

Crawford Art Gallery Annual Report 2016



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Crawford Art Gallery, Emmet Place, Cork
Telephone: +353 (0)21 4805042
Email: info@crawfordartgallery.ie
Website: www.crawfordartgallery.ie

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Crawford Art Gallery

Annual Report 2016



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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.



Chairman's Welcome

I am honoured and delighted to be the newly appointed Chairman of Crawford Art Gallery, appointed in March 2017 by Minister Heather Humphrey's.

My thanks go to John Bowen retiring Chairman after 10 years of guiding the Gallery so successfully since 2007 and to all retiring board members for their valuable work over the years.

2016 was a particularly busy and successful year for the Gallery not only in the quality of its programmes but also in terms of public engagement with its work.

I am very encouraged by the dedicated and hardworking small team in Crawford Art Gallery who are at the heart of everything, ensuring that every activity is visitor centric. They have been key to the delivery of all of the achievements and activities outlined further in this review.

The Board and I will continue to build on the successes of 2016 and work towards the restoration, reconfiguration and extension of Crawford Art Gallery in conjunction with Department of Culture Heritage and the Gaeltacht and OPW. We are currently in the planning stage of an ambitious programme of works that will be implemented on a phased basis over the next six years and we look forward to the delivery of a more enhanced experience for our visitors by ensuring that the building is accessible and welcoming for all users.

The Gallery depends for its success on the kind support of many individual organisations both public and private. The Board wishes to express its thanks to Minister Heather Humphrey's and to her officials of the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs both in Killarney and Dublin. We would also like to thank the many artists, galleries who have contributed to our success in 2016 and to the generous donors and lenders, Friends of the Gallery and volunteers along with each visitor who enjoyed our Gallery space.

Finally, on behalf of the Board I would like to pay particular tribute to the recently retired Peter Murray. As Director, Peter has overseen an institution that has evolved during his time from being a Municipal Art Gallery to being a National Cultural Institution. When he arrived, there were around fifteen hundred works in the collection; now the collection numbers some four thousand works of art. The new exhibitions galleries, completed in 2000, are among the most dramatic and finest exhibitions spaces in Ireland. Through his scholarship and writing, Peter has contributed greatly to Irish art history and development of awareness of this heritage.

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

Rose McHugh
Chairman



Director's Foreword

2016 was a busy year, that saw the highest visitor numbers since 2012. At Crawford Art Gallery we recognise that culture adds value to the lives of our various audiences, and with that in mind, the Gallery hosted a series of high quality exhibitions and Learn & Explore Programmes that focused on enhancing audience engagement.

As part of the National Centenary Programme to commemorate the 1916 Easter Rising and the First World War, the Crawford Art Gallery programmed two major in-house exhibitions – *Conflicting Visions in a Turbulent Age 1900-1916* and *1916 Ireland in Contemporary Art*, and another, *The Crawford at The Castle* which toured to the historic State Apartments in Dublin Castle before returning to the gallery later in the year. Our programme of exhibitions sought to encourage our audiences to remember, to reflect, and to re-imagine. Indeed, we encouraged our audiences to participate in an innovative undertaking featuring treasured, historical personal artefacts belonging to members of the public, images of which formed a digital presentation of the artefacts and associated memories entitled *The People's Exhibition* that was a central exhibit within the aforementioned *Conflicting Visions*.

Deepening our commitment to education and engagement for our audiences, all exhibitions were accompanied by our innovative, interactive and extensive Learn and Explore Programme featuring activities for children, young people, and adults both within the gallery, and on an outreach basis, for which we frequently partnered with other like-minded organisations.

I want to take this opportunity to applaud the collective efforts of all who work on behalf of the Crawford Art Gallery: our ceaselessly hard-working and talented staff; our Friends of the Crawford Art Gallery; our interns and volunteers who all energize our multifaceted public offerings.

I would also like to acknowledge and thank the outgoing Board of Directors, and particularly the outgoing Chairman, John Bowen, who has been a major Ambassador for the Gallery.

To our new Board members and subcommittee members who were appointed in March 2017, on behalf of the management and staff I look forward to the years ahead working on the next phase of the development of the Crawford Art Gallery.

I would like to thank Peter Murray, outgoing Director who retired in March 2017, for his major contribution to the development of the Crawford Art Gallery over a 30 year period.

