) to contemporary interpretations by Danny McCarthy, Eileen Healy and Harry Moore. It also featured. *The Busy Interior of the Old Queen's Castle Department Store* (1848) by Robert Lowe Stopford, a recent addition to the collection. Public collections, such as the Crawford Art Gallery's, offer opportunities to rethink the past but it is important that the artworks can also be used to trigger our imagination toward the future. How do we see our relationship evolve with the built and developing cityscape? What solutions can be drawn to protect the city from rising seas? The exhibition has proved a huge success with visiting tourists and local audiences.





The second Collection focused exhibition **What's The Story? History, Memory and Myth in an Age of Alternative Facts** was guest curated by Dr Michael Waldron. In a post-truth age characterised by 'alternative facts' and 'fake news', it is often difficult to discern what is truly happening and factual accuracy. Visitors were encouraged to explore history paintings and allegories, landscapes and scenes of everyday life to unpick the mythmaking, to challenge the shaping of history, and to discover what's the story.

The work of artists using the digital moving image is a key proponent in the temporary programme at the Crawford Art Gallery and this year it presented work by two key artists: **Jasmina Cibic** and **Aideen Barry**. Jasmina Cibic is an artist who consistently reflects on ideological interpellation, dissection of institutional frameworks and disclosure of historicizing mechanisms. Her film **Spielraum / The Nation Loves It** explores the role of architecture as an agent of political rhetoric at the hand of a single character, an amalgam, speaking the words of global public figures scripted from a myriad of political speeches. These redacted proclamations were originally made by figures politically engaged and invested in architecture's relationship to national identity on an international stage. The film has resonance as Ireland moved forward from recession and enters a renewed expansion of new building projects – will we learn from the past or learn nothing? Jasmina Cibic represented Slovenia at the 55th Venice Biennial with her project *For Our Economy and Culture*.





**Aideen Barry** is a Cork-born artist exhibiting nationally and internationally. Seduced by the concept of the ideal home-maker and the working woman as proposed by the media, Aideen Barry's stop-motion film, **Not to be Known**, shows the artist overwhelmed by the monotony and magnitude of domestic chores in nightmarish scenarios. Barry's performances are often physically and mentally demanding mirroring similar pressures on the female body which are exerted by our society. The film was screened during the summer months to link with the Summer Animation Programme for children and engaged the students in the potential of their own animation.

Nurturing new entry points to the artist and audiences was at the forefront of the exhibition **Sonia Shiel: Rectangle, squared.** Shiel's immersive large scale canvases and small scale sculptures give a sense of theatrical connotations that exaggerate a sense of the quizzical and mischievous that we encounter in our every-day lives. Through readings of the artist's monologues and public conversations between Sonia Shiel and responses to the exhibition, the audience were asked to explore the illusory world of a fictional artist and consider what it means to be creative. The exhibition was supported by University College Dublin, in the School of Arts and Humanities, with the support of the Arts Council Visual Artists Bursary and Dún Laoghaire-Rathdown County Council.





With the aim to encourage conversations of recognition, both within historical and contemporary art practice the public audiences saw two diverse exhibitions run concurrently in the winter programming of the two temporary galleries. In the lower gallery, outgoing Director Peter Murray, in collaboration with Petra Coffey, curated a major survey of **Stones, Slabs and Seascapes: George Victor du Noyer's Images of Ireland** whilst the upper gallery hosted a three-week residency of Cork-based curious culinary artistic ensemble **The Domestic Godless: the Food, the Bad & the Ugly**.

Commissioned by the Crawford Art Gallery and supported by **The Arts Council of Ireland Touring and Dissemination of Work Award**, **The Domestic Godless: the Food, the Bad & the Ugly** six venue nation-wide tour had its première in the Crawford Art Gallery in November. For fifteen years The Domestic Godless – artists **Stephen Brandes, Irene Murphy and Mick O'Shea** - have used food as a medium and a concept to explore contemporary visual art and wider cultural and social issues from a unique, humorous and tangible entry point. Creating a purpose built kitchen in the upper gallery, the artists used multi-media visual displays, anarchic sculptural installations and memorable experiential food tasting by the visiting public.

A two-week programme of daily workshops for primary schools enabled enthusiastic children to 'play with their food' and create, with The Domestic Godless, edible landscapes inspired by the students interactions with the George Du Noyer exhibition.





