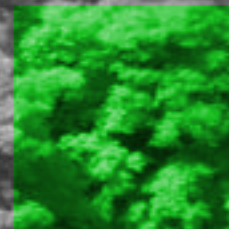
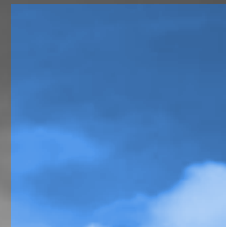


# Crawford Art Gallery



Annual Report 2019





# Crawford Art Gallery

## ANNUAL REPORT 2019

### TABLE OF CONTENTS

Chairman's Foreword.....	4
Director's Foreword.....	6
2019 Exhibition Report.....	8
Registrar Report.....	14
Learn and Explore.....	22
Marketing.....	30
Friends of Crawford Art Gallery.....	40
Image Credits.....	44



# CHAIRMAN'S FOREWORD

## CHAIRMAN'S FOREWORD



On behalf of the Board of Directors of Crawford Art Gallery, it gives me great pleasure to report on 2019 as being a dynamic year for the Crawford Art Gallery, a year of expanded collaborations and new partnerships.

2019 was the first full calendar year of 7 days a week opening and activity on site, thereby expanding our public impact, visibility and reach. Visitor numbers grew significantly with the Gallery attracting over 265,000 visitors by year end, an increase of 15% on 2018, with research indicating visitors were very favourably disposed to the gallery and would revisit and recommend.

The Crawford Art Gallery is very committed to supporting the cultural, economic and well-being agenda of Cork city and the wider region as well as fully contributing to the national agenda as a national cultural institution. Plans for the re development were advanced through the Public Spending Code.

The Gallery's Exhibition and Learn and Explore programmes were thought provoking and ambitious in their scale and scope. They placed our younger audiences at the centre of the Gallery's operations, particularly with a large summer exhibition 'Seen and Not Heard' with an accompanying evolving creative play space. This was a unique experience for our audiences where active participation was encouraged.

The Gallery through its programming acknowledged and recognised the Gibson Bequest, a significant bequest received in 1919 which contributed significantly to the foundation of the Gallery. The deed of Gift of the collection enabling the transfer of the collection from Cork ETB was also completed in early 2019.

Many new partnerships were formed with cultural institutions in Ireland and abroad. In 2019, the Crawford initiated a new founder friend

programme to encourage closer affinity between the business community and the Gallery.

On behalf of the Board of Directors, I would like to thank the staff of Crawford Art Gallery for their expertise, loyalty and dedication which ensures Crawford continues to advance, thrive and inspire.

I would like to thank our creative partners and our patrons, Friends of Crawford and sponsors for their generous engagement, support and attention and our visitors to whom all our efforts are dedicated.

We would like to thank Minister Josepha Madigan and the officials at the Department of Culture, Heritage and the Gaeltacht for their advocacy and support of Crawford Art Gallery, The OPW, Failte Ireland and Cork City Council for real partnerships.

As Chairman, I would also like to also take this opportunity to acknowledge the extraordinary skill and dedication the board and subcommittees of Crawford bring voluntarily to the Board and we all look forward to an exciting future for Crawford Art Gallery.

Rose McHugh  
Chairman



# DIRECTOR'S FOREWORD



## DIRECTOR'S FOREWORD

### CRAWFORD ART GALLERY MISSION

*Crawford Art Gallery through its Programming, Collection and Building - probes the future, contemplates the present and reveals the past creating engaging conversations across the timelines.*

2019 was a significant year at Crawford Art Gallery in many ways, but particularly, as it marked the 100-year anniversary of the Gibson Bequest made by Joseph Stafford Gibson in 1919 which laid the foundations for the very of the existence of the Crawford Art Gallery.

In 2019, the Crawford Art Gallery adopted a three-year organisational strategy which set out a roadmap for the future and furthermore received interim Museum Standards Programme Ireland accreditation from the Heritage Council of Ireland.

Our programmes: Exhibitions, projects, Learn and Explore programmes were ambitious in scale and scope and reflected the organisation's mission and values.

