

Gailearaí Ealaíne
Crawford
Art Gallery



ANNUAL REPORT 2024

Photo: Joleen Cronin



An Roinn Cultúir,
Cumarsáide agus Spóirt
Department of Culture,
Communications and Sport

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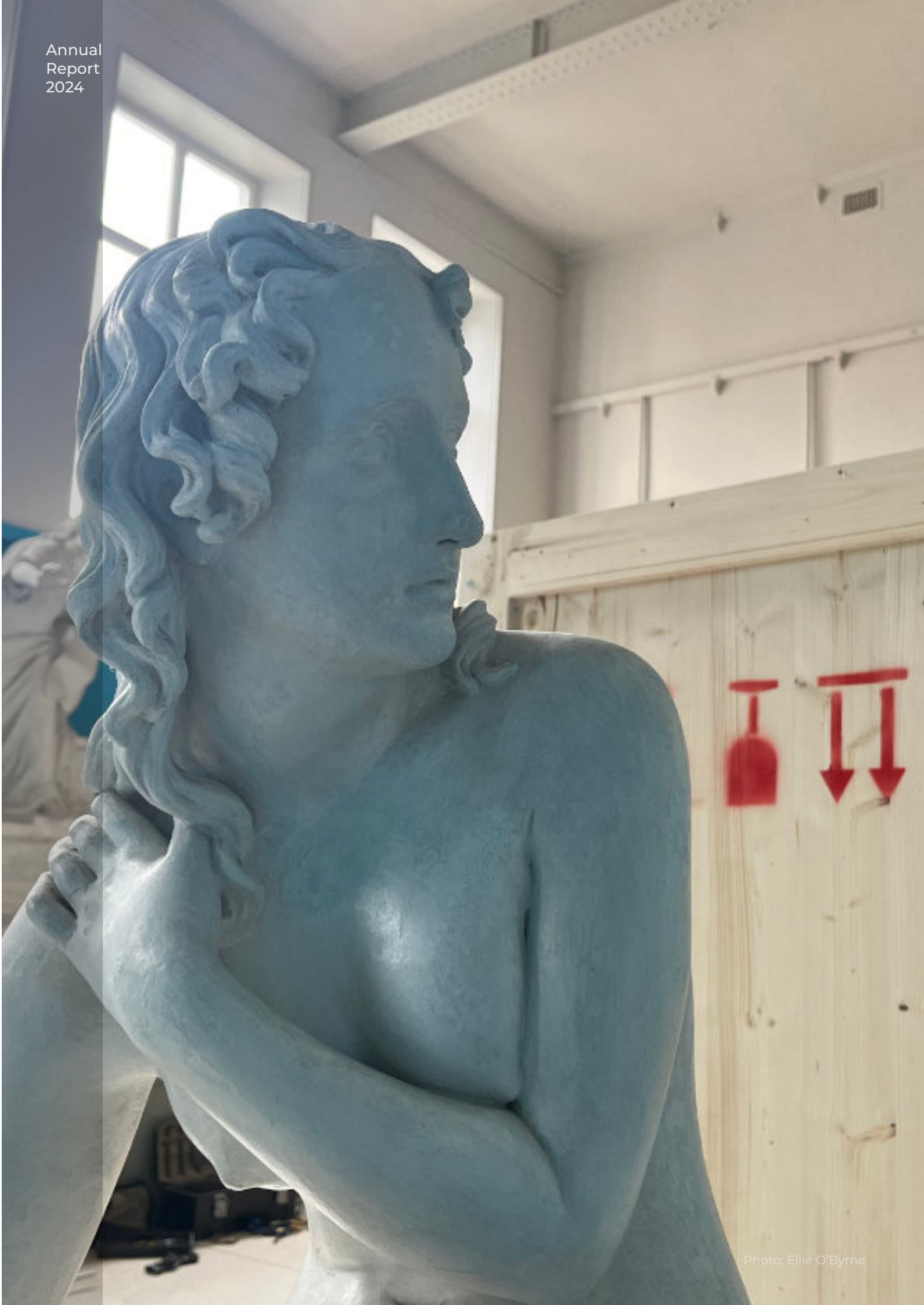
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Chairman's Report

Rose McHugh



For the Crawford Art Gallery, 2024 was a momentous year as it closed to the public in late September and embarked on a major redevelopment. We call this project “Transforming Crawford Art Gallery”, and that is exactly what it will do. It will enhance and enrich the experience of visitors to the gallery. It will greatly improve access and circulation, and it will provide additional and improved galleries, new collection storage systems and new learn-and-explore facilities.

The project is designed by an interdisciplinary team led by Grafton Architects, and it will be delivered in partnership with the Office of Public Works and the Department of Culture, Communications and Sport. As we are privileged to occupy a building with a rich cultural and social history, all involved in the project are taking great care to ensure that the unique qualities of the building are conserved. We want to ensure that the building and its spaces, as well as everything that the transformed gallery will be able to offer, will continue to be an important part of the cultural fabric of the city, the region and the country.

As one would expect, sustainability is central to the redevelopment, and the design and delivery will align with our national climate action goals. There will be significant improvement in the energy efficiency of the building and reduced carbon footprint, and the project will incorporate low-impact materials and technologies wherever possible.

Over the year, the gallery delivered 22 exhibitions and projects. These addressed global and pertinent themes. For example, in “A Matter of Time”, 60 works by 25 artists took a broad look at temporality (or at least the human experience of it); in another group exhibition, “All Eyes On Us”, the eyes in dozens of portraits scrutinized us, and we were challenged to consider many aspects of the viewing process. As always, our exhibitions were accompanied by talks and workshop programmes to support our audiences and encourage them to be part of the conversations.

The gallery further embraced major national initiatives, including initiatives arising from the Decade of Centenaries, the strategy for the Irish language, and the action plan for the Night-Time Economy. Our engagement with each of these initiatives extends our audience reach.

Through purchases and generously donated gifts, Crawford Art Gallery acquired 22 artworks and 31 archival objects in 2024. They span a range of artistic practices, and they are welcome additions to the National Collection at Crawford.

We are grateful to our many collaborators, including the Office of Public Works, Failte Ireland, Munster Technological University, MTU Crawford College of Art and Design, MTU Cork School of Music, Irish Museum of Modern Art, Cork Education and Training Board, Port Of Cork, Cork Chamber of Commerce, Cork Business Association, The Irish Examiner, RTE and Cork City Council. We also express our thanks to the other National Cultural Institutions and the galleries and collections, private and public, which lend to us and to which we lend. We are particularly grateful to our many generous donors and advocates.

As Chair, I want to thank the Department of Culture, Communications and Sport for their deep and enduring commitment to the Crawford Art Gallery, which continues to manifest itself strongly as we embark on our redevelopment project. I also want to express my sincere appreciation to the Friends of Crawford Art Gallery.

I want to thank the Director and the small team of very loyal staff for their dedication and hard work and especially for the skill and vision with which they have approached the transformation of the gallery. And finally, I thank my fellow Board members and Subcommittee members, who give their time, expertise and commitment so fully and generously to ensure that the gallery can achieve its potential.



Director's Report

Mary McCarthy



2024 will be remembered in the history of Crawford Art Gallery as an exceptional year, the year the gallery closed its doors to the public so that we could relocate the entire Collection and Archive off-site to facilitate our Capital redevelopment—a necessary step, but one that was deeply emotional for staff and our loyal friends and audiences.

The Crawford staff has faced a remarkable challenge in examining and preparing each artwork for transport, especially in crating and handling the classical sculpture collection, which has been on site for over 200 years. We are grateful to our many advisors and art handlers who supported us throughout the process.

The collection constantly inspires and motivates all of us at Crawford to deliver the capital programme and to keep touring and expanding the collection.

Collections offer much more than the immediate; they can reveal relevant issues of the time they were created and provide material insights, as well as reflections on broader socio-economic matters.

In 2024, several important collection agreements were finalised for the period from 2025 to 2027. During 2024, we were pleased to showcase the collection at numerous exhibitions at the gallery and venues across Ireland, both North and South.

Working with artists and communities through our inspired Learn and Explore Programmes continues to keep us connected to important issues and fosters deeper collaborations. Even though the doors temporarily closed in late September 2024, work continued as actively as ever for the entire gallery staff on all fronts. The prospect of a transformed gallery in the future reinvigorates the gallery staff.

We are grateful to our loyal Friends of Crawford Art Gallery and are continually encouraged by the lasting engagement from our cultural colleagues and audiences. In particular, we thank the team at the Department of Culture, Communication, Sport, and Media for their unwavering support and responsiveness, and we appreciate our dedicated and loyal chair, Rose McHugh, as well as our Board and subcommittee members, who continue to challenge and inspire us through their governance and support.

And, not least, we thank our many donors, including those who have donated artworks, money, and, equally importantly, those who contribute their time and support to us as we progress in the coming years. The staff of Crawford will continue to engage with our community and look forward to opening a new chapter at Crawford in the near future.



Photo: Ellie O'Byrne

Strategic Priorities 2024 – 2027

In 2024, Crawford Art Gallery launched an ambitious four-year Strategy to guide the Gallery through a transformative phase in preparation for a major capital development project.

The development of this strategic plan was a collaborative effort, shaped by the insights and contributions of the Board, staff, stakeholders, and communities. This Strategy sets out a clear vision for a reimagined future—expanding the Gallery’s purpose to match the scale of ambition made possible by the redevelopment. It outlines the strategic priorities and actions that will guide us toward achieving our vision, ensuring that our values are embedded in everything we do and experienced by all who engage with Crawford Art Gallery.

2024 – 2027 Vision

“To create an even more accessible public art Gallery that connects people, artworks and arts practice while engaging with diverse audiences in forward-thinking inclusive, and imaginative ways”.

Our Values

Crawford are guided by a set of core values that shape our actions, decisions and interactions with of our stakeholders:

Open and Inclusive

We recognise our collection is public and we are committed to maximising the access we offer all those interested in engaging with the Collection, Exhibitions and Buildings. In doing so, we endeavour to reflect the diversity of our visitors, learners and community and to adhere to the highest standards of environmental stewardship, social responsibility and long-term sustainability.

Welcoming

We recognise the opportunity to be an organisation that welcomes people and are committed to delivering excellent standards of services to all our audiences. We commit to actively listen to and learn about what our visitors, learners and communities want from us.

Supportive and Collaborative

We passionately believe in supporting and valuing our employees and in the strength of working collaboratively with artists and building strong national and international partnerships and alliances.

Insightful and Responsive

We promote knowledge sharing in many diverse forms and promote the generation of new insights through exhibitions, publications and projects. We will create opportunities to have conversations, to listen, learn, and share, resulting in knowledge and insights that will guide us as an open and inclusive organisation.

Strategic Priorities

Innovation and Transformation

Maximise the potential of the new space using digital channels and tools to provide immersive visitor experiences and engagement by embracing innovative ways of managing and presenting the collection and projects.

Collaboration and Community

Crawford Art Gallery will keep artists, audiences and communities needs at the centre of the building, brand and audience experience by building collaborative and supportive communities and strategic partnerships locally, regionally, nationally and internationally.

People

Deliver meaningful impact to our artists, audiences and the community as a cohesive team by maintaining a positive and inclusive culture where all employees enjoy rewarding careers, feel valued, have opportunities for personal development.

Communication and Connection

Build anticipation for the future scope and scale of the Crawford Art Gallery by maintaining open and inclusive multi-channel communication with stakeholders and employees



Photo: Joleen Cronin

Transforming Crawford Art Gallery

The redevelopment of Crawford Art Gallery will be led by the Office of Public Works (OPW), as the building’s owner, in partnership with the Government of Ireland and Crawford Art Gallery.

This multimillion-euro investment will conserve and expand the historic building, securing its legacy for future generations. It will also transform the visitor experience, reflecting Crawford’s status as a National Cultural Institution.