The exhibition will tour in 2018 to the partnership venues of **Regional Cultural Centre**, Letterkenny (4-6 May); **Solstice Arts Centre**, Navan (24-27 May); **Callan Workhouse Union** (29 June-1 July); **Galway Arts Centre** and **Galway International Arts Festival** (15-29 July) and **Uillinn Arts Centre**, Skibbereen (2-5 August).

**Stones, Slabs and Seascapes: George Victor du Noyer's Images of Ireland** celebrated the nineteenth century artist's extraordinary artistic achievements within the realms of geology, botany and zoology, and commemorated the bi-centenary of his birth. For over half a century, Irish artist and surveyor George Victor du Noyer travelled the length and breadth of the country to make drawings and paintings for the Irish Ordnance Survey and the Geological Survey of Ireland. The exhibition appealed to a wide demographic of audience with its focus on the intersection between art, science and familiar geographical encounters. *Stones, Slabs and Seascapes* featured over one hundred works including loan works from the collections of the **Royal Irish Academy**, the **National Museum of Ireland**, the **National Botanic Gardens**, Glasnevin, the **Royal Society of Antiquaries of Ireland**, the **Geological Survey Ireland**, and the **National Archives**. A publication accompanied the exhibition with contributions by **Peter Murray**, **Siobhan Fitzpatrick**, **Peter Harbison**, **Petra Coffey**, and **Nigel Monaghan**. A hugely successful and extensive Learn & Explore programme was developed by Anne Boddaert and Emma Klemencic and encompassed very well attended public talks, tours, and themed workshops aimed at children and adults





and included fruitful collaboration and participation with the **Geological Survey, Ireland**. The exhibition was kindly sponsored by Department of Culture, Heritage and the Gaeltacht; Geological Survey Ireland; Carmel and Martin Naughton and the National Museum of Ireland. The valued partnership with The National Museum of Ireland and the Crawford Art Gallery has resulted in the exhibition touring to The National Museum of Ireland, Collin's Barrack between 6 June and 30 September, 2018.

It is fitting that the final two exhibitions in 2017 look forward to 2018 in their presentations at partner venues around Ireland and in doing so reflect the concerns of the Crawford Art Gallery to develop and create new ideas and new contexts to foster partnerships with local, national and international artists and institutions, individuals and audiences.











# Learn & Explore Programme

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

## **AIMS:**

1. To encourage participation and meaningful engagement with the Crawford collection and exhibition programme.
2. To offer diverse programmes fostering a sense of place to as wide an audience as possible.
3. To encourage creative thinking and doing.
4. To imaginatively connect and contribute to the bigger picture of local and national initiatives.

## **Summary of activities 2017**

### **On-going Guided Visits Programme**

The gallery provided tours individually tailored to pre-schools, college, community and tourist groups. We have continued to foster relationships with groups whose members frequently experience barriers in accessing arts and culture (e.g. Cork NCBI, Irish Wheelchair Association, Aspect...). A group of service users with ASPECT (Autism Spectrum Support) made a first visit to the gallery in January followed by a short programme of regular visits and workshops.

VIP Seen-Unseen: we continued our collaboration with Clare McLaughlin and facilitated three visits for Visually Impaired Participants.

The summer free guided tours started on June 3. Tours took place every Saturday at 2pm. Dyane Hanrahan contacted B&Bs and hotels with the information. The banners also raised awareness of the availability of the free tours and numbers averaged 35/40 per tours.

### **On-going Saturday Art Classes for Young People**

Our artists- facilitators led 90 sessions in 2017. One programme focussed on drawing while the other 2 were wide ranging in term of media and techniques.





### **On-going Teen Programme**

An extra 10 weeks' course was added in September to respond to the increasing demand. The 4 complementary programmes focused on portfolio preparation in September and April and painting in January and April.

### **Summer Animation Workshops**

Hugely popular and oversubscribed the animation workshops give children the opportunity to create start-stop animation during three weeklong art camps. Drawing, painting, modelling, photography are some of the creative skills investigated during the week.





### **Programme with women living in direct provision centres**

Since May 2015 and with the support of the Wallaroo Child and Family Health Project HSE, the gallery has provided women living in direct provision accommodation within Cork continuing opportunities to access the gallery

An application to expand on the programme in 2017 was successfully submitted to Cork County Council in December 2016. Following a research and development period earlier in the year, the project started in earnest in September: a meet and greet introductory session took place, (which was well attended - 25 people), after which we began a structured block of textile sessions in Glounthaune Parish Hall. The programme continues in 2018.