#### Our Exhibition and Project Programme included

- **The Gibson Bequest 1919 to 2019**  
**Selecting, Collecting and Philanthropy**
- **Seen and Not Heard- large group show**
- **Seen and Heard PlaySpace**
- **Harry Clarke *Dreaming in Blue***
- **Andrew Kearney *Mechanism***
- **Mary Swanzy *Voyages***
- **Ailbhe Ni Bhriain *Great Good Places***
- **Marianne Keating *The Ocean Between***
- **Johnathan's Fisher's *That Abrupt Magnificence View of Killarney***
- **Vajiko Chachkhiani *Winter which was not there***

Seen and Heard Play space created a ground-breaking programme where the upper gallery was transformed into an active, collaborative and creative play space for the Summer months.

Creative partnerships were programmed with artists Will Sliney, Eamon O Kane, Graffiti Theatre, Cork Film Festival, Downtcha puppets and Cork Printmakers.

This commitment to younger audiences and families reflected our belief in collaboration and to building new audiences for the future.

Our Learn and Explore Programme programmed many talks, lectures workshops and collaborations.

In 2019, the Gallery reinvigorated it's on line media positioning and greatly extended its reach, impact and visibility. The collection was made digitally available and this has proven to be of great value to our audiences, researcher's artists and educators.

Audience engagement and participation increased significantly with our visitors finding more unique ways to interact with our works and our programmes.

Crawford Art Gallery is hugely grateful to its many supporters and volunteers, in particular our exhibiting artists, our cultural and community partners, Friends of Crawford Art Gallery, other National Cultural Institutions and International Museums for their facilitation of loans, guidance and support.

Failte Ireland for its ongoing developmental support, assistance and advice, to Cork City Council and to the many businesses based in the region for their renewed ambition for the Crawford Art Gallery and to making Cork a distinct and vibrant city region.

We thank our many audiences, patrons and funders. We would like to significantly thank the Department of Culture, Heritage and the Gaeltacht, in particular the Minister Josepha Madigan, Katherine Licken Secretary General, and to Conor Falvey, Kevin Lonergan, Orlaith Gleeson and Clare Pilkington who we work with to ensure a sustainable Crawford into the future.

Finally, the staff at Crawford Art Gallery who are very committed to their work and collectively we wish to acknowledge the immense support of our Chairman Rose McHugh, our Board of Directors and subcommittee members for their guidance, governance and advocacy to support the ongoing renewal of Crawford Art Gallery.

Mary Mc Carthy  
Director 2019



# 2019 EXHIBITION REPORT



The Crawford Art Gallery produced a full and diverse range of exhibitions and special projects in 2019, continuing to create significant temporary and collection exhibitions alongside special projects which extended new audiences and their participation both within and outside the gallery's buildings. Landmark temporary exhibitions included **Seen Not Heard** and its innovative counterpart, **Seen And Heard Playspace**; whilst the gallery saw its four year commitment to the artistic practice of **Daphne Wright** realised in the specially commissioned exhibition **Daphne Wright: A Quiet Mutiny**. 2019 also marked the launch of an exciting three year Artist-Led platform programme enabling artists to pursue their current research interests and connect with audiences through a collaboration with the Crawford Art Gallery, **Marianne Keating's** multi-media exhibition **The Ocean Between** created new and further understandings of Irish indentured labour in the Caribbean and its resulting complex histories and legacies.

Partnerships with Irish based institutions continued Partnerships with Irish based institutions continued to grow within ambitious exhibitions which included **Mary Swanzy: Voyages**, initiated by the Irish Museum of Modern Art (IMMA) and curated by Seán Kissane as part of IMMA's Modern Masters Series. **The Seen And Heard Playspace** which ran parallel to **Seen Not Heard** exhibition also extended partnerships with Cork Film Festival, BEAG Early Years Graffiti Theatre, Dowtcha Puppets, Cork Printmakers and Playful Paradigm (see Learn & Explore report for more information). Whilst the exhibition **Andrew Kearney: Mechanism** was part of a touring

partnership with Centre Cultural Irlandais, Paris and The Dock, Carrick-on-Shannon, of which part of the installation dazzled pedestrians outside the gallery in the morning sun and acted as a portal to the inner galleries.