The project will modernise and extend the Gallery in line with international museum standards. It will introduce new exhibition spaces, a dedicated Learn and Explore facility to engage diverse audiences, and a public gallery offering panoramic views of Cork city. In addition, the redevelopment will address long-standing structural challenges, create fit-for-purpose storage for the National Collection, and significantly improve the building’s sustainability.

These essential capital works will ensure Crawford Art Gallery continues to meet the evolving needs of local, national, and international visitors, while preserving and enhancing this unique heritage site for generations to come.

Statutory Reporting and Obligations

Climate Action & Sustainability Report

The Climate Action Plan 2021 (CAP21) committed that all public sector bodies must complete a Climate Action Roadmap by the end of 2022.

As part of our Climate Action Roadmap, we prioritise reducing total energy-related and fossil fuel emissions from our operations, in alignment with the targets set out in CAP21. The Gallery remains firmly committed to the Public Sector Climate Action Mandate (PSCAM), continuing to demonstrate leadership in climate action. In line with PSCAM requirements, the Gallery’s Climate Action Roadmap for 2024 was approved, published on our website, and uploaded to the SEAI Monitoring & Reporting (M&R) Database in June 2024.

This roadmap is reviewed and updated annually, with progress reported to the Board and Executive. Each year, an executive review evaluates our climate action performance, identifies any gap-to-

target, and integrates updates from the National Climate Action Plan, PSCAM, and relevant roadmap guidance.

Our People

The Gallery has appointed a Climate and Sustainability Champion and an Energy Performance Officer, and established a dedicated Green Team. Together, they are committed to driving the managerial, technological, and behavioural changes necessary to achieve the Gallery’s climate action objectives. This team leads the Gallery’s sustainability efforts by raising awareness and engagement, and by ensuring targeted training is available to all staff, so that sustainable practices are fully integrated into our daily operations.

Our Targets

The Gallery aims to meet the emissions reduction and energy efficiency targets, which include:

- A 51% reduction in energy related Greenhouse Gas emissions in 2030 (2016-2018 baseline)
- 50% increase in the improvement of energy efficiency by 2030 (2009 baseline), and
- net zero energy-related emissions target for 2050 at the latest.

Our commitment to sustainability is reflected in a range of tangible initiatives. We have established a dedicated Green Team, guided by formal terms of reference, and introduced mandatory ESG training for all staff.

Our Way of Working / Sustainable Activities

Key highlights on the Gallery’s Climate Action journey are outlined below:

- Transition to fully digital purchase order and invoice approval processes
- Digitisation of all documentation for formal Board and Committee meetings
- Significant reduction in paper usage, with recycled paper now standard
- Staff newsletter now distributed exclusively in digital format
- Upgraded energy efficiency through the installation of LED lighting wherever feasible

We assess the improvements made through our actions and continue to report our Greenhouse Gas emissions and energy consumption, with our data being returned into the SEAI Monitoring and Reporting System, as required.

Energy and Environmental Management Systems and Accreditation

The Gallery has been awarded an D1 Display Energy Certificate (DEC) rating which is displayed in the bookshop/ reception area of the Gallery.

The Gallery installed a Building Management System (BMS) several years ago, providing a computer-based platform with limited capabilities that nonetheless effectively controls and monitors essential mechanical and electrical equipment, including HVAC, lighting, electric power systems, and ventilation. Complementing this, the Environmental Management System (EMS), also a computer-based control platform, focuses primarily on monitoring equipment performance and environmental conditions within the facility.

Environmental and Energy Management Certification requirements mandate that public bodies with an annual energy spend exceeding €2 million achieve ISO 50001 certification by the end of 2024, while all others must implement energy management programmes in line with SEAI’s guidance (S.I. 426 of 2014). As the Gallery’s annual energy spend exceeds €35,000 but remains below the €2 million threshold, and its energy consumption is under 50 GWh, it falls under the latter category and complies with the European Union (Energy Efficiency) Regulations 2014 (S.I. 426 of 2014), Section 2.1.2. 63

Green Public Procurement

Crawford Gallery of Ireland takes green and social considerations into account at a category level when planning its public procurement activities. Each procurement process is analysed for opportunities to include green and/or social considerations. On a case by case basis, these considerations are applied at an appropriate level in the tender in question. For categories with an environmental and/or social impact, appropriate weightings and technical considerations are applied in tender procedures.

Our Metrics Energy and GHG Targets – Key Indicators

Fossil CO2 emissions Units

Fossil CO2 emissions	Units	
2024:	kgCO2	118,637
2030 target:	kgCO2	45,869
Overall Status 1:	Fossil CO2 emissions were 26.7% above the baseline	
Overall Status 2:	On completion of our redevelopment project, our Fossil CO2 emissions should reduce to way below the target required	

Total CO2 emissions	Units	
2024:	kgCO2	183,503
2030 target:	kgCO2	66,021
Overall Status 1:	Total CO2 was 0.8% below the baseline	
Overall Status 2:	On completion of our redevelopment project, our Total CO2 emissions should reduce to way below the target required	

Energy Efficiency	Units	
2024:	EnPI*	122.0
2030 target:	EnPI	50.0
Overall Status 1:	To achieve the target, the EnPI must reduce by 72.0 within 6 years	

Emissions Associated with Official Air Travel

Department	Kilos	Tonnes of CO2	Toal Value (€)
Crawford Art Gallery	24506	2.277	127.51

Future Building Design

Minimising energy consumption for the newly renovated Crawford Art Gallery buildings will be achieved by driving down energy demand through passive building design, implementation of Low Carbon Technologies to improve energy and carbon efficiency of the building design, all of which help to reduce greenhouse gas emissions while providing security and diversity of energy supply, typically by utilising renewable energy resources.

Fostering Diversity and Inclusion

Crawford Art Gallery is committed to promoting cultural diversity and inclusivity, striving to foster a greater understanding and appreciation of the diverse cultures and heritages that are part of our collections and enrich our global community. This commitment is embedded in the core of its operations, collaborations, and institutional growth.

Recognising that engaging with and addressing the needs of diverse audiences requires a multifaceted approach, the museum prioritises

partnerships with community groups, national organisations, and international collaborators.

In keeping with the Gallery's values, we believe our workplace and our work is enriched by diversity, and Crawford Art Gallery takes a proactive approach in reviewing and enhancing its recruitment practices for both Board members and staff. This ensures that the Gallery's workforce and leadership better reflect the diversity of the communities it serves, furthering its mission to be an inclusive and accessible institution for all.

Public Sector Equality and Human Rights Duty:

All public bodies in Ireland have a responsibility, under the Public Sector Equality and Human Rights Duty (the Duty), to promote equality, prevent discrimination and protect the human rights of their employees, customers, service users, and everyone affected by their policies and plans.

This is a legal obligation and is contained in Section 42 of the Irish Human Rights and Equality Act 2014. In this regard, the following key priorities for 2024 were identified for the Crawford Art Gallery:

- Improving Web Accessibility across a number of the Gallery's public-facing platforms and social media activity
- Improving Diversity in Recruitment
- A key Strategic priority for Crawford Art Gallery is to deliver meaningful impact to our artists, audiences and the community as a cohesive team by maintaining a positive and inclusive culture where all employees enjoy rewarding careers, feel valued, have opportunities for personal development

Diversity and Inclusion at Crawford Art Gallery

In 2024, Crawford Art Gallery launched a transformative strategy focused on inclusion, diversity, education, and community engagement as part of its redevelopment and strategic plan for 2024–2027. Here are the key initiatives and actions they undertook:

1. Strategic Vision and Purpose

- **Vision:** To create a more accessible, vibrant public art gallery that connects people, artworks, and arts practice in inclusive and imaginative ways.
- **Purpose:** To engage diverse audiences through immersive exhibitions, events,

and learning opportunities that reflect the past, present, and future of visual arts.

2. Inclusion and Diversity Commitments

- Crawford committed to **user/inclusive design thinking** in its new space, ensuring that exhibitions, programmes, and facilities are accessible and welcoming to all.
- The Gallery emphasized **equality, diversity, and inclusion (EDI)** in its programming and operations, aiming to reflect the diversity of its visitors, learners, and communities.

3. Education and Outreach

- Continued its **'Learn and Explore'** programme during the redevelopment phase, offering offsite and online initiatives to maintain engagement with artists, schools, and the community.
- Planned **collaborative projects** with festivals, schools, and community groups to promote art education and maintain visibility.
- Focused on **digitising collections and archives** to make them accessible nationally and internationally, supporting remote learning and engagement.

4. Community and Collaboration

- Developed a **stakeholder map** to identify and engage with key partners, including cultural institutions, universities, and community organisations.
- Committed to **clustered cultural experiences** in Cork, enhancing the city's cultural landscape and fostering regional collaboration.
- Aimed to build a **supportive and inclusive workplace culture**, valuing employee wellbeing and professional development.

5. Sustainability and Accessibility

- Integrated **environmentally sustainable practices** into the redevelopment, including eco-friendly operations and exhibitions.
- Ensured that the new Gallery space adheres to **accessibility standards**, making it inclusive for people of all abilities.

These initiatives reflect Crawford Art Gallery's deep commitment to being a progressive, inclusive, and educational cultural institution during a pivotal period of transformation.

Official Languages (Amendment) Act 2021

The **Official Languages (Amendment) Act 2021** came into effect in December 2021. In 2024, Crawford Art Gallery undertook a number of initiatives to support its obligations under the Act, including:

- Pursuant to Section 10(A) of the Act, the Gallery submitted its 2024 report on Irish language advertising activities to An Coimisinéir Teanga by the required deadline. The Gallery continuously reviews and tracks its compliance with Section 10(A) throughout the year.
- The Gallery continues to work on translating sections of its website into Irish.
- Scheduled Irish language content

across social media platforms.

- Before the Gallery's closure to the public in late 2024, a series of Irish language tours were delivered.
- The Gallery's Human Resources Department commenced advertising recruitment posts in Irish.
- In accordance with Section 4(B) of the Act, a senior staff member was appointed to oversee the Gallery's performance and reporting obligations under the legislation.
- Management ensured that all staff were informed of Departmental and An Coimisinéir Teanga information seminars relating to the Act.



Photo: Joleen Cronin

Exhibitions Report

Although truncated by the closing of Crawford Art Gallery in September, the gallery team created over 22 projects and exhibitions in 2024, which nurtured thought-provoking, often playful and, at times, comforting relationships with audiences.

Works by 191 artists created new conversations and engaged visitors through historic and contemporary perspectives, characterising an ambitious culmination of exhibition-making at Crawford Art Gallery in its present configuration.

The beginning of 2024 sounded out **Danny McCarthy's Found Sound (Lost at Sea) 11.11** – an annual auditory memory of the last foghorn sounding from lighthouses along the Irish coast, which ceased over a decade ago. It also saw the conclusion of two critically acclaimed exhibitions: **Following Threads**, which focused on the growing presence of textile-based artworks, and **L&E Studio**, which showcased the pivotal partners and collaborators embedded in the gallery's **Learn & Explore** programmes.

The Decade of Centenaries funded project **Building as Witness** gathered momentum in its final year with the remaining five artists' awards rolled out across the first six months of 2024. **Dominic Thorpe's** subtle but powerful project, **Dark Dark Mouth** (15-28 January), addressed perpetrator trauma and the Irish Civil War (1922-23) in Cork. Thorpe's drawing installation speculated if perpetrator trauma could have surfaced within the work of students attending Crawford Municipal School of Art – then located in the gallery building – during and after the Civil War period. The installation was accompanied by a performance by the artist and a groundbreaking symposium focusing on perpetrator trauma, which featured Thorpe alongside academics **Siobhara Aiken** and the late **Cara Levey**, and was mediated by **Peadar King**.