### **On-going Thursday Club**

Open to adults, this access programme consists of a tour and discussion followed by an art making session. The focus is on exploration and enjoyment. We run two programmes per year. There is a high demand for places, which necessitated the implementation of a waiting list system.





### **Crawford Art Gallery and Arts+Minds**

Arts+Minds|Crawford aims to enhance the health and wellbeing of people living with mental health difficulties through high quality engagement with the arts, to challenge stigma and facilitate members to participate fully in the cultural life of their community. In the process of responding to art works in the gallery, members have forged singular styles from individual sensitivities.

In 2017 we hosted 12 sessions, 6 in the Spring and a further 6 in the Autumn. The participants submitted work to the annual Cork Mental Health Association exhibition in Cork airport and their Batik work mounted on canvas frames is on display in Blackrock Hall.





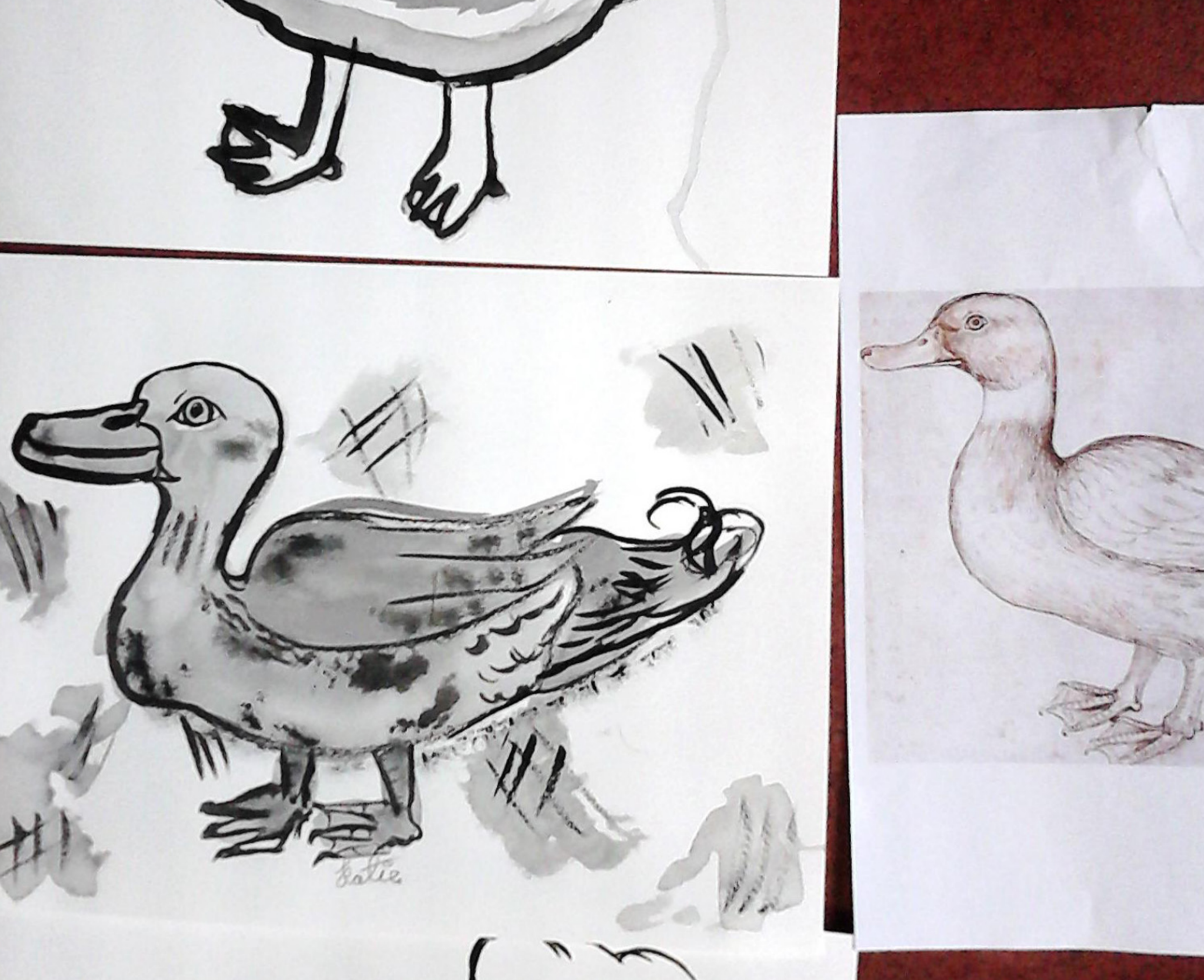
### **Crawford Art Gallery and Arts+Minds**