On behalf of everyone in the Gallery, I thank you for being part of our story whether you are a longstanding visitor or discovering the Crawford for the first time.

Norma Cuddihy
Interim Director



Introduction

Legal Establishment

The Board of Directors of the company “Crawford Art Gallery”, registered in November 2006, met six times during the year 2016. In addition and in accordance with the Companies Act 2014 the Crawford Art Gallery reviewed and amended the Gallery’s Memorandum & Articles of Association. The board comprises five members, including nominations of one member each from Cork City Council, Cork County Council and City of Cork ETB. The Chief Executive Cork City Council is appointed ex officio. The company secretary is Peter Murray, Gallery Director.

Board of Directors

John R. Bowen (Chairman)
Ann Doherty, Chief Executive, Cork City Council ex officio
Mary Hegarty
Tim Brosnan
Susan McCarthy

Finance and Legal Sub-Committee

Ann Doherty (Chair)
Joe Hayden
Frank Nyhan
Jim Corr
Susan McCarthy

Audit Sub-Committee

Joe Hayden (Chair)
Ann Doherty
Jim Corr
Susan McCarthy

Artistic Policy Sub-Committee

Sheila Maguire (Chair)
Úna Feely
Vera Ryan
Norah Norton
John R Bowen



Gallery Staff

Director: **Peter Murray** (Retired March 2017)

Head of Operations: **Norma Cuddihy**

Registrar: **Jean O'Donovan**

Exhibitions Curator: **Dawn Williams**

Education Curator: **Anne Boddaert**

Education Assistant: **Emma Klemencic**

Accounts: **Catherine Nestor**

Attendant: **Alex Walsh**

Attendant: **Wendie Young**

Attendant: **Philip Lyons**

Invigilator: **Gerard McAllen**

Invigilator: **Donal Lehane**

Invigilator: **Ann Kent**

Cleaner: **Margaret Kenneally**

Cleaner: **Rita Dee**

Cleaner : **Kathleen Madden**

Cleaner : **Betty O'Mahony**



Permanent Collection

The Registrar Office is responsible for the management of 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 13 new artworks in 2016, consisting of purchases and generously donated gifts and bequests.



Frederick Buck (1771 – 1833)

Portrait Miniature of Francis Roland, c. 1820

Watercolour on ivory, 13.2 x 11.4 cm

Presented by the Friends of the Crawford Art Gallery, 2016

Cat. No. 3034

Frederick Buck (1771 – 1833)

Portrait Miniature of Elizabeth Roland, c. 1820

Watercolour on ivory, 13.2 x 11.4 cm

Presented by the Friends of the Crawford Art Gallery, 2016

Cat. No. 3034

Frederick Buck (1771 – 1833)

Portrait Miniature of Francis Roland as a Boy, c. 1820

Watercolour on ivory, 13.2 x 11.4 cm

Presented by the Friends of the Crawford Art Gallery, 2016

Cat. No. 3034

Bob Carlos Clarke

Knife, 1990

Print, 61.2 x 51 cm

Bequeathed by the Estate of Bob Carlos Clarke, 2016

Cat. No. 3039

Bob Carlos Clarke

Fork, 1990

Print, 61.2 x 51 cm

Bequeathed by the Estate of Bob Carlos Clarke, 2016

Cat. No. 3041

Bob Carlos Clarke

Spoon, 1990

Print, 61.2 x 51 cm

Bequeathed by the Estate of Bob Carlos Clarke, 2016

Cat. No. 3040

Robert Stopford Lowe

The Busy Interior of the Old Queen's Castle Department Store, 1990

Watercolour on paper, 38 x 54 cm

Purchased, 2016

Cat. No. 3033

Martin Healy

A Moment Twice Lived, 2016

HD Digital Film

Purchased from the artist, 2016

Cat. No. 3037

Grace Weir

A Moment Twice Lived, 2016

HD Digital Film

Purchased from the artist, 2016

Cat. No. 3038

Edward Twohig

Easter Growth, 2016

Drypoint Etching

Donated by the Artist, 2016

Cat. No. 3042

Edward Twohig

Easter Growth (artists proof), 2016

Drypoint Etching

Donated by the Artist, 2016

Cat. No. 3043

18th Century Irish School

Miniature Portrait of Christopher Leycester

Watercolour on ivory

Donated, 2016

Cat. No. 3045

Robert Ballagh

Not for Sale, 2010

Giclee print, 65 x 70 cm

Presented by Larry and Rose Lambe, 2016

Cat. No. 3044

Loans from the Collection

To the exhibition, *In the Lion's Den: Daniel MacDonald, Ireland and Empire*, Ireland's Great Hunger Museum, Connecticut, U.S.A., 20 January – 17 April, 2016:

Cat. No. 2675 Daniel MacDonald, *A Wedding Dance*

Cat. No. 2844 Daniel MacDonald, *Soul Beggars*

Cat. No. 2838 Daniel MacDonald, *The Hedge School Master*

Cat. No. 2839 Daniel MacDonald, *The Courtship*

Cat. No. 2839 Daniel MacDonald, *Preparing for Mass*

Cat. No. 2841 Daniel MacDonald, *Preparing for Bed – Scene in an Irish Cabin*

Cat. No. 2845 Daniel MacDonald, *After the Duel*

Cat. No. 2840 Daniel MacDonald, *An Irish Priest and his Co-adjudicator*

Cat. No. 2843 Daniel MacDonald, *Peace was made for Coward Souls*

Cat. No. 881 Daniel MacDonald, *Bowling Match at Castlemary*

Cat. No. 2633 Daniel MacDonald, *The Eviction*

To the exhibition, *The Arts and Crafts Movement: Making it Irish*, McMullen Museum of Art, Massachusetts, U.S.A., 1 February – 5 June, 2016:

Cat. No. 1469 James Archer, *Casket*

Cat. No. 2895 Unknown, *Sketch of the Ardagh Chalice*

Cat. No. 2828 George Petrie, *Glendalough*

Cat. No. 2727 George Petrie, *Gougane Barra*

Cat. No. 105 Harry Clarke, *Fall of the House of Usher*

Cat. No. 108 Harry Clarke, *The Pit and the Pendulum*

Cat. No. 112 Harry Clarke, *Ligeia*

To the exhibition, **Patrick Hennessy: De Profundis**, Irish Museum of Modern Art, Dublin, 22 March – 4 July, 2016:

Cat. No. 56 Patrick Hennessy, *Old Kinsale*

Cat. No. 1874 Patrick Hennessy, *The Silent Room*

Cat. No. 870 Patrick Hennessy, *Portrait of Elizabeth Bowen at Bowenscourt*

To the exhibition, **Gerard Dillon: Painter, Dreamer, Clown**, Ulster Museum, Northern Ireland, 27 May – 9 November, 2016:

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

To the exhibition, **The Crawford at the Castle: Three Centuries of Irish Art from a National Collection**, Dublin Castle, Dublin, 8 October – 5 February:

Cat. No. 413 Daniel Maclise, *The Falconer*

Cat. No. 773 G.M.W. Atkinson, *Paddle Steamer Entering the Port of Cork*

Cat. No. 2362 Robert Hunter, *Portrait of the Penrose Family*

Cat. No. 2228 Francis Bindon, *Portrait of Jonathan Swift*

Cat. No. 418 James Barry, *Portrait of Burke and Barry in the Guise of Ulysses*

Cat. No. 299 John Butts, *View of Cork from Audley Place*

Cat. No. 420 Allan Ramsay (circle of), *Portrait of Robert Emmet, M.D.*

Cat. No. 300 Allan Ramsay (circle of), *Portrait of Mrs Emmet*

Cat. No. 1842 Unknown, *Speech of Robert Emmet, Esq.*

Cat. No. 320 James Brenan, *News from America*

Cat. No. 2633 Daniel MacDonald, *The Eviction*

Cat. No. 881 Daniel MacDonald, *Bowling Match*

Cat. No. 466 Joseph Higgins, *An Strachaire Fir*

Cat. No. 2214 Martin Archer Shee, *Postman*

Cat. No. 868 James Brenan, *Patchwork*

Cat. No. 2803 Grace Henry, *Claddagh Market*

Cat. No. 2888 Jerome Connor, *Siren*

Cat. No. 57 Margaret Clarke, *The Dressmaker*

Cat. No. 309 Muriel Brandt, *The Breadline*

Cat. No. 478 Oliver Sheppard, *Aida*

Cat. No. 75 Sean Keating, *Men of the South*

Cat. No. 81 Sir John Lavery, *The Red Rose*

Cat. No. 870 Patrick Hennessy, *Elizabeth Bowen at Bowen's Court*

Cat. No. 2773 Mary Swanzy, *Samoan Scene*

Cat. No. 1645 Vivienne Roche, *Tomb*

Cat. No. 2793 Joseph M Kavanagh, *The Cockle Pickers*

Cat. No. 2767 Jack B. Yeats, *A Race at Hy Brazil*

Cat. No. 68 Jack B. Yeats, *Returning from the Bathe*

Cat. No. 137 Barrie Cooke, *The Lough Derg Pike*

Cat. No. 1349 Tony O Malley, *Hawk and Quarry in Winter, in memory of Peter Lanyon*