Extended by popular demand, **Harry Clarke: Bad Romance** (2 December 2023 – 25 February 2024) was the sixth annual – and largest – exhibition of the gallery's collection of works by **Harry Clarke**. Presented in the Long Room, the exhibition featured all 27 works on paper and newly conserved stained glass, having been joined by new acquisition, *The Colloquy of Monos and Una* (1923). The other 26 works were purchased from the artist in 1924 and ranged from the macabre to the amorous to the spiritual, delighting – even startling – visitors for a century.

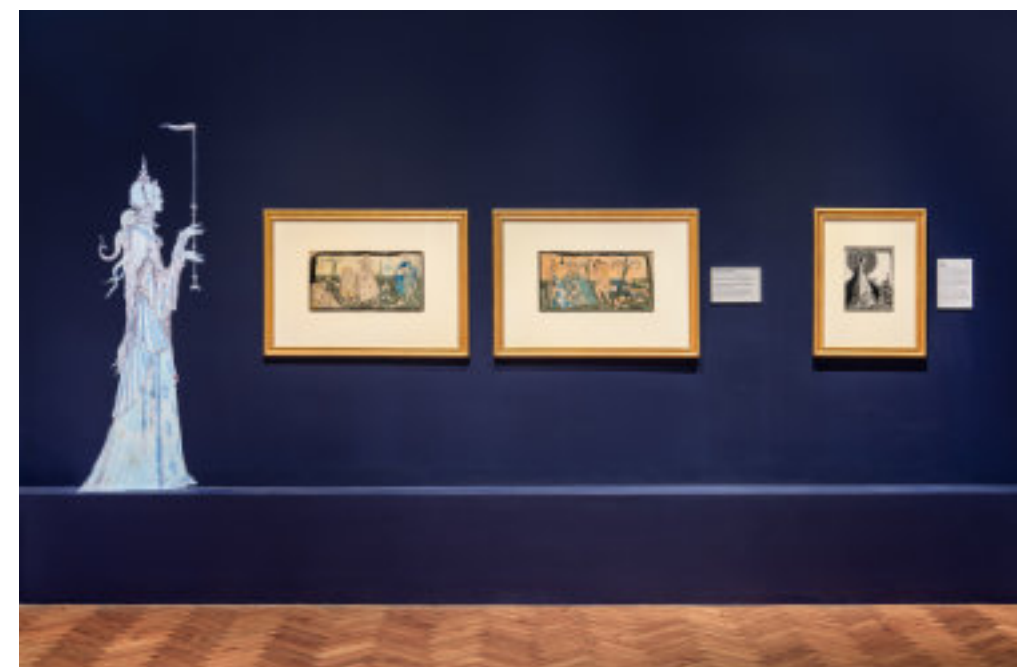
University College Cork lecturer **Miranda Corcoran** gave a special **Edgar Allan Poe** themed tour of the exhibition (11 February) as part of the Public Tours programme. Hugely popular with visitors, this was the last display of these works before the loan of Clarke's stained-glass panels to the **National Museum of Ireland**, Collins Barracks for the exhibition, *Harry Clarke's Stained Glass* (2024-26).

The landmark exhibition *A Matter of Time* (17 February – 3 June 2024) brought together the work of 25 Irish and international artists – **Darren Almond, Kevin Atherton, Sara Baume, Cecily Brennan, Ursula Burke, Elaine Byrne, Gary Coyle, Dorothy Cross, Jamie Cross, Mollie Douthit, Amanda Dunsmore, Joy Gerrard, Rula Halawani, Rebecca Horn, Austin Ivers, Nick Miller, Brian O'Doherty, Kathy Prendergast, Gail Ritchie, Patrick Scott, Naomi Sex, Yinka Shonibare, Nedko Solakov, Phillip Toledano, and Daphne Wright** – whose featured work considered temporality

Installation view of *Dark Dark Mouth*. Photo: Jed Niezgoda



Dominic Thorpe performance. Photo: Jed Niezgoda.



Installation view of *Harry Clarke: Bad Romance*. Photo: Jed Niezgoda



Installation view of *Harry Clarke: Bad Romance*. Photo: Jed Niezgoda

within a broad spectrum focusing on the human experience.

With over 60 works displayed over two floors, this important large-scale thematic exhibition alluded to and included themes of climate change, nationhood, post-colonialism, appropriation, memory, health, urbanism, meditation, re-emergence, hope, and legacy.

Curated by **Dawn Williams**, *A Matter of Time* was made possible by the generosity of loan partners included **Arts Council of Ireland, Hugh Lane Gallery, Irish Museum of Modern Art** alongside artist's and private collections, nationally and internationally. In line with the gallery's strategic acquisition policy, three key works by Joy Gerrard, Rula Halawani and the specially commissioned series of 9 watercolours by Nedko Solakov were subsequently acquired for the **National Collection**.

In March, *The Power of Us* (2023-24) – the final part of a year-long screening programme focusing on passionate and knowledgeable individuals and communities – featured **Venus Patel's Eggshells** (2023). This important short film revisits an incident in which the artist was assaulted and pelted with eggs and focuses on the universal feeling of being othered.

All Eyes On Us (18 November 2023 – 24 March 2024), curated by **Michael Waldron** and guest curator **Matt Ryan**, drew together 75 historic and contemporary portraits from the Collection. Displayed within a traditional salon hang, the exhibition followed the success of the *Zurich Portrait Prize* and *Zurich Young Portrait Prize*, and explored who gets to look at whom, prompting questions of power and performance in the process.

Amongst the artworks included in the exhibition were portraits of actor Fiona Shaw, sportsman Roy Keane, writers Kate O'Brien, Sasha Kropotkin, and Peig Sayers, political figures Terence MacSwiney and Muriel Murphy MacSwiney, and the Prince of Wales (later King George IV). The exhibition proved popular with the public, through guided tours, visiting artists – ranging from Martin Finnin to Paul La Rocque and Mags Geaney – and the families of artists and subjects alike.

Featured artists: **Jennie Ashton Hackett, Rachel Ballagh, James Barry, Angela Burchill, Julia Margaret Cameron, Regina Carbayo, Jules-Cyrille Cavé, Margaret Clarke, Teresa Collins, Yvonne Condon, Catherine Daly, Wilfrid de Glehn, Maurice Desmond, Gerard Dillon, Stephen Doyle, Alfred Elmore, Jacob Epstein, Martin Finnin, Samuel Forde, Mags Geaney, Joseph Higgins, Evie Hone, Marshall Hutson, Henry Jones Thaddeus, Seán Keating, Gerald Festus Kelly, Paul La Rocque, John Lavery, Louis le Brocq, Murdo MacLeod, Brian Maguire, [?] Mahony, Henry Marriott Paget, Fergus Martin, Leo McCann, Ambrose McEvoy, Edward McGuire, Kevin Mooney, Séamus Murphy, Paddy O'Connell, Suzy O'Mullane, Seán O'Sullivan, Circle of Allan Ramsay, George Romney, Victoria Russell, Elton Sibanda, Edith Somerville, Niamh Swanton, Leo Whelan, and Richard Henry Albert Willis.**

Taking its name from a painting by Soirle MacCana, *Light and Shade* (9 March – 14 April) was evocative of Spring as a season of renewal. Curated by **Anne Boddaert**, the exhibition was an invitation to discover some lesser-known works and artists in the Collection and to enjoy the grand stretch in the evening.

Featured artists: **John Arnesby Brown, Gerald Bruen, Sylvia Cooke-Collis, Elizabeth Cope, Stefanie Dinkelbach, Doug DuBois, Brigid Ganly, Adrian Hill, James le Jeune, William John Leech, Soirle MacCana, Sean McSweeney, Cormac Mehegan, Rosaleen Moore, John Murphy, Tom Nisbet, Eva O'Connell, Aloysius O'Kelly, James O'Halloran, Monica Poole, Nikki Tait, Michael Sheehan, Niamh Swanton, and Anne Yeats.**

A short series of screenings of artists' films from the Collection that ruminate on ideas of time commenced in the Spring with new acquisition, *The Heart of a Tree* by **Clare Langan** (14 March – 28 April). This beautiful film contemplates the centrality of trees – the giants of nature – to the planet's survival and, indeed, our own. Exquisitely filmed by Langan and Academy Award-nominated cinematographer Robbie Ryan, it features haunting music by the late Jóhann Jóhannsson.



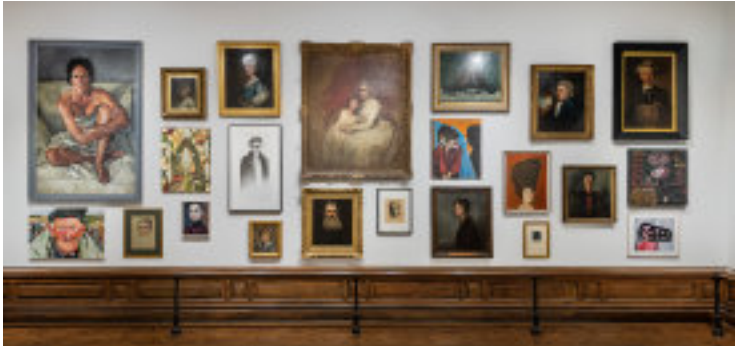
Featured artists at the preview for *A Matter of Time*. Photo: Clare Keogh.

Installation views of *A Matter of Time*. Photos: Jed Niezgoda.



Image © Venus Patel. *Eggshells* (film still), 2022.

Installation view of *All Eyes On Us*. Photo: Jed Niezgoda.



Installation view of *All Eyes On Us*. Photo: Jed Niezgoda.

This was followed by Martin Healy's **A Moment Twice Lived** (2 May – 30 June), which explores our perception of the passage of time through the subjective experience of memory, aging, and dreaming. The circuitous narrative focuses on a fleeting moment – filmed in the library of Crawford Art Gallery – when a lone character studies the surface of a painting and begins to sense she has seen the image before.

The **Building as Witness** programme continued with **Night Class** (13 April – 9 June) by **Jan McCullough**, a response to Crawford Art Gallery's archive of often unseen materials imprinted with evocative layers of informal histories and invisible labour. Presented in the Gibson Galleries, this intriguing installation of photographs also featured sculptural interventions with the fabric of the gallery space itself, recalling the building's function as a School of Art from 1832 until 1979.

Through this project, McCullough sought to visible alternative forms of labour and knowledge. She was drawn to the archive's quietly forgotten register of technical classes – building construction, carpentry, and painting and decorating – which often took place at night. **Night Class** also represented a personal performance by the artist. Entering the building with a camera at night alongside the gallery's caretakers and cleaning staff, McCullough immersed herself in the nocturnal rhythms of the gallery, learning to construct, reframe, stage and document the remnants of past actions – a night class of her own.

Presented in the Long Room, **Curtin // Keating's Sit Stand Smoke** (26 April – 5 May) was an experience in Virtual Reality (VR) that explored the motivations and circumstances that led to the creation of the painting *Men of the South* (1921-22) by Seán Keating. It revealed the artist's feelings and misgivings about some of the choices made by the new Irish State following the War of Independence. Funny, provocative, and poignant, it took the viewer into the unexpected world of Dr Éimear O'Connor, art historian, biographer, and – in this narrative – a

newly initiated VR director casting actors for her first VR project. This technology also afforded her – and the viewer – the opportunity to meet Seán Keating, played by his great-grandson, Jonathan Quinlan.