Strand 1: Lonradh is a programme for individuals who experience memory loss and their carers on the first Wednesday of each calendar month . The 90-minute visit is free of charge and supported in part by Cork Arts and Health Programme HSE.

Strand 2: Lonradh programme with Bandon Centre Alzheimer Association took place on the last Wednesday of each calendar month – with free of charge community transport from Bandon to the gallery and return, supported by Jo Calnan of the Alzheimer Association

Strand 3: Lonradh programme in St. Finbarr' Hospital Cork - on-going outreach service supported by Cork Arts and Health Programme HSE and St. Finbarr's Hospital. In 2017, visual artist Inge Van Doorsaler worked within St. Joseph's Ward with groups of patients, staff, volunteers, visitors.





### **On-going Bealtaine Programme**

Celebrating creativity in older age as part of the national Bealtaine festival, Bealtaine at the Crawford is a month-long tour and open access workshop series. Our Lonradh sessions were also been included in the national programme.

### **National Drawing Day**

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

### **SSP17 July**

CAG collaborated with Blackrock Castle observatory to offer free workshops and an evening talk on July 6 as part of the public engagement programme of the 30th International Space University Space Studies Programme (SSP).





### **Heritage Week and Cork Heritage Open Day 19 – 26 August**

Our 2017 edition comprised of art in the doing sessions taking inspiration from the exhibitions *Breaking Rainbows* by Orla Barry and *Under the Goldie Fish*, *Views of Cork* from the Collection, Two talks, one by the artist and shepherd Orla Barry who addressed our complex relationship with nature and the other by conservator Eoghan Daltun talk about the restoration of the Canova Casts at the Crawford Art Gallery and about sculpture conservation in general. (project funded by the heritage council).

Architectural historian Tom Spalding shared his wealth of knowledge about the streets and buildings of Cork during 2 tours one in the exhibition space and the other across the city centre comparing views from the exhibition with the 2017 cityscapes.





### **Culture Night 2017**

Slightly under 2,000 visitors (1993) came to the Crawford. The programme, was far reaching: with a reading by Conal Creedon and Thomas Morris, a variety of free creative activities to create optical illusions, explore the traditions of story-telling to create tall-tales and the projection of The Magic of Cinema - a participatory film project between GASP artists (Glasheen Artist Studio Programme) and visual artist Linda Curtin.

### **GASP artists in residency**

Led by Hermann Marbe, the GASP supported studio he GASP artists was based in the Crawford Art Gallery each Tuesday throughout 2017. The artists collaborated with us on many events for our programmes for Culture Night, Cork Lifelong Learning Festival, Lonradh.

### **Fighting Words Initiative**

We partnered with Fighting Words Project Graffiti Theatre Cork on a project. 3 schools were invited to participate in the pilot programme which took place in the modern galleries with Under the Goldie Fish as source for inspiration. The programme will continue in 2018.





## EXHIBITION SPECIFIC PROGRAMMES:

### **Made In Cork**

Vera Ryan gave 3 curatorial tours on Friday 20 January (Friends of CAG), Thursday 26 January and Sat 11 February in addition to giving tours and lectures to the Georgian Society, Youghal local History Society, Cork Rotary club and to the Mitchelstown Heritage group.

The Traditional Irish Lacemakers held 2 of their monthly meetings in the gallery and relished the opportunity to view the Crawford lace collection in the library.

### **Crawford At The Castle**

The final event in the series of lecture and talk - LIVING ARTISTS IN NATIONAL COLLECTIONS - took place on Thursday 12 January. Chaired by Dr Éimear O'Connor, the panel included Rita Duffy, Anthony Haughey, Martin Healy, Christina Kennedy (IMMA), Brian Maguire, Fergus Martin, Vivienne Roche and Nigel Rolfe. The discussion raised many important points and suggestions which were circulated to the Department and various stakeholders. Full report available on request. Further tours took place as part of the 2017 Lifelong Learning Festival.