Cat. No. 338P Robert Ballagh, *The Rape of the Sabines after David*
 Cat. No. 1646 Brian Maguire, *Figure Silenced*
 Cat. No. 1415 Rita Duffy, *Segregation*
 Cat. No. 2333 Seamus Murphy, *Deirdre (of the Sorrows)*
 Cat. No. 2085 Michael Farrell, *Black '47*
 Cat. No. 2777 F.E. McWilliam, *Woman in a Bomb Blast*
 Cat. No. 2863 Doug du Bois, *Sweeny Jumps into Cork Harbour*
 Cat. No. 1478 Willie Doherty, *Evergreen Memories*
 Cat. No. 1919 John Halpin, *After Patinir*
 Cat. No. 1771 Anthony Haughey, *Famine Eviction Scene*
 Cat. No. 2662 Sarah Jane Lynch, *Red Madonna*
 Cat. No. 2340 Dorothy Cross, *Bone Room Print*
 Cat. No. 1648 Alanna O'Kelly, *The Country Blooms, a Garden and a Grave*
 Cat. No. 2017 Fergus Martin, *Head No. 32001*
 Cat. No. 2124 Murdo McLeod, *Roy Keane*
 Cat. No. 2811 Martin Healy, *Last Man*
 Cat. No. 2122 Dorothy Cross, *Jellyfish Lake*
 Cat. No. 2812 Nigel Rolfe, *Into the Mire*

To the exhibition, ***Creating History: Stories of Ireland in Art***, National Gallery of Ireland
 Dublin, 8 October – 15 January 2017:

Cat. No. 2770 Sean Keating, *On the Run - War of Independence*



Above: Curators of *The Crawford at the Castle*, Anne Boddaert and Michael Waldron, with Minister for Arts, Heritage, Rural, Regional & Gaeltacht Affairs, Heather Humphries, and Joan Bannon, Dublin Castle and Jean O'Donovan, Crawford Art Gallery.

Painting Conservation

Cleaning, consolidation and restoration work was carried out on 6 paintings by accredited painting conservators.

Cat. No. 2362 *Robert Hunter, Portrait of the Penrose Family*

There was structural damage to the primary support of this painting caused by old tacks which penetrated the support and paint layer causing warping and delamination of the canvas. The work was treated by Ciara Brennan in her studio in Dublin. The painting was relined and restretched onto the repaired stretcher. The delaminating paint was consolidated, discolored varnish removed and the recto and verso cleaned.

Cat. No. 309 *Muriel Brandt, The Breadline, 1916*

This painting is an oil on board and there were planar distortions which had caused areas of paint delamination. The work was treated by Ciara Brennan in her studio in Dublin. This work was chosen by Sunday Times art critic, Cristin Leach as the Irish artwork that best encapsulated 1916.



Sculpture Conservation

A major conservation project took place in 2016 which saw Eoghan Dalton, Sculpture Conservation Ltd, work onsite at the Crawford Art Gallery for a 6-week period carrying out condition reports on 110 Antiques Sculptures in the Crawford Art Gallery Collection and writing an extensive report. The report will inform future conservation and curatorial plans for the collection

Framing

Conservation treatment including reconsolidating, touch-up, cleaning and reglazing was carried out on 24 frames.

Collection Management System

In 2016, the Crawford Art Gallery invested capital funds in purchasing 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 Crawford Art Gallery has also subscribed to a hosted version of eMuseum software which is fully compatible with the Museum Plus RIA CMS and will enable the gallery to launch an interactive online collection webpage through which data is constantly updated from the Museum Plus RIA CMS. The interactive online collection webpage will be launched in 2017, providing digital access to the collection online and thus extending the outreach of the gallery collection.