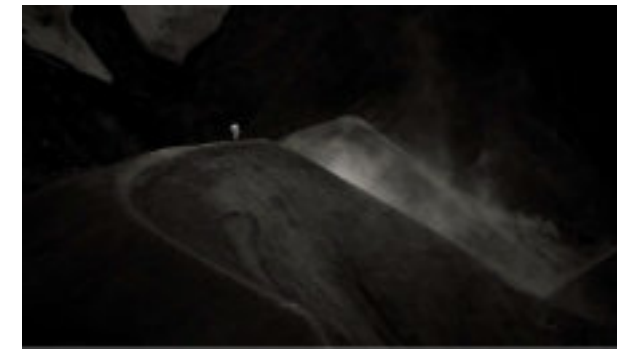
Created by co-artists Linda Curtin and David Keating (the latter being the grandson of the painter) and filmed on location at West Cork Film Studios, the project marked a century to the month since the purchase of *Men of the South* for the Collection, by the Gibson Bequest Committee, in April 1924. The artists delivered a masterclass event for third-level students in the Lecture Theatre on 26 April, while Keating and O'Connor featured on RTÉ *Arena* on 3 May. The project was profiled in the *Irish Examiner* (5 May), and reviewed in *Museum Ireland* by Danielle O'Donovan.

In May, **Brian Teeling** and **Jennie Taylor** launched their collaborative project, **in the glow of a frozen flame** (17 May – 21 July). This explored Crawford Art Gallery's building and its immediate surroundings through a printed object, which was available for purchase both through the gallery's shop and at Photo Museum Ireland. A special audio accompaniment was available through the gallery's website.

Evocative, subversive images and flash fiction populate this seductive publication, capturing and entangling a stillness of a witnessing object and the frantic movements of a living gaze. Time fictionally folds and collapses to bring details from 1921-24 into a dislocated moment. Imagery and storytelling act as tools to slice, swell and exaggerate sculptures, architectural features and historic events. Drawn from research with a focus on the display of eighteenth and nineteenth-century sculptural forms in the Sculpture Galleries, the project considered events that occurred and were visible from the building during the period and the life of a local artisan from the same time.

The project launch was marked on 16 May with a special In Conversation event in the Lecture Theatre featuring Teeling, Taylor, invited speakers James Merrigan and Sara O'Brien, and a reading by Arran Blake (Pretty Happy).

Building as Witness reached its conclusion with the realisation of the final

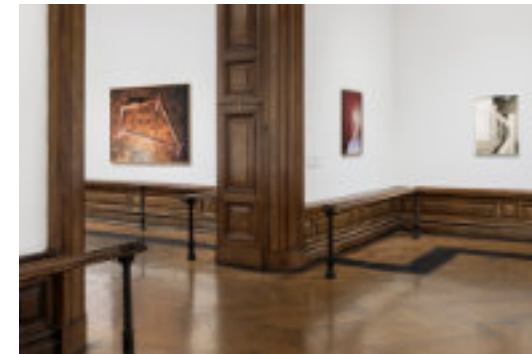


CAG.3271 Clare Langan,
The Heart of a Tree (film still),
2020 © the artist.



CAG.2811 Martin Healy,
A Moment Twice Lived (film
still), 2011 © the artist.

Installation view of *Night Class*.
Photo: Jed Niezgoda.



In Conversation event.
Photo: Jed Niezgoda.

Sit Stand Smoke.
© Curtin // Keating.



Installation view in the Long
Room.
Photo: Jed Niezgoda.



Brian Teeling and Jennie Taylor.
Photo: Jed Niezgoda.



in the glow of a frozen flame.
Photo © Brian Teeling.

artist project, ***These Fragile Monuments*** by **Ursula Burke** (25 May – 21 July).

The project saw Burke create a tapestry frieze which investigated Irish historical, art historical, and contemporary representations of guerrilla warfare. In this, she was inspired by the work of Norwegian artist Hannah Ryggen and invited Ukrainian weaver Zhanna Petrenko to weave the tapestry, creating a thread between two countries and periods of time: Ireland and Ukraine, both suffering oppression at the hands of a more powerful neighbour and both having common experiences of the devastating effects of famine. Burke also created a sculpture of a battle-bruised dog modelled on *The Jennings Dog* – a Greek bronze from the 2nd century CE – which was covered in hand embroidered flames emblematic of all the houses and commercial premises that were burnt out by the Black and Tans.

To launch Burke's installation in the Sculpture Galleries, the artist was joined in public conversation by **Edwin Coomasaru** (24 May).

In collaboration with Cork Midsummer Festival, the Upper Gallery was enlivened by ***Wiff Waff is Playing at My Gaff*** (14 June – 7 July), which saw audiences and players coming in their droves to play 7 artist-made tables from the National Novelty Ping Pong Table Collection. Each of these amused – and even frustrated! – participants and spectators alike. To celebrate the opening of the three-week project, an arts sector table tennis competition was held with great inter-institutional rivalry and friendships on display, resulting with the declared winner Fergal Gaynor (*Enclave Review*).

King Ping Pong was created by curators and ping pong enthusiasts **Davey Moor** and **Paul McGrane**, and – for the first time – the Krazy Tables were played outside Dublin. Crawford Art Gallery commissioned Cork artist **Elinor O'Donovan** to create a new table titled *Got the Snip!* (2024). Krazy Tables by **Tanad Aaron**, **Ella Bertilsson**, **David Lunney**, **Dáire McEvoy**, and **Liliane Puthod** also featured.

A final suite of exhibitions brought the gallery and audiences through summer and into autumn. In the Gibson Galleries, ***From Source to Sea*** (22 June – 22 September) took visitors along the course of the River Lee, from its origins in the Shehy Mountains and Gougane

Barra in the west to its meeting with the Celtic Sea at the mouth of Cork Harbour in the east. Spanning historic and contemporary works from the Collection, the exhibition celebrated the culture of the river and its tributaries, with each painting, drawing, print, and sculpture offering a perspective on the river, the stories it has carried and collected, the places and people it has shaped, and the changes it has inevitably borne.

Featured artists: **George Mounsey**, **Wheatley Atkinson**, **James Beale**, **John E. Bosanquet**, **John Butts**, **Sarah Grace Carr**, **John Carr**, **Hugh C. Charde**, **Thomas Crofton Croker**, **Alfred W. Dobbin**, **Kate Dobbin**, **Augustin Amant Edouart**, **John Fitzgerald**, **Robert Gibbings**, **Nathaniel Grogan**, **Eileen Healy**, **Patrick Hennessy**, **Seán Keating**, **Raymond Kelleher**, **Brian Lalor**, **Robert Lowe Stopford**, **Samuel McDonnell**, **Séamus Murphy**, **Diarmuid Ó Ceallacháin**, **Padraig O'Concubair**, **Stephen O'Driscoll**, **George Petrie**, **Nano Reid**, **Thomas Sautelle Roberts**, **Edward Yen Sang**, and new acquisitions by **Ita Freney**, **Bernadette Kiely**, and **Donald Teskey**.

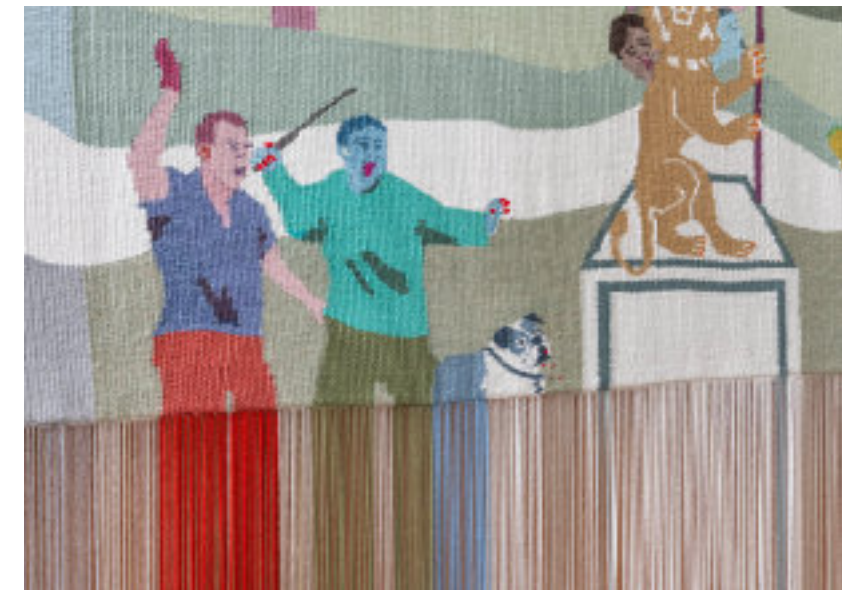
Summer also saw the return of ***Artists' Film International*** (5 July – 22 September) for a fifth consecutive year. Collectively curated and presented by fifteen international arts organisations and convened by Forma, London, AFI introduces the work of talented moving image artists to worldwide audiences, with exhibitions, screenings and public programmes hosted across four continents. This year, AFI partners commissioned or selected recent artists' films which responded to the theme 'Solidarity', and Crawford Art Gallery invited Irish artist **Mary Sullivan** to screen her subtle yet powerful short film *The Fine Line* (2022).

Featured artists: **Bahar Arfan**, **Deividas Aukščiūnas**, **Ingrid Bjørnaali**, **Maria Simmons**, and **Fabian Lanzmaier**, **Cassils**, **Collectif Faire-Part**, **Nadeem Din-Gabisi**, **Lihuel González**, **Rana Nazzal Hamedeh**, **Pinar Öğrenci**, **Milica Rakić**, **Caterina Erica Shanta**, **Mary Sullivan**, and **Aarti Sunder**.

Presented across the Modern Galleries and Upper Gallery, ***Now You See It...*** (20 July – 22 September) drew together a diverse range of artworks from the Collection, many of which were selected by the public. Informed by a public



In Conversation: Brian Teeling and Jennie Taylor with James Merrigan and Sara O'Brien. Photo: Jed Niezgoda.



Ursula Burke's *These Fragile Monuments*. Photos: Jed Niezgoda.



In Conversation: Ursula Burke and Edwin Coomasaru. Photos: Jed Niezgoda.



Wiff Waff is Playing at My Gaff. Photo: Jed Niezgoda.



Elinor O'Donovan's *Got the Snip!* (2024). Photo: Jed Niezgoda.

campaign, *You Tell We Show*, the selected artworks in this exhibition spanned three centuries and ranged from portraits and landscapes to more abstract expressions. Encompassing old favourites and new acquisitions, these were complemented by paintings and sculptures chosen by Crawford Art Gallery's team. Alongside each artwork, a label contained the reason for its selection. Acting as a parting love letter, the exhibition offered a final opportunity for visitors to experience these national treasures in our historic building before its closure for redevelopment.

Accompanied by an active programme of Public Tours, several Cork celebrities were also invited to record a video on their personal favourites, including musicians **John Spillane** and **Karen Underwood**, writers **Cónal Creedon** and **Catherine Kirwan**, actors **Hilary Rose** and **Fiona Shaw**, and broadcasters **Stevie G** and **Elmarie Mawe**, which were shared across social media.