### **STONES, SLABS AND SEASCAPES: George Victor Du Noyer**

We developed an extensive engagement programme on the general theme of Be curious! Look and observe. It was an opportunity to connect and benefit from the expertise of a wide range of people such as Dr Siobhan Power (GSI), Betty Higgs and May Linehan (UCC) and Mervyn Horgan (Cork Science Festival). The programme include tours, workshops, talks and a school programme including 2 weeks with Domestic Godless. It was also the opportunity to plant the seeds with a view to expand collaboration and participation with UCC B.E.E.S and Science Week. (full programme available on request)

### **Under The Goldie Fish**

In addition to the heritage week programme of tours and culture night's readings, there was a public Talk by Dr Mary Jane Boland : Painting the City: Images of Ireland's Urban World in the Nineteenth Century on Wednesday 6 December.













At the Friends Christmas party Roz O'Brien (centre) founding administrator of the Friends of the Crawford with on the left Nessa Durcan and Noreen McSweeney, outgoing administrators and on the right the new administrators Sinead Dineen and Michele Whelan.



# Friends of the Crawford Gallery

## **Publications**

The Friends of the Crawford had a very productive year with their greatest accomplishment to date, the publishing of Vera Ryan's "Made in Cork , The Arts and Crafts Movement 1880's to 1920's " book . It received a wonderful review in The Irish Arts Review, Spring edition and featured on The Irish Times Best Art Books of 2017 list. This was in no small part to the support Vera received from The Friends of the Crawford Art Gallery.

## **Lecture Series**

Alongside this the Friends organised a wonderfully varied Spring and Autumn Lecture Series which included a very insightful lecture by John Bowen , outgoing Director of the Board, reflecting on his time with The Crawford Art Gallery.

Other very popular lectures included Patrick J Murphy's, The Art Treasures of The Riviera which became the inspiration behind the upcoming "The Art & History of Nice & The Cote d'Azur " trip for The Friends in September 2018 .

## **Outings**

Many trips were also enjoyed which gave our members the opportunity to enjoy artworks from as far apart as Connemara to Dresden.

## **Annual Accounts**

The Accounts of the Friends of the Crawford are certified annually by Kevin O'Connell & Co. Accountants & Registered Auditors, 1, Time Square, Ballincollig, Co. Cork. A copy of the certified accounts for 2017 can be obtained, by request, from the Friends'.

## **Membership**

Towards the end of the year a renewed interest in membership was notable with a younger age profile joining which was also reflected in the attendance of many students in the lectures. Social media strategies were developed, to increase the Friends membership through Facebook, Twitter and other platforms.

## **Administration**

In December 2017 the palette of the Friends saw changes with the introduction of Sinéad Dineen & Michelle Whelan as the new administrators. A very fond farewell was bid to Nessa Durcan & Noreen McSweeney as administrators but not as Friends of the Crawford Art Gallery.



# Crawford Gallery Café

**The Crawford Gallery Café has been named in 'The 100 Best Restaurants' in Ireland by John and Sally McKenna**



The Crawford Gallery Café celebrated 30 years in business in 2017. Ballymaloe matriarch and culinary icon Myrtle Allen and her daughter Fern opened the café in 1986, situated in the same building as the Crawford Art Gallery at 1 Emmet Place in the heart of Cork city.

Situated at the entrance to one of Cork City's cultural and historical landmarks, The Crawford Gallery Cafe is a veritable oasis of calm, existing between the bustle of a vibrant city centre plaza and the cocoon of the city's art gallery.

The ambience of the cafe is both informal and understated, yet redolent of an elegant urban bistro. Muted tones; a light-filled, airy space; and regularly changing works of art convey the atmosphere of the gallery through to the cafe. Large pots of scented sweet geranium and lemon balm sit comfortably in the deep-set windows, and an eclectic mix of fine-bone china and refurbished bistro chairs create a unique space.

A natural meeting spot in the heart of the city, The Crawford has been host over the years to many Corkonian family celebrations – weddings, birthdays, and even engagements. From the ladies of Cork to trendy art students, business professionals, or tourists, the cafe offers something to everyone – a creative space in which to linger over coffee; the perfect spot for afternoon tea, or a lunch venue with a difference.