Temporary Exhibition Programme

The Crawford Art Gallery continues to develop its role as an advocate for visual culture to enrich our lives, and to provide a welcoming and stimulating space for diverse audiences at the heart of Cork City and beyond, through its 2016 temporary exhibition programme.

1916 Centenary Programme

The Gallery strives to initiate exhibitions combining contemporary and historical narratives to engage audiences in unexpected ways to inform and reflect upon the contexts of historical, international and contemporary art practice. In the year that celebrated the one hundredth anniversary of the Easter Rising, a number of exhibitions sought to remember, reflect and reimagine including *Conflicting Visions in a Turbulent Age 1900-16 and 1916 Ireland in Contemporary Art* which formed part of the national centenary programme.

Nurturing new contexts and interpretation was at the forefront of the exhibition *Conflicting Visions in a Turbulent Age 1900-1916*. This ambitious exhibition, guest curated by Dr Éimear O'Connor, incorporated the thoughts and ideas of many key, and sometime overlooked individualists working within artistic, economic and political contexts of the era. Creating a constructive visual and intellectual contribution to the 'decade of commemoration', *Conflicting Visions* significantly sought the involvement of the public through its open-call exhibition *The People's History*. The engaging and accessible event *A Heart that is Free: Terence MacSwiney in Context* celebrated the less known cultural legacy of MacSwiney and provided a framework for the wider cultural context of MacSwiney 1914 play *The Revolutionist* featured Cathal MacSwiney Brugha, Thérèse McIntyre and John Borgonova in partnership with the Cork Opera House and Cork Midsummer Festival. A publication written by Dr Éimear O'Connor accompanied exhibition provided a fascinating local, national and international insight to these most inspiring and dramatic years.

Video has an important role in contemporary artistic practice and international visual culture and the Gallery's screening programme in its dedicated screening room continued to showcase and interrogate this exciting medium. The films of artists **Elaine Byrne**, **Garrett Phelan** and **William Hunt** (in partnership with PEER, London) were screened over the course of the year in tandem with an artist's talks programme. Video as a medium also featured prominently, in the exhibition *Martin Healy: A Moment Twice Lived*. Featuring new and recent work, Healy's installations mine the interstice between fact, fiction and mythology embedded in systems of belief. Displayed over three floors, the exhibition also featured works from the Gallery's Collection curated by Healy offered a re-interpretation of the collection through the lens of Healy's practice. A publication of the exhibition featured specially commissioned texts by **Francis Halsall** (Course Director MA Art in the Contemporary World, NCAG) and **Matt Packer** (Director, CCA Derry/Londonderry) which was launched through a public conversation with the artist and writers, illustrating the Crawford Art Gallery's commitment to encourage and show artists' practice that is relevant today and to the future.



The re-evaluation and re-positioning of artists continues to foster relationships with international institutions and private and public collections. The hugely popular exhibition *Adam Buck (1759-1833): A Regency Artist from Cork* was realised in partnership with the Ashmolean Museum, Oxford and featured work from The Royal Collections Trust, London and The National Gallery of Ireland. Curated by Adam Buck expert Peter Darvall, the exhibition was originally shown at the Ashmolean Museum in 2015. The exhibition met the Gallery's objective in the re-evaluation and re-positioning of the artist Adam Buck within a local and international historical and social context.

Expanding the geographic reach of the Crawford Art Gallery, this year also witnessed the ground-breaking exhibition *The Crawford at The Castle: Three Centuries of Irish Art from a National Collection* exhibited in the historic State Apartments and Coach House at Dublin Castle. Embracing existing partnerships with the Office of Public Works and with dedicated "The magnificent surrounds of Dublin Castle will provide an ideal backdrop for the Crawford's first-ever exhibition in Dublin."

Curated by Anne Boddaert and Dr Michael Waldron, the exhibition explored pertinent themes of enlightenment and revolution, national identity formation, the environment, political engagement and activism. The exhibition was supported by a learn and explore programme and featured a panel discussion which focused on the importance of artists' and institutions' roles in the collection of contemporary art for the nation. The panel



featured artists whose work was displayed in the exhibition: Nigel Rolfe, Rita Duffy, Brian Maguire, Anthony Haughey, Vivienne Roche, Martin Healy and Fergus Martin with Christina Kennedy (Head of Collections, Irish Museum of Modern Art) and chaired by Dr Éimear O'Connor. *The Crawford at the Castle* successfully brought an extended national and international audience to the Crawford Art Gallery which is part of the strategic development envisage for the Gallery.