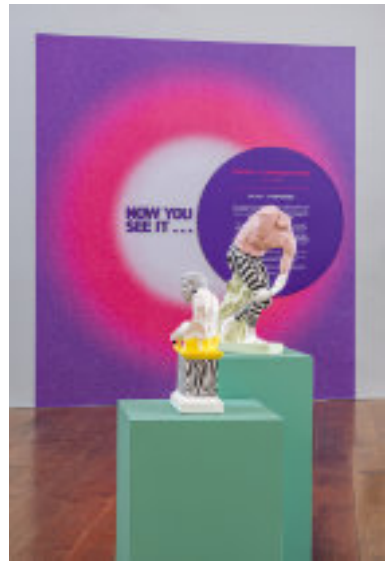
Featured artists: **John Adams**, **George Mounsey Wheatley Atkinson**, **Rachel Ballagh**, **William Gerard Barry**, **James Beale**, **Alicia Boyle**, **Stephen Brandes**, **John Butts**, **George Campbell**, **Margaret Clarke**, **Tom Climent**, **Amanda Coogan**, **Dorothy Cross**, **Gerard Dillon**, **Stephen Doyle**, **Alfred Elmore**, **Laura Fitzgerald**, **Bridget Flannery**, **Lotte Funke**, **Richard Gorman**, **Patrick Hennessy**, **Joseph Higgins**, **Evie Hone**, **Ronnie Hughes**, **Mainie Jellett**, **Dragana Jurišić**, **Seán Keating**, **Gerald Festus Kelly**, **Bernadette Kiely**, **Cecil King**, **John Lavery**, **Louis le Brocquy**, **Daniel Macdonald**, **Murdo MacLeod**, **Elizabeth Magill**, **Fergus Martin**, **F.E. McWilliam**, **Colin Middleton**, **Kevin Mooney**, **Peter Nash**, **Diarmuid Ó Ceallacháin**, **Tony O'Malley**, **Kathy Prendergast**, **John Rainey**, **Victoria Russell**, **William Scott**, **Patrick Scott**, **William Sheehan**, **Corban Walker**, **Jack B. Yeats**, and **Carl Zimmermann**.

The closure of Crawford Art Gallery on 22 September 2024 also brought the **Recasting Canova** programme to its conclusion. Spanning 2019-2024, this programme celebrated the history and legacy of the Canova Casts and, although somewhat interrupted by the COVID-19 pandemic, saw a series of events and interventions ranging from **The Fig Reveal** conservation project and **Scan the World** photogrammetry workshops (2019) to *Their Chorus* by

Tonnta (2020), **Eithne Jordan's** *Mise en scène, Part II* by (2022-23), and *muscle: a question of power* from **Anna Furse** (2023). A final performance by artist **Harry Moore**, entitled *From Canova to Yoga* (18 September), offered audiences a fitting and poignant public farewell to this programme and, indeed, the Sculpture Galleries.



Image: Mary Sullivan, *The Fine Line* (with AFI logo overlay).



Installation views of *Now You See It...* (Upper Gallery).
Photos: Marcin Lewandowski / Sound of Photography.



Installation views of *Now You See It...* (Modern Galleries).
Photos: Marcin Lewandowski / Sound of Photography.



Harry Moore performs *From Canova to Yoga*.
Photo: Dawn Williams.

IMAGE LICENSING

As with previous years, 2024 saw continued interest in the Collection from writers, editors, publishers, and institutional colleagues who sought to licence images for illustrative purposes. In all instances, these images were either out-of-copyright or permissions were granted by the respective copyright holders. In two instances, a licensing fee was applied to cover the scope of use as per established gallery practice. A selection is listed below to demonstrate the range and breadth of these requests:

- Irish Studies journal, *Éire-Ireland* featured *On the Run, War of Independence* by Seán Keating (CAG.2770), while John Joseph Tracey's *A Scene of Bygone Days* (CAG.2633) appeared in the academic journal, *Built Environment*.
- A detail of *Panoramic View of Queenstown* by Robert Lowe Stopford (CAG.3179), from the Port of Cork Collection, featured on the cover of the *Irish Georgian Society Review* (2024) in connection with Sirius Arts Centre.
- Diarmuid Ó Ceallacháin's *The Fiddler* (CAG.2065) appeared in *Safe Home Magazine* (2024), published by Little Sisters of the Poor with permission from the artist's estate.
- Shandon* by Lady Kate Dobbin (CAG.0455) was reproduced for **Cork City Library's** exhibition, *Shandon People and Places*, while **Cork Public Museum's** *Speaking Through Stone* featured an image of *View of Cork from Audley Place* by John Butts (CAG.0299).
- Moët Hennessy**, the Wines and Spirits Division of LVMH, also licenced John Butts' *View of Cork from Audley Place* (CAG.0299) for reproduction in a keepsake publication celebrating the 300th anniversary of their founder, Richard Hennessy (1724-1800), and associated exhibition and press. In this instance, a licensing fee of €150 was applied.
- The Quiet Room* by George Clausen (CAG.0005) is the cover image for Chaja Polak's novel, *Het net, de duif ne de dood* (2024), published in The Netherlands by Uitgeverij Cossee. In this instance, a licensing fee of €150 was also applied.

- A selection of watercolours by Joseph Stafford Gibson illustrated an article on the artist and benefactor by Philip McEvansoneya in the winter issue of *Irish Arts Review*.
- National Gallery of Ireland** licenced five Collection works by Evie Hone and Mainie Jellett (CAG.0175, 0308, 0310, 0465, 1488) for their catalogue, *Mainie Jellett & Evie Hone - The Art of Friendship* (2025), and in associated press and social media.
- A Street Scene (or On the Seafront)* by Francis Tailleux (CAG.0845) will feature in **Cézanne at Château Noir** (2025), to be published in France by Editions Hervé Chopin.
- Two Collection images, *Hibernia and Brian Boroimhe* by John Hogan (CAG.0669) and Samuel Forde's *Fall of the Rebel Angels* (CAG.1933), will feature in **The Routledge Companion to Irish Art** (2025).
- Seán Keating's *Economic Pressure, or A Bold Peasant Being Destroyed* (CAG.0074) and John Lavery's *Sketch for the Funeral of Terence MacSwiney, Lord Mayor of Cork 1920* (CAG.0079) will appear in **Seeing Ireland: Art, Culture, and Power in Modern Ireland** (2026) from University of Notre Dame Press.



Irish Georgian Society Review (2024)



Chaja Polak's *Het net, de duif ne de dood* (2024)



Irish Arts Review (Winter 2024).

Registrar's Report

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

The Crawford Art Gallery acquired a total of 22 new artworks in 2024, consisting of purchases and generously donated gifts.

Suzy O'Mullane *Guardian of Paris 3*, 2009, charcoal on paper, 100 x 140 cm
Presented, 2023, Cat no. CAG.3304

Suzy O'Mullane *Black Cloud*, 2011, mixed media on paper, 151 x 207 cm
Presented, 2023, Cat no. CAG.3305

Suzy O'Mullane *I Would Honour You*, 2014, oil on canvas, 161 x 162 x 4.5 cm
Presented, 2023, Cat no. CAG.3306

Unknown *View from Grand Parade Upriver to Sullivan's Quay*, n.d., watercolour on paper, 72 x 90 cm
Purchased, 2024, Cat no. CAG.3307

Grace Henry *Attic Bedroom*, n.d., oil on board, 25 x 17 cm
Purchased, 2024, Cat no. CAG.3309

Seán Keating *Elijah with the Ravens*, 1930, oil on canvas, 72 x 92 cm
Purchased, 2024, Cat no. CAG.3310

Seán Keating *Self Portrait (Sketch for Irish Mural at Geneva, International Labour Office)*, c.1961, oil on panel, 54 x 44 cm
Purchased, 2024, Cat no. CAG.3311

Camille Souter *Winter Evening, Calary*, 1964, oil on paper laid on board, 30.48 x 48.26 cm
Purchased, 2024, Cat no. CAG.3312

Rula Halawani *Untitled 3 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3313

Rula Halawani *Untitled 10 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3314

Rula Halawani *Untitled 13 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3315

Rula Halawani *Untitled 14 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3316

Rula Halawani *Untitled 15 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3317

Rula Halawani *Untitled 16 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3318

Rula Halawani *Untitled 19 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3319

Rula Halawani *Untitled 20 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3320

Rula Halawani *Untitled 22 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3321

Rula Halawani *Untitled 23 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3322



Seán Keating
Self Portrait (Sketch for Irish Mural at Geneva, International Labour Office), c.1961
oil on panel.
Photo courtesy of Crawford Art Gallery

Rula Halawani, *Untitled 16 from For My Father series*, 2015, archival print.
Photo Courtesy of Ayyam Gallery



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Purchased, 2024, Cat no. CAG.3314

Rula Halawani *Untitled 13 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3315

Rula Halawani *Untitled 14 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3316

Rula Halawani *Untitled 15 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3317

Rula Halawani *Untitled 16 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3318

Rula Halawani *Untitled 19 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3319

Rula Halawani *Untitled 20 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3320

Rula Halawani *Untitled 22 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3321

Rula Halawani *Untitled 23 from For My Father series*, 2015, archival print, 115 x 163 x 7 cm
Purchased, 2024, Cat no. CAG.3322

Nedko Solokov *Just a Matter of Time*, 2023, watercolour on paper, 28 x 39 cm
Purchased, 2024, Cat no. CAG.3323

Joy Gerrard *Dark Europe*, 2021, hand painted Japanese ink on silk and steel flag poles
Purchased, 2024. Cat no. CAG.3324

John Power *Robert's Cove*, Co. Cork, n.d., oil on canvas, 53 x 63 cm
Presented, 2024, Cat. No. CAG.3326

Liliane Tomasko *The Good, the Bad and the Other*, 2024, acrylic and acrylic spray on aluminium, 193 x 356 x 3 cm
Presented, 2024, Cat no. CAG.3327

Crawford Art Gallery acquired 31 archival objects through purchases and donations.

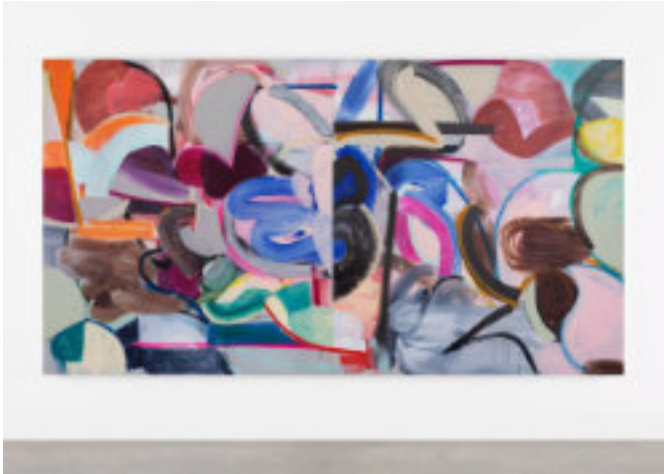
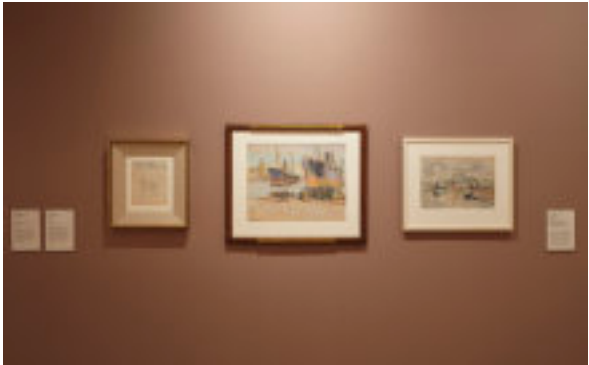
Loans from the Crawford Art Gallery to Temporary Exhibitions

To the exhibition, **100 Years of Giving – The Friends of the National Collections of Ireland**, Limerick City Gallery, Limerick
15th February – 7th April 2024
CAG.0069, Joseph Malachy Kavanagh, *Woodland Pastures*
CAG.0080, George Russell, *Ruth Lane*
CAG.0136, Sylvia Cooke-Collis, *Festival Scene*
CAG.0142, George Sharp, *Old Man Praying*
CAG.0175, Evie Hone, *St. Remy de Provence*
CAG.0192, Nano Reid, *Antsy*
CAG.0194, Evie Hone, *Seated Figure*



Joy Gerrard
Dark Europe, 2021
hand painted Japanese ink on silk and steel flags.
Artwork on display at Crawford Art Gallery as part of the exhibition 'A Matter of Time'. Photo Credit: Jed Niezgoda

Installation photos of *More Power to You: Sarah Purser – A Force for Irish Art* featuring *Concarneau* (1925) by Paul Signac, from Crawford Art Gallery's collection, hanging alongside works by Berthe Morisot and Duncan Grant from Hugh Lane Gallery collection. Courtesy of Hugh Lane Gallery.