Crawford Art Gallery was also delighted to work again with one of Cork's innovative festivals **Sounds from a Safe Harbour** who initiated a cross-disciplinary project **Heartship**, which celebrated the Irish Naval services contribution to the humanitarian crisis in the Mediterranean where they helped save so many lives. It profoundly addressed the rescuing and disappearance of so many hearts within that ocean by internationally renowned artists **Dorothy Cross, Lisa Hannigan** and **Alan Gilsenan** in partnership with The Glucksman Gallery, Pitt Rivers Museum, Oxford, The Irish Naval Service and Cork City Council.

The Gallery continued its energetic partnership with **Cork Midsummer Festival** in extending audience participation and engagement, to produce a number of events which included **Tanya El Khoury's** haunting encounter, the promenade-style **A Night at the Gallery** with **Crosstown Drift** and hosted **Festival Talks** which included director **Enda Walsh** and his long-time collaborator **Pat Kiernan** (artistic director, **Corcadorca Theatre Company**) and playwright **Kaite O'Reilly**, director **Phillip Zarrilli**, with writer **Seamus O'Mahony**. Crawford Art Gallery also played host to **How It Is Symposium - Gare St Lazare Ireland's** second international Symposium which focused on Samuel Beckett's 1963 novel *How it is*. The exhibition **Marianne Keating: An Ocean**

**Between** and **The Fig Reveal** with classicist conservator **Eoin Dalton** also featured in the programme of this most vibrant festival.

Loan requests across the year were sought and gratefully received from a number of lenders including IMMA, Limerick City Gallery, Ulster Museum, as well as the many generous artists and private lenders that have enabled the Gallery to create exhibitions of international ambition and local and national relevance during 2019.

Of the fifteen exhibitions and special projects initiated, produced and partnered by the Crawford Art Gallery during 2019, three continued from the previous year: **Earth, Wind & Fire: Made in Cork Contemporary**, **Heroes and Villains** and **Harry Clarke: Dreaming in Blue**, the latter of which was the first of the annual exhibitions celebrating Clarke's series 'The Eve of St Agnes' held throughout the Christmas weeks and in the lead up to the eve of St Agnes - 20 January.

① **Seen not Heard** sought to examine how the representation of childhood has evolved historically in Ireland and to spark conversations about what a child is in Ireland today. Featuring commissioned aristocratic portraits, depictions of working-class children and works that capture fleeting moments from fantasy to everyday life, the exhibition was loosely centred around three core themes: Power, Perception and Play. Co-curated by Anne Boddaert and invited curator Victoria Evans, the exhibition featured seventy-four works from the Crawford Art Gallery's collection, National Gallery of



Ireland and IMMA as well as loan works from private lenders, and from artists or their representative galleries. The exhibition spanned over four centuries from **Stephen Slaughter's** painting *Lady and Child* (1745) to more recent works display made specifically for the exhibition.

Artists included: **Robert Ballagh, David Barrett, Catherine Barron, Anthony Barry, William Gerard Barry, Hugues de Beaumont, Boethus, Muriel Brandt, James Brennan, Louis Le Brocquy, Frederick Buck (attributed to), Cristina Bunello, Julia Catherine Callanan, Margaret Cameron, Jules-Cyrille Cavé, John Minton Connell, Otto Dix, Bernadette Doolan, Rita Duffy, Michael Flynn, Norman Garstin, Debbie Godsell, Jennie Ashton Hackett, Michael Healy, Nathaniel Hill, Evie Hone, Robert Hunter, Harry Aaron Kernoff, Vera Klute, Charles Lamb, James Latham, Gustave-Leonhard de Jonghe, Les Levine, Alice Maher, Mahony, Colin Middleton, Vik Muniz, John Murphy, Seamus Murphy, Norah Brigid Ni Chuill, John O'Keeffe (attributed to), Walter Frederick Osborne, Sheila Pomeroy, Basil Rákóczi, Patrick Redmond, Paula Rego, Stephen Slaughter, Edith Anna C enone Somerville and Elinor Wiltshire.** Ellie O'Byrne, a freelance journalist with a special interest in arts, environment and social issues was commissioned to write a text accompanying the exhibition providing entry points to the exhibition.

The outdated expression that 'a child should be seen and not heard' may still echo in the minds of some, but the importance of play in the development of children is now widely

recognised. On the first floor, the experimental ***Seen and Heard Playspace*** provided a fantastical space with opportunities for children and adults alike to play, make, read, dream and even draw on the wall. Over four months, the playspace was