The Crawford Art Gallery's commitment to foster dialogue and engagement with artists and audiences was at the forefront of the 'nine-month virtual residency' by Irish artist Mary FitzGerald. Working under the pseudonym *Annie O'Ne* (phonetically-anyone), the project Canthus was a series of interventions, installation and surprises.

The artist sought to create disjuncture or interruptions in the normal flow of the gallery hoping that these moments of rupture could act as springboards for new ways of looking, thinking and re-evaluating conventional perceptions about art and our world. In addition, *Cheek By Jowl* was a highly charged and thought provoking performance exploring our complex societal culture of distraction. Featuring actors *Damien Devaney* and *Darina Gallagher* and written and directed by visual artist *Naomi Sex*, *Cheek By Jowl* achieved sold out performances on Culture Night and created the potential for new audiences for the Gallery. The project's highly successful run at the Crawford Art Gallery was part of an Arts Council Touring Award partnering Limerick City Art Gallery and the Irish Museum



of Modern Art. Museums and galleries are no longer simply places for observation and instruction. They are places for contemplation, but also for personal development, for learning through participation, for opening up debate and discussion and these aims were at the forefront of the exhibition ***Perceptions 2016: The Art of Citizenship***. Building on the success of the Art of Inclusion exhibition in 2013, Cork City Council Arts Office, Crawford Art Gallery and CIT Crawford College of Art and Design, ***Perceptions 2016: The Art of Citizenship*** was a multi-layered, multi-accessible cross-city venue exhibition and forum, incorporating worldwide submissions from artists working in supported studios – spaces offering opportunities to artists who may previously have been unable to develop their arts practice, whether from a physical lack of access to materials, lack of opportunity or because of limited expectations of them. The aim of ***Perceptions 2016: The Art of Citizenship*** was to broaden the range of voices, visions, and approaches to creativity within cultural venues and to engage the public with valuable knowledge and perspectives that are frequently absent from the world of art.

The acclaimed ***Made in Cork: The Arts and Crafts Movement: 1880's-1920's*** completed and complimented the exhibition programme in 2016. The exhibition featured new research by art historian and guest curator, Vera Ryan, who established a new understanding of the work made in Cork by local crafts people and promoted by local businesses and institutions, during the Arts & Crafts Movement. The exhibition brought a new narrative that Cork was a highly significant source of making, rather than just an adjunct to the wider



narrative thus placing of Cork's Arts and Crafts achievement in the wider international context. Fortuitously, the Friends of the Crawford Gallery are publishing the research and essay by Vera Ryan at the end of 2017 providing a fitting legacy of the project and the work achieved therein.

The Crawford Art Gallery's 2016 exhibitions programme initiated, produced and partnered over 25 projects and exhibitions, and looks forward to continue to develop and foster recognition, critical assessment, and promotion of historical and contemporary Irish and international art practice.







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. The aims of the programme are:

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

Summary of Activities

Guided Visits Programme

Ongoing

In 2016, in addition to providing 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...).

Saturday Art Classes for Young People

Ongoing

Three ten-week art blocks exploring art making in the gallery. Classes are continuously over-subscribed. In September, we launched a new drawing class introducing children to themes such as line, shape, colour etc.

Teen Programme

Ongoing

Three ten-week blocks: mixed media collage, drawing, and painting took place on Thursday evenings.



Discovery Days as part of ARTiculation

In collaboration with Lismore Castle Arts – ARTiculation, the gallery supported a series

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.

On-going Thursday Club

Open to adults, this access programme consists of a tour with a professional artist 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.



Women Living in Direct Provision Programme

Ongoing

Since May 2015, the Gallery, with the support of the Wallaroo Child and Family Health Project HSE, has continuously provided women living in direct provision centres in Cork with opportunities to access the gallery. We work collaboratively to tailor learning opportunities and explore cultural values and creativity. Initially, the gallery presented print making sessions with a focus on basic technique, a family day in Ashbourne House, and a number of tours. These introductory sessions revealed a keen interest and skill base in textile work within the community. During 2016, the gallery facilitated workshops on making felt, needle felting, using fabric and fibre, the sharing of embroidery techniques, fabric dyeing, fabric collage, printing on fabric. An application to expand on the programme in 2017 was successfully submitted to Cork County Council in December. Extensive report available.