Liliane Tomasko
The Good, the Bad and the Other, 2024, acrylic and acrylic spray on aluminium. Photo courtesy of Kerlin Gallery

Installation view, Brian Maguire: *La Grande Illusion*, Arizona 1, Crawford Art Gallery, Cork. Image courtesy Hugh Lane Gallery, Dublin. Photography Denis Mortell, © Brian Maguire.



Jennifer Trouton
Mater Natura: The Abortionists Garden on display in RHA for the exhibition 'In Plain Sight'. Photo Credit: Ros Kavanagh

CAG.0195, Evie Hone, *At Glen Cormac, Co. Wicklow*
CAG.0284, Daniel Maclise, *Crucifixion (sketch)*
CAG.0308, Mainie Jellett, *Abstract Composition*
CAG.0317, William Otway McCannell, *The Throne of the Gods and this Strange World*
CAG.0318, William Mulready, *Landscape with Farm Buildings*
CAG.0340, Mervyn Peake, *Head of a Girl*
CAG.0348, Daniel Maclise, *Lear and Cordelia*
CAG.0353, Daniel Maclise, *Study of a Seated Gentleman*
CAG.0356, Daniel Maclise, *Study of a Seated Gentleman (possibly Sir Walter Scott)*
CAG.0358, Daniel Maclise, *Lady Blessington*
CAG.0375, Sylvia Cooke-Collis, *Cahimee Fair*
CAG.0393, Jan Brueghel The Younger, *Country Scene with Wagon*
CAG.0409, Sylvia Cooke-Collis, *Glencar Trees*
CAG.0413, Daniel Maclise, *The Falconer*
CAG.0418, James Barry, *Portraits of Barry and Burke in the Characters of Ulysses and his Companion Fleeing from the Cave of Polyphemus*
CAG.0422, Sylvia Cooke-Collis, *Still-Life with Chinese Mandarin*
CAG.0868, James Brenan, *Patchwork*
CAG.0903, Anne S. King-Harman, *Snow in Wicklow*
CAG.2086, Nathaniel Hone, *Study: Ship at Anchor*
CAG.2096, James Brenan, *Words of Council*
CAG.2647, Norah McGuinness, *New York Harbour*
CAG.2810, Harry Phelan Gibb, *Horses in Twilight*

To the exhibition, **Sarah Purser: Artist, Collector, Activist**, Hugh Lane Gallery, Dublin
9th July 2024 – 5th January 2025
CAG.0882, Paul Signac, *Concarneau*

To the exhibition, **The Wandering Gaze**, The Model Arts Centre and Niland Gallery, Sligo
6th July – 28th September 2024
CAG.0063, Jack B. Yeats, *In Capel Street Dublin*
CAG.0067, Jack B. Yeats, *The Small Ring*
CAG.2769, Jack B. Yeats, *Shelling Peas in Moore Street*

To the exhibition, **In Plain Sight**, Royal Hibernian Academy, Dublin
5th September – 20th October 2024
CAG.3150, Jennifer Trouton, *Mater Natura: The Abortionists Garden*

To the exhibition, **Brian Maguire: La Grande Illusion**, Hugh Lane Gallery, Dublin

3rd October – 18th May 2025
CAG.3189, Brian Maguire, *Arizona 1*
CAG.3077, Brian Maguire, *Arizona 3*

Long Term Loans from the Crawford Art Gallery Collection

Doneraile Court, Doneraile, Cork (OPW Historic Property)
CAG.2822, Unknown, *Portrait of a Member of the J. Browne Family*
CAG.2821, Unknown, *Portrait of a Member of the J. Browne Family*
CAG.2764, Nathaniel (the elder) Grogan, *View of Bartholomew O'Sullivan's Paper Mills*
CAG.1877, James Arthur O'Connor, *Moonlight Scene*
CAG.1886, Stephen Catterson Smith, *Miss Catherine O'Connor of Mount Druid with Harp*
CAG.2191, John Baptist (the younger) Closterman, *Portrait of a Gentleman said to be a member of the Browne family of Riverstown Co.Cork*
CAG.336, Godfrey Kneller (attributed to), *Portrait of a Man in Armour*
CAG. 870, Patrick Hennessy, *Portrait of Elizabeth Bowen at Bowenscourt*
CAG.837, Irish School, *Seated Gentleman with Cane*
CAG.2006, Frans Snyders, *The Battle of the Birds*
CAG.2227, Godfrey Kneller (studio of), *Portrait of Sir William Robinson*

Áras an Uachtaráin, Dublin (OPW)
CAG.2789, Maurice MacGonigal, *Races at Ballyconneely, County Galway*
CAG.2785, Harry Aaron Kernoff, *Sunny Day, Dublin*
CAG.2791, Colin Middleton, *Market Day*
CAG.2781, Roderic O'Connor, *Anemones*
CAG.2800, William Crozier, *Walking to the Sea*
CAG.0059, Soirle MacCana, *Margadh an Eisc, Gaillimh (The Galway Fish Market)*
CAG.1879, Brian Bourke, *Knockalough, Summer*
CAG.2247, William John Leech, *Boats on the Stour*
CAG.1881, Barrie Cooke, *The Tea Estate*
CAG.2236, Norah McGuinness, *Small Fields of Donegal (Purples Grasses)*
CAG.1867, Norah McGuinness, *Flowers in Crete*
CAG.1878, Maurice MacGonigal, *Galway Hookers*
CAG.0686, John Behan, *The Beast*
CAG.0052, Leo Whelan, *The Fiddler*
CAG.1344, Charles Tyrrell, *Borderland XIX*

Michael Collins House Museum, Cork



Seamus Murphy, Michael Collinson long-term loan to Michael Collins Museum, Clonakilty. Photo Credit: Ann Chumbley



Crawford Art Gallery collection on display at Doneraile Court. Photo courtesy of Heritage Ireland



Jack B Yeats *Off the Donegal Coast* in Hillsborough Castle. Photo courtesy of Hillsborough Castle

Chiara Chille inspects a painting at Crawford Art Gallery. Photo Credit: Clare Keogh



Learn and Explore

In 2024, the Learn & Explore programme continued to foster creative connection and engagement with the visual arts.

Until our closure to the public early in October, the programmes were held mostly in the gallery, but also online and offsite in public, community, school and health settings.

Three of our long term commitments in particular, **Crawford Supported Studio** for disabled artists, **Lonradh**, a creative programme for people with memory loss and **Follow your Nose into Art** with Cork Migrant Centre, aimed to increase equity of access.

In 2024, our active participation in local, national and international festivals and celebrations such as **Imbolc, Lifelong Learning, Cork Mid-summer festival, Bealtaine, Heritage Week** and **Culture Night** were valuable moments to collaborate with people with diverse voices, abilities and experiences.

Exhibition-led activities

Exhibition-led activities presented opportunities for in-depth engagement with artworks and some of the themes they touched upon. They were occasions to hear artists talk about their practice and to experiment with artmaking.

To mark the closing week of *Following Threads*, artists Ciara O'Connor and Michelle Malone discussed how they weave the personal and the pervasive into their artworks.

Joy Gerrard and Gail Ritchie talked about their respective practices and their work featured in the exhibition ***A Matter of Time***. The symposium: ***Perpetrator Trauma and the Irish Civil War*** coincided with ***Dark Dark Mouth***, a body of performance, drawing and installation work by Dominic Thorpe. Speakers included Dr. Síobhra Aiken who discussed Perpetrator Trauma within the context of the Irish Civil War, Dr. Cara Levey whose

focus was **The Place of Perpetrators in the Commemoration of Atrocity in Latin America** and Dr. Dominic Thorpe who spoke about **Perpetrator Trauma and Contemporary Visual Art from Ireland**. The event concluded with a panel discussion chaired by filmmaker and writer Peadar King. Third-level art students were invited to a talk with artists Linda Curtin and David Keating about their *Building as Witness* project: ***Sit Stand Smoke***, a short virtual reality (VR) film. This event was an opportunity to hear about some of the processes and technologies used in making immersive artworks. We also heard Emmett Scanlon, director of the Irish Architecture Foundation and artistic and editorial organiser of the 18th International Architecture Exhibition, at the Venice Biennale in discussion with Jan McCullough, one of the selected artists of *Building as Witness*. As part of the publication launch of ***in a glow of a frozen flame***, their collaborative project, visual artist, Brian Teeling and art writer, Jennie Taylor were joined by artist and art critic James Merrigan and writer, researcher, and editor Sara O'Brien for a lively round table discussion. ***These Fragile Monuments*** was the last hosted project of *Building as Witness* by artist Ursula Burke. Her in conversation with Dr Edwin Coomasaru, historian of modern and contemporary British, Irish and Sri Lankan art coincided with the opening of her exhibition in July.

One In person event was cancelled when the Palestinian artist Rula Halawani wasn't able to travel due to issues with her visa. Through her photographs, Halawani aims to convey the profound impact of the occupation on the Palestinian people and their environment.



Lonradh 2024
Photo: Inge van Doorslaer



Rosaleen Moore
Arts in Education Portal
Photo: Sue Dolan



Schools and 3rd level programmes

Guided tours continued to be popular at both primary and secondary level, with the added hands on (drawing) elements for primary school students. During the year we noticed a rise in requests from schools who were part of the **Creative Schools programme**.

Following the official closure announcements, we experienced a spike in requests for guided tours particularly at Leaving Cert level. We accommodated as many as possible until September 20. More of our online resources were translated into Irish. A social story to prepare groups for their visit to the gallery was made available online.

On 2 June, two days of professional development for teachers training programme, led by the artist Stephen Doyle, took place in the gallery library and education room. John Lyons (Oide Professional Learning Leader) was very positive about the experience with hope to collaborate again in the future.

There continued to be a high level of engagement with Munster based third level institutions, with visits from groups from MTU CCAD, UCC, SETU Waterford, CETB Douglas Street and Tramore road campuses. The UCC school of School of Biological, Earth and Environmental Sciences had their yearly visit as part of their Visual Representations of Biological control module, with artist facilitator Julie Forrester. She was involved on the assessment panel for grading the module after leading the initial workshop. MTU 2nd year students also visited the gallery as part of their Art and Context module and returned to present their respective projects and photograph their works in situ.

Children, family, and community programmes

Saturday and Thursday art classes facilitated by Sue Dolan, Julie Forrester and Lynda Loughnane, ran from January to June. **Our annual summer camps of stop motion animation** took place in early July. Places filled up rapidly.

A new initiative, off shoot of the on-going follow your Nose into Art programme, **Summer Days**, provided

creative outlets for children at Cork Migrant Centre during four days in August.

We welcomed members of the Ukrainian Community, currently housed in various centres in the County, to the gallery for **'Monday Meet-Ups'** with our partners from SECAD Midleton. The last 'Monday Meet-Ups' session in early July focussed on the *Source to Sea* exhibition which proved a great starting point for conversations.

Throughout the year, programmes were held to mark calendar festivities with open invitations for visitors to partake. We celebrated **St Brigid's day**, with free art workshops led by Queenie O'Sullivan. It received nice praise on social media: "Not always easy to find something that suits an adult, a teenager and a younger person in the one sitting thank you".

A **St. Patrick's day trail** of the gallery was made available in Irish and English.

Drawing Day took place on Saturday 18 May in the Sculpture Galleries with a Light and Shade workshop led by Avril O'Brien.

Our participation in **Cruinniú na nÓg** (15 June) 2024 challenged young participants to play ping pong with an unhinged twist on the artist-made Krazy Tables from the National Novelty Ping Pong Table Collection.