In 2017 The Garden Café was added to serve light bites in the grounds of the Gallery, a welcome addition to the visitors of the Gallery and Café.

















# Marketing the Crawford Art Gallery

In 2017 from April to December the Gallery experience a significant increase in visitor numbers over 2016 figures. From May 2017 visitor numbers grew steadily with increases from 9% in May to as much as 19.5% in December over 2016 figures.

Extensive and very varying high calibre exhibitions proved very popular with the public throughout the year and the continued quality Learn and Explore events attracted strong visitor numbers. The highly successful, Crawford at the Castle and Made in Cork kicked off the year to great success. Exhibitions from the Crawford Collection - The Way Home, Irish Art 1870 – 1970 and Our Choice were also very popular. The Crawford Art Gallery is in the enviable position of being able to show a great diversity of work as a result of the combination of exhibition spaces available.

The collection was thus complimented by external programme such as Annie O Ne, Danny Mc Carthy's , Beyond Silence, Orla Barry , Sonia Shiel, Aideen Barry and Ragnar Kjartansson. Programme was further varied by having performance to accompany The Domestic Godless and Orla Barry which helped to develop new audiences for the Gallery.

The Gallery was branded externally for the first time in 2017 with attractive banners and tribunes surrounding the railings and announcing the Gallery entrance. The materials promoted the exhibitions, Llearn and Explore programme, corporate events, civil ceremonies and the Gallery Café. The external branding has changed the dynamic of the building catapulting it into the busy shopping area of Opera Lane and revitalising its profile on Emmet Place and within the city centre.

As well as extensive branding the Crawford Garden Café was opened in the newly replanted garden at the side of the building adjacent to Emmet Place to avail of the space and the high volume of pedestrians. The hedges were reduced making the entire space more open to the public with the express intention of removing psychological barriers to entry. Inside the door of the Gallery a new informational plasma screen was added to assist the public in finding their way around and to promote the exhibitions within.

A Gallery brochure (3 times a year) was developed and distribution secured in all surrounding public spaces in Cork city and county, hotels, tourist areas, libraries, cafes bars etc. The brochure promotes individual exhibitions, Llearn & Explore programme, corporate events, civil ceremonies and the café. Research has shown that it is an effective marketing tool for the Gallery both for local and visiting audiences (tourists).



The Gallery has engaged heavily with tourism partners within to increase awareness with over seas visitors. Relationships have been developed with Visit Cork, Cork Airport City Council, RTE supporting the Arts, Failte Ireland, Discover Ireland, the local tourist office, cultural organisations in the city and the IHF.

The bookshop continues to update and expand the offering of gifts, books, cards, bags and items for children, with specific merchandise available for key exhibitions.

The Marketing Department had also revitalised the social media platforms winning a Chamber of Commerce award for the best use of twitter.





## Marketing the Crawford Art Gallery ctd.

2017 was a year of significant growth for the Gallery's social media platforms, which saw a 25% increase in Facebook and Twitter followers, and almost double that for Instagram.