Crawford Art Gallery and Arts + Minds

Ongoing

The Arts + Minds|Crawford Art Gallery Initiative aims to enhance the health and wellbeing of people living with mental health difficulties through high quality engagement with the arts, to challenge stigmas 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 2016, the first public exhibition of work by the group took place in the Blackrock primary care centre. Included were reflections on Barrie Cooke's Didymo paintings, Tom Molloy's Behind Every Great Man (2006) from Into The Light (Arts Council, 2012), and pen and ink works created in response to Harry Clarke's oeuvre.



Lonradh Programme

Ongoing

We have actively supported the development of dementia-friendly programming since 2011. Our programme is called Lonradh - an Irish word that means to illuminate. Lonradh is also the name of a stained-glass window from the Crawford Collection by artist James Scanlon. The programme which has a person-centred approach has evolved into 3 strands:

Lonradh-Cork, that takes place in the gallery on the first Wednesday of each month.
 Lonradh – Bandon, a programme for participants from the Alzheimer Association's Bandon Day centre on the last Wednesday of each month.

Lonradh Feedback:

"We've had residents that hardly ever come out of their rooms for activities and have come to the dayroom to take part in these sessions every week, which is fantastic!"



Bealtaine Programme

Ongoing

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.

ATAI conference

The Gallery was represented at the annual national art teacher's conference in Athlone with programmes and catalogues available to teachers.

Cork Midsummer Festival

The 2016 activities included a series of tours and a Terence MacSwiney discursive event. We were also invited to facilitate a series of 3 workshops in the context of Be my Guest a participatory visual arts project with a group of local residents of Dominic Street (Shandon). The participants selected work from the Arts Council collection to exhibit in their home during a weekend.



Heritage Week and Cork Heritage Open Day

Taking inspiration from the People's exhibition from the summer exhibition *Conflicting Visions in a Turbulent Age 1900-16*, we collaborated with Cork Printmakers in providing three printmaking workshops in the gallery (open to all ages). Dr Éimear O'Connor also gave a curator's tour of *Conflicting Visions in a Turbulent Age 1900-16*.

GASP artists in residency

Glasheen Artist Studio Programme (GASP) - a group of artists with disabilities working in supported studio settings - meet and work in the gallery once a week. They respond to the collection and punctually participate in some of the programme eg. *Lonradh*.

Perceptions 2016: The Art of Citizenship

An extensive Learn & Explore initiative accompanied the exhibition in September and October:



Guided Tours: 51 tours

Visitors explored the exhibition with a dedicated guide, found out about the makers, their artwork and the supported studios in which the work was created.

Free Activity Kits

Explore the exhibitions creatively with family and friends. Activity kits were available free of charge and also available to download at www.perceptions2016.com

In White Workshop: 5 x 95 min sessions

1916 Trail

The 1916 Trail, Crawford Art Gallery's year-long commemoration of the Irish Revolutionary Period (1912-23). In this centenary year, the 1916 Trail took visitors on a journey through the lives and events of the decade surrounding the Easter Rising (1916) which ultimately led to an independent Ireland. Drawing on works of painting, print, photography, and sculpture from the Crawford collection, while the full selection of works and commentary featured in the online exhibition, the gallery continued to rotate exhibited works all through the year, offering changing resonances and an evolving experience for visitors.



Made In Cork: The Arts and Crafts Movement from 1880s – 1920s

This exhibition was very popular for guided tours in addition to various secondary schools and the CCAD, the Irish Georgian Society, Youghal Historical society, Cork Rotary Club, and Mitchelstown Heritage Society also attended tours and lectures. The exhibition was the focus of The Friends of the Crawford winter lecture series and we hosted the December and February monthly meeting of the traditional Lacemakers of Ireland.

In December 2016, the Lonradh groups met with members of the vibrant group the Traditional Lacemakers of Ireland for a tailored session within the gallery.

The lacemakers brought handmade samples of lace and crafted items for example parasols and hats that participants could wear, touch and enjoy.







Friends of the Crawford Gallery

Summary of Activities

Exhibitions

The Language of Dreams exhibition continued from its opening in October 2015 up until 13 February, 2016. The catalogue which was in part sponsored by The Friends of the Crawford was very well received necessitating an additional print run of 200 copies.