Heritage week offered a balance programme of tours, workshops and talks. The lunchtime talks by Kathryn Coughlan, Chiara Chille, Jean O'Donovan and Mary McCarthy focused on the many aspects of caring for the collection during decant and closure and shaping the future of the gallery.

A shorter version of the talks formed part of the **Culture Night** programme whilst the L&E teams took over the upper gallery for **Gallery Shenanigans** with activities centred on the celebration of the collection through a multitudes of creative takes from the artists and visitors alike. Drawing to a close concluded the in-gallery events over the closing weekend.



Monday meet up
Photo: Eimear Marley

Teacher Training
Photo:Oide



Animation summer camp
Photo: Julie Forrester



On-going programmes and partnerships
/ Planning off site

Crawford Supported Studios

In 2024, Supported Studio members travelled to Meta HQ Dublin and KCAT Arts Centre, they participated in Midleton and Kilkenny Arts Festivals, in Make Way Day, Space Fest at Blackrock Castle Observatory, Culture Night at Crawford Art Gallery and MTU 46 Grand Parade and in the National Arts in Education Portal Day in Dublin. Yvonne Condon's dynamic artwork featured in the public space on a billboard at the Project Arts Centre, on a derelict building hoarding at Cornmarket Street and on posters across the city. Re-Connection, a KCAT exhibition, featured four of Ailbhe Barrett and David Keating work. Brid Heffernan invited audiences to her artist's tearoom at the Lord Mayor's Pavilion. In the making of her solo show, she received support and mentorship from Susan Herlihy, potter in Midleton and Liudmila Kalinka, artist printmaker. 2024 ended with Tom O'Sullivan being awarded the inaugural Visibility Bursary Award from Cork City Council and a pop up exhibition at MTU CCAD Grand Parade. On a sadder note, we heard of the passing of past studio member John Whelan who will be fondly remembered for his warmth and densely layered paintings.

The Studio was visited by German MEP Katrin Langensiepen with Ireland South MEP Grace O'Sullivan as part of their aim to visit projects that uphold the United Nations Convention on the Rights of Persons with Disabilities.

Crawford Supported Studio artists were invited back to Meta HQ Dublin, where they had the opportunity to showcase and sell their work and facilitate workshops for staff. In October, the Tuesday studio sessions moved to 46 Grand Parade, due to the closure of the gallery. In 2025, the Supported Studio sessions will be based there.

The **Lonradh** Programme continued with sessions initially taking place both in the gallery and in St Finbarr's hospital. Upon our closure the in-gallery sessions moved to the activity centre of Cork Alzheimer Society Ireland at Bessboro. The Lonradh booklet was translated into Irish and made accessible on our website.

We expanded **Follow your nose into art** with **You can play too**, both programmes in partnership with Cork Migrant centre. *You can play too* are weekly playful

sessions aimed at small children and their parents. They took place at Nano Nagle. We added a series of in-person summer art days to the programme.

Eimear Marley took the lead in coordinating a pilot project with Cork prison services, working with Matt Ryan. **Beyond the Frame** entailed 12 sessions based on the Crawford Art Gallery Collection led by Matt in the prison. Working collaboratively with the prisoners, Matt shared some insight into the collection and exhibitions showcased at the gallery as well as touching on questions such as the function of a gallery.

Whilst in gallery activities came to a necessary temporary halt, long term community programmes will continue on. The closure is also an opportunity to devise new programmes which will allow us to reach different audiences.

We are excited by the prospects that Transforming Crawford Art Gallery and our new Learn and Explore dedicated space will offer. In 2025 and beyond, we will be busy researching innovative ways to engage with our audiences.



Brid Heffernan
Print workshop
Photo: Eimear Marley



Follow your nose
Photo: Julie Forrester



Art classes
Photo: Sue Dolan

Marketing

As well as being a time of great change with the closure of the gallery, 2024 was also a busy year for the marketing team of Crawford Art Gallery.

The Gallery continued to have high visitor numbers and extensive public engagement thanks to our dynamic exhibitions and programmes. In addition to the task of inviting audiences to visit the gallery, communications also had the challenge of preparing audiences for the upcoming closure.

The year commenced with our busiest months thanks to the launch of *A Matter of Time*, lauded by Gemma Tipton in the Irish Times as one of 'Ireland's top 10 best exhibitions of 2024'. This combined with lively St Brigid's and St Patrick's Weekend programme for families made for a busy first quarter.

Our hugely successful and long running partnership with MTU Cork School of Music, Music at Midday concluded in June with our busiest concert to date.

The final Culture Night programme was the most successful to date with over 4,300 visitors flocking to the gallery on the 20 September, before our closure just days afterward.

One of our main tasks for the year was to prepare our audiences for our upcoming closure. Key to our communications challenge was to connect emotionally with our audiences. *You Tell We Show* was a very successful public campaign initiated to engage audiences in choosing their favourite artwork to view in our closing exhibition. Visitor's names and quotes were also used on the labels for chosen artworks encouraging further interaction with our audiences.

In addition to an unprecedented year from a communications perspective, we also initiated an interim rebrand which was vital in aiding clear communications with the public.

Interim Rebrand

In 2023, we began working on our interim rebrand alongside an external design company. A refresh of the brand was key to communicate clearly with our audiences and also to better integrate Irish messaging. The interim rebrand and gallery closure also necessitated a refreshed website to better reflect the new phase and changing activities of the gallery.

The new logo is a simple logotype word mark that combines the Irish language and English translation of the gallery, for the first time, in one. The interim rebrand brings the iconic Canova casts together with the blue of the historic sculpture galleries (a colour much associated with the gallery) to produce clear messaging in Irish and English.

The interim rebrand including external signage and the launch of the refreshed website was implemented on the 23 September, the day of closure.

Website

In 2024, the Marketing team focused on a refresh of the gallery website to better communicate the historic new phase of the gallery and ongoing activities. As users to the website would not be visiting the gallery in person the more relevant content required by our public during closure was made more prominent and accessible.

Communications priorities for the refreshed website were to continue to communicate, Transforming Crawford Art Gallery, the gallery closure, our offsite programmes, Touring and Sharing, Learn & Explore, the Decant and Caring for the Collection.



Chloé Griffin gets final details of the decant for social media. Photo: Joleen Cronin

Gailearaí Ealaíne
Crawford
Art Gallery

Crawford Art Gallery's interim rebrand in situ on our front gates. Photo: Sorcha O'Brien



Visitor Numbers

2024 was a difficult balancing act for the marketing team. We communicated our upcoming closure whilst encouraging visitors to keep visiting the gallery with great success culminating in the busiest Culture Night ever just days before the closure.

"The gallery has been an ever present for me since moving to the city in the early 90's. I simply couldn't not visit it one last time before it closed" Patrick Marron (visitor)

Social Media

In 2024, the overall landscape of social media was characterised by rapid innovation, shifting user preferences, and a heightened focus on content moderation. We increased our focus on short form videos and stories in our communications. X's rebranding from Twitter to X became more established and heralded the start of the decline in reach and followers internationally. Whilst X declined by 2.8% , Facebook and Instagram followers continued to grow by 3.3% and 8% respectively.

Our social media platforms played a vital role in connecting the gallery with diverse audiences, allowing us to share updates and highlight the National Collection housed at Crawford Art Gallery. This year our Facebook page reached an audience of 400K, and our Instagram achieved a reach of 125K, reflecting the organic success of our efforts to engage with our digital audience.

Innovations in Social Media

In the wake of Twitter rebranding to X and a large amount of users choosing to deactivate their accounts, Crawford Art Gallery made the decision to join other social media platforms, Threads and Bluesky at the end of 2024. Threads is a Meta owned, text based platform which operates similarly to X, and has amassed a large audience since its launch this year. In 2024 the gallery gained almost 4k followers. Bluesky is a decentralized microblogging platform that shares some similarities with X but introduces a key distinction: a focus on user control and decentralization, our account on the platform gained over 1K followers.

We continued to create video content for our platforms to increase engagement. Our video content increased by 28% in 2024 compared to 2023. We continued to work to create innovative video series, with our Building Feature series showcasing much loved features of the gallery presented by guest speakers such as Dr Eoin Lettice from University College Cork. After the closure of the gallery, we developed a Decant video series, featuring behind the scenes insights into our intricate decant process. Throughout the year we successfully ran social media quizzes in the final week of all exhibitions. These quizzes are a fun way to engage online audiences with works in our exhibitions. They offer an educational role as audiences can learn facts about the artworks and artists, and also serves as promo as audiences are reminded that the final countdown is on for them to visit the exhibition.

Advertising Campaigns

This year, our marketing team launched a series of targeted social media advertising campaigns aimed at highlighting programme, increasing brand awareness and attracting a diverse audience to the gallery. The campaigns were designed to appeal to different demographics by featuring seasonal exhibitions and promoting our free public weekly tours. By using eye catching imagery and accessible language, we ensured that our messaging resonated with our various target audiences.

This strategy was effective in engaging diverse audiences while solidifying the gallery's reputation as a vibrant and welcoming cultural hub.



St Patrick's Day in the Crawford, 2024. Photo: Diane Cusack

Decant still Photo: Lost Studios.



Decanting the Canova Casts Photo: Joleen Cronin

Awards

The Spider Awards

Best in Storytelling – Finalists
Cultural Driver Award – Finalists

Cork Business Awards

Best in Tourism and Arts - Won

Sockies (Irish Social Media Awards)

Best Use of Instagram - Finalist
Best Use of Facebook - Won
Best Use of Instagram Reels & Stories - Finalists
Best Multi-Platform Campaign - Won

Cork Digital Marketing Awards

Best Use of Instagram - Finalists
Best Use of Facebook - Finalists
Digital Marketing for the Greater Good - Finalists
Best Social Media Campaign - Won

Digital Media Awards

Best in Government & Not for Profit category – Nominated

Communications Highlights

A Matter of Time was our largest exhibition launch of 2024. Coverage began for the exhibition in January 2024, with the Irish Examiner highlighting it as one of the ‘Eight art exhibitions to watch out for’. In December of 2024, Gemma Tipton lauded the exhibition as one of ‘Ireland’s top 10 best exhibitions of 2024’. in the Irish Times.

Aside from our modest advertising campaign in targeted publications, we were able to gain a large amount of coverage in the Sunday Business Post, Irish Examiner, RTÉ, the Irish Times, the Irish Arts Review and on RTÉ Radio 1. See our graph below of the press coverage and the reach it received.

Our Preview event for A Matter of Time was hugely successful, taking place in the Upper and Lower Galleries with fourteen of the twenty-five artists present.

Closure Announcement

On 20 August 2024, we announced our closure date to the public, using the removal of the Michael Warren sculpture at the front of the gallery as a hook for the media. We circulated a timelapse of the removal of the sculpture which was used in a package, along with audio of the Gallery Director and a press release. We also

planned for the announcement to go live on social media and for a newsletter to be sent at the same time.

The announcement was covered nationally by RTÉ, in an interview with the Gallery Director on Radio 1 and a press package on the main evening news. It was also covered extensively by national and local press including the Irish Examiner, the Echo and radio stations 96FM and RedFM.

Our digital outreach for the announcement was hugely successful, with our newsletter receiving a 47.2% open rate, a 5.6% increase on our usual campaigns. On social media, our post received excellent engagement.

You Tell We Show

Before our closure we created a public campaign to hear from our audiences on their favourite artworks, some of which then featured in our final exhibition. Our You Tell We Show campaign lasted for two weeks and concluded in the Now You See It... exhibition. To assist in the promotion of the exhibition we asked some familiar faces to choose their favourite artworks in our collection. Well known Corkonians such Cónal Creedon, Hilary Rose, Stevie G, Karen Underwood, John Spillane, Catherine Kirwan and Fiona Shaw all contributed and shared their choices with us.

Decant coverage

We captured extensive and comprehensive video and imagery of the historic decant. We recognised that this is a once in a lifetime opportunity for the gallery and we wanted to capture the decant for archival purposes as well as share our progress with the public. We partnered with the Irish Examiner before our closure, and they published a decant diary written by our staff members presiding over the logistics of the project.

We also engaged an external film maker who also carefully documented the decant process in Crawford Art Gallery.

Our digital engagement coordinator, has been extensively documenting our decant for social media with photography, timelapses and a video series with our team discussing their roles throughout the process and giving our followers insights into the intricacies of the decant.

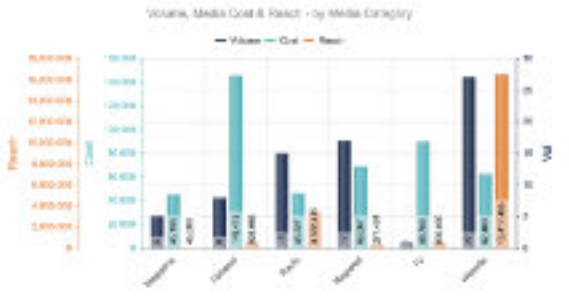
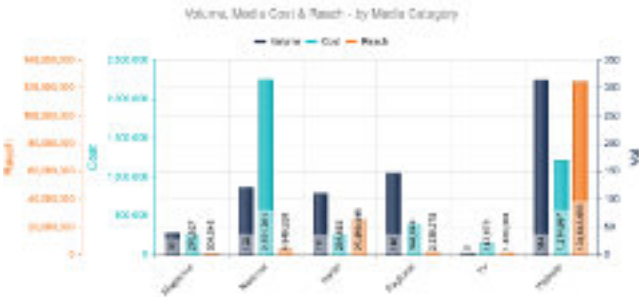


Chloé Griffin and Dyane Hanrahan accept the Best Social Media Campaign for Crawford Supported Studio at the Cork Digital Marketing Awards. Photograph courtesy of Cork Business Awards.

Participating artists at the preview event for A Matter of Time at Crawford Art Gallery, 2024. Photo: Clare Keogh



Mentions of “A Matter of Time” and Crawford Art Gallery from 01/01/24 – 31/12/24, according to our media monitoring service.



Ruepoint graph highlighting our in press coverage and reach of the closure announcement.



Collage of our Now You See It... celebrity participants. Screenshots taken from YouTube.



Jean O Donovan, Registrar, Crawford Art Gallery. Photo: Clare Keogh

Tours at Crawford Art Gallery

Public tours on Sundays, Bank Holidays and Thursday evenings continued to be popular with both new guests and repeat visitors throughout 2024. We were grateful for the continued support of the Night-Time Economy funded by The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media to continue our Thursday evening tours. The funding allowed us to reach new audiences and kept our doors open until 8pm. Tours were marketed through social media ad campaigns, listings, and exterior signage. Social media, the website and exterior signage have been the most popular way of communicating tours to the public, and we have seen many repeat visitors returning for tours. The total number of attendees at our tours, during our open period in 2024, was in excess of 1,100 visitors.

In addition Crawford Art Gallery hosted a number of themed tours and guest tour guides across 2024. These themes included:

- Curatorial Tour of HARRY CLARKE: Bad Romance
 - Following Threads exhibition tour with Sarah Foster
 - Poe, Clarke and the Gothic Imagination
 - Curatorial Tour of ALL EYES ON US
 - Women & Mythology: Tour for St Brigid's Day
 - Irish language tours
 - Mindfulness tours
 - Great Irish Artists in the Collection
 - Curatorial Tour of FROM SOURCE TO SEA
- LGBTQI+ Tour with Candy Warhol
- Themed tours are a great way to show the collection through different context, and bring new audiences to the gallery
- The gallery continues to provide for our Irish speaking audiences with a dynamic programme of themed Irish tours throughout the year.

Partnerships

Music at Midday

Crawford Art Gallery and MTU Cork School of Music continued their long-standing partnership of monthly musical performances concluding in June. These performances which are always oversubscribed, have delighted visitors young and old. We look forward to exploring this partnership again once Crawford Art Gallery reopens to the public.

Pure Cork / CBA / Cork City Council/ Cork Chamber of Commerce

We continued to strengthen our partnerships with local business and tourism groups in 2024. As a key visitor attraction we work closely with Pure Cork who continue to support us with promotion across their platforms. Our membership of Cork Business Association and Chamber of Commerce increases in importance in advance of the redevelopment. Before our closure to the public we invited the members of Cork Chamber/CBA to a briefing on the redevelopment plans so that we could maintain communications and transparency and continue our partnership into the future.

As a major cultural attraction in the city we work closely with Cork City Council across many areas from tourism to festivals, community engagement and through to the night time economy. The gallery was delighted to welcome our newly elected Lord Mayor Cllr Dan Boyle to the gallery on multiple occasions throughout the year. We were delighted to be able to present the Lord Mayor with two unique views of Cork city and continue our longstanding tradition of gifting the Lord Mayor a high quality reproduction of our collection to display in their office.

96FM

Crawford features with great regularity on 96FM's 'The Arts House' with Elmarie Mawe and Conor Tallon. Curator Michael Waldron was a regular on 'The Arts House' where he discussed updates on exhibitions and the redevelopment project.

Irish Examiner - Decant Diary

In partnership with The Irish Examiner, we produced a monthly piece written by key staff members about the decant of the gallery and caring for the collection. This messaging was amplified on the paper's social media platforms also.

Festivals & Cultural Partnerships

Crawford Art Gallery was delighted to be a part many high profile national, regional, and local events and festivals during 2024. Throughout the year we took part in the St Brigid's Festival, St. Patrick's Festival, National Drawing Day, Cork Midsummer Festival, Cork Pride, Heritage Week and Culture Night.

As part of the Cork Midsummer Festival we hosted *WIFF WAFF IS PLAYING AT MY GAFF*, an interactive installation of ping pong tables in the gallery. We held two



LGBTQI+ Tour with Candy Warhol.
Photo: Chloé Griffin

Music at Midday concert in the Sculpture Galleries.
Photo: Dyane Hanrahan



Two unique views of Cork city presented to Lord Mayor by Crawford Art Gallery.
Photo: Joleen Cronin

tournaments, including one for Cruinniú na nÓg which encourage children to participate.

Heritage Week was another popular festival for Crawford. We held a series of lunchtime talks discussing art conservation, the decant and the insights into the capital redevelopment project. All of these talks sold out and were full capacity with huge public interest.

Irish language

The gallery actively engaged with the Irish language act in 2024 by exceeding our advertising targets and effectively incorporating the language into our rebrand and programming. We sourced an Irish speaking artist to deliver very successful Tours of the Gallery. The aim of the Official Languages Act 2003 is to increase and improve in an organised manner over a period of time the quantity and quality of services provided for the public through Irish by public bodies.

We exceeded all of our advertising requirements, and our new interim brand enabled us to effectively include the Irish language on our marketing collateral.

Welcome Desk

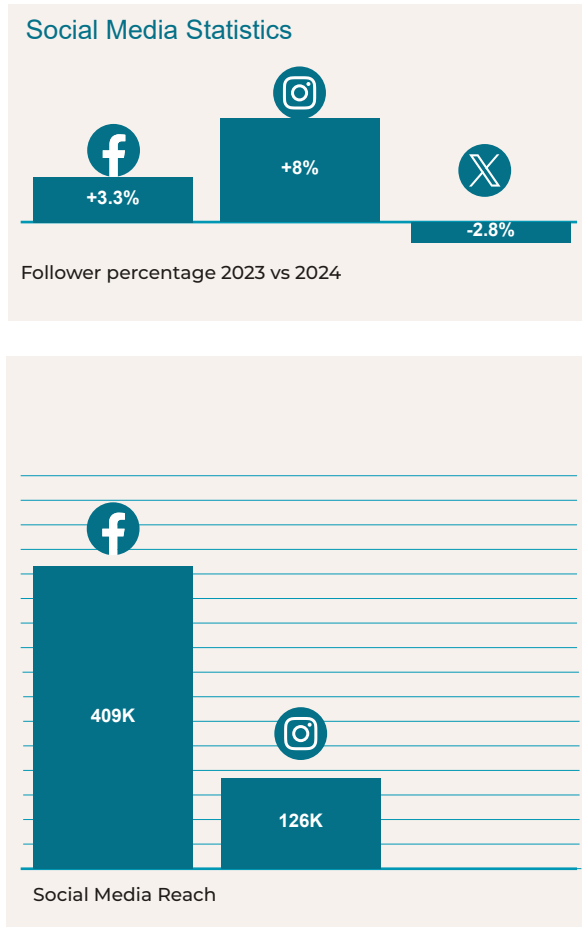
As we awaited our redevelopment, the Welcome Desk (a staffed mobile desk), continued to be very successful in creating a welcoming environment for visitors at busy times. In 2024, we moved the Welcome Desk to a new location, just inside the gallery doors, in order to make the desk more visible and to allow staff to engage with visitors as soon as they entered the gallery.

We also implemented a new survey through staff of the Welcome Desk in order to streamline the feedback we receive, gain more newsletter subscribers and most importantly, to evaluate the effectiveness of our communication.

We benefited from extensive feedback from visitors some of which we incorporated and some of which will come to fruition when the gallery is redeveloped.

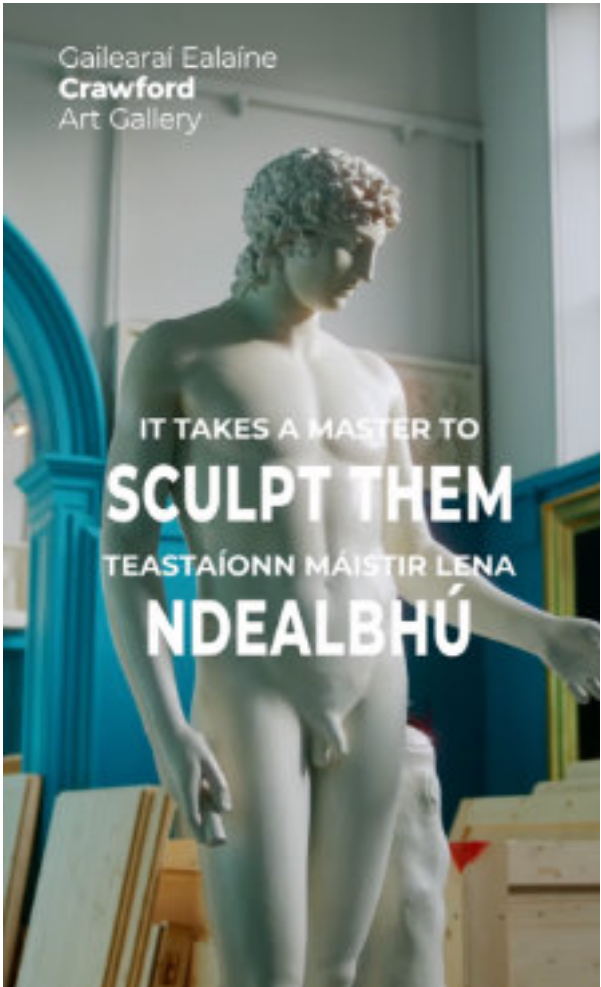
Here is one of the many positive reviews we received in 2024:
“Love this gallery!! What a great, diverse collection, thoughtfully presented and such a comfortable space. Encountering

the wonderful Victoria Russell portrait of Fiona Shaw among other more traditional portraits was like running into an old friend! (Russell's other portrait of the actress is in the National Gallery-stunning!). And it's free! (But very worth a generous donation !) will return when I'm back in town!".



Evelyn Leon Nunez playing ping pong at Wiff Waff opening. Photo: Clare Keogh

Stills from Lost videos which appeared on social media



Emma Prize at our information desk chats with visitors. Photo: Kayleigh Milner