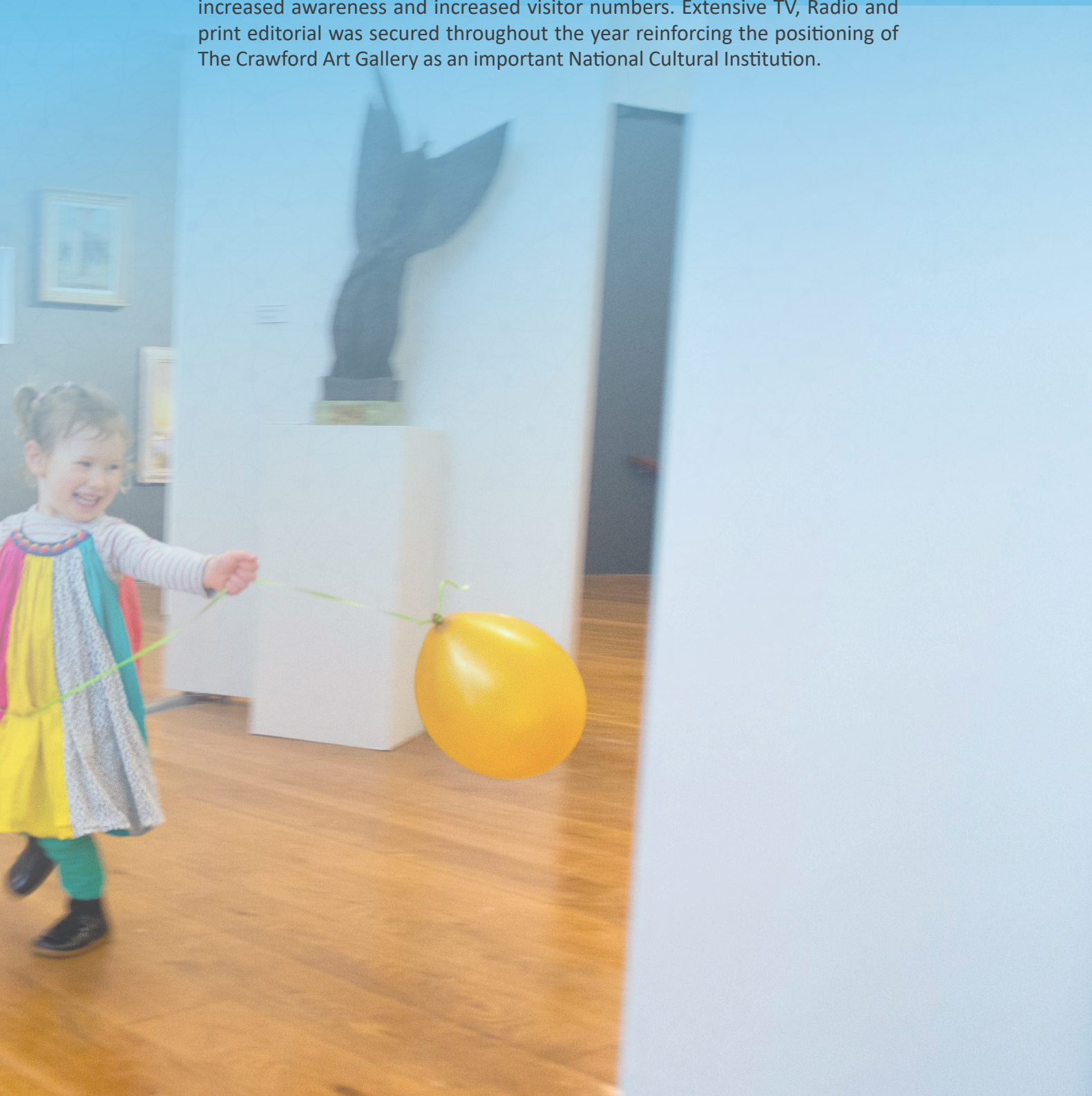
### Highlights included:

- Winner of Best Use of Twitter (Business with 20 or less employees) and nominated in two further categories at Cork Digital Marketing Awards 2017 with The Cork Chamber of Commerce.
- Quarterly impressions on Twitter increased from 160k to nearly 500k in 2017, particularly through successful Learn & Explore programme and exhibition campaigns, including Under the Goldie Fish (10,904 impressions on one tweet alone).
- Participated nationally on #HeritageWeek and internationally on #TreeTrails (Common Ground) and planned institutional cross-posting with The Wallace Collection (London) via Twitter/Instagram.
- Culture Night was a great success in the Gallery in 2017 with an excellent programme of events and the benefit of an increase in promotion and general awareness. With food stalls outside and multiple galleries used for a variety of events and workshops, the evening proved very popular with the public seeing a 33 % rise in numbers.



Considerable work has been done to network with our city and cultural business partners to enhance the profile of the Gallery. The Gallery was also short listed for for the Tourism, Arts and Events Category for The Cork Business Association awards in 2017. Enhanced communication with festivals and cultural organisations has strengthened audience development .as evidenced by the greatly increased visitor numbers.

In 2017 each exhibition had a dedicated PR campaign which contributed to the increased awareness and increased visitor numbers. Extensive TV, Radio and print editorial was secured throughout the year reinforcing the positioning of The Crawford Art Gallery as an important National Cultural Institution.













# Visitors

2016

2017

Unique Online Visitors in 2016: 87,404  
Unique Online Visitors in 2017: 124,320



Visitors in 2016: 178,302  
Visitors in 2017: 188,814





# Social Media 2016 vs 2017

2016

2017

## Social Media Referrals 2016 v. 2017



## Average Reach 2016 v. 2017



## Impressions Per Day 2016 v. 2017



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