5 February saw the opening of the exhibition *Adam Buck (1759 - 1833) A Regency Artist from Cork*. The catalogue for this exhibition was also supported by The Friends of the Crawford and three miniatures by **Frederick Buck**, purchased by the Friends, were included in the exhibition.

Conflicting Visions in a Turbulent Age 1900–1916, an exhibition curated by **Dr. Éimear O'Connor**, opened on 3 June. Dr O'Connor gave a talk on the exhibition in the Friends' spring series of lectures.

From the beginning of September to the end of October *Perceptions 2016: The Art of Citizenship* showcased the artwork of over sixty artists working in supported studio settings, both nationally and internationally. This diverse range of artwork was exhibited across ten city venues.

Opening in November 2016 and running until February 2017 the exhibition, *Made in Cork: The Arts and Crafts Movement 1880's–1920's* was curated by **Vera Ryan** and brought to life the cross section of people involved in the Arts and Crafts movement in Cork. Vera Ryan gave a talk to the Friends on the exhibition as part of the autumn series of lectures. Other exhibitions included *Doug Dubois*, *Our Choice* and *Martin Healy*.



Lecture Series & Outing & Events

The Friends programme of visits to heritage houses and museums in 2016 included trips to the Glucksman Gallery, IMMA, Drishane House (for a guided tour of the house and the Somerville and Ross museum). Garnish House (for a guided tour of the recently restored Bryce House Inacullin. Trips abroad saw the Friends visiting Amsterdam to see the Van Gough museum and Stedelijk museum, and Madrid & Toledo to visit to the Museo del Prado, Museo Thyssen Bornemisza and the Museo Reina Sofia..

The Friends lecture programme commenced in the Spring with James Cronin, Roisin Kennedy and Eimear O Connor giving a talk on Irish art and artists at the beginning of the twentieth century. Following this Alicia St Ledger, to coincide with the gallery's exhibition, Adam Buck (1759-1933) A Regency Artist from Cork spoke on the life and work of Adam Buck. Dr Dora Thornton, curator at the British Museum gave a talk on the Waddesdon Bequest and the setting up of a new gallery space for this magnificent collection at the British Museum. Peter Murray, Director of the Crawford, introduced American artist, Maurice Graves, who settled in Ireland during the fifties and early sixties.

The Autumn lecture series began with a look back to the Arts and Crafts movement, with lectures from, artist and writer, Brian Lalor and author and art historian, Vera Ryan, who was the guest curator of the gallery's exhibition, Made in Cork: The Arts and Crafts Movement from 1880's-1920's. Tom Spalding discussed the art and architecture of the Cork International Exhibition at the dawn of the twentieth century in 1902. Isabella Mitchell, artist and member of the Friends of the Crawford, presented her research on William Willes, Cork born artist and first headmaster of the School of Design in Cork. Dr. Mary Healy, newly appointed lecturer in Art History at UCC, closed the series with a talk on Marie Lucas -Robiquet and Orientalism



Membership

We currently have 320 members and we continue to attract new members who have become good supporters of gallery events. In 2016 nineteen new members joined the Friends of the Crawford.

Our sympathies go to the families and friends of the late Jacqueline O'Brien, Liam Horgan, Peter Barry, Joe Barrett and Máire Brady, all long-time members of the Friends and loyal supporters of the gallery.

Acquisitions and Contributions

The Friends of the Crawford contributed to the cost of publishing the catalogue for the Adam Buck exhibition and were successful in purchasing at auction for the gallery, three miniatures by Cork artist Frederick Buck, brother of Adam Buck.

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 2016 can be obtained, by request, from the Friends' Through 2016, the Gallery increased its marketing profile significantly, through presenting a diverse range of exhibitions, highlighting works from the permanent collection through exhibitions such as "Our Choice" and "The World of W. B. Yeats". Social media strategies were developed, to increase the Gallery's profile on Facebook, Twitter and other platforms.

The Friends programme of lectures assisted also in marketing the Gallery. Media response to the Gallery's programming and operations was overwhelmingly positive. The Gallery's website continues to be developed and enhanced, with additional features highlighting aspects of the Education and Exhibitions programming, as well as the history of Irish art.





Visitor Numbers

Total number of visitors in 2016: 178,302



Online Numbers 2016



Twitter Followers

1,300 impressions per day (avg.)



Facebook Post Reach

2,000 per post (avg.)



Website Views

87,404 Unique Visitors 2016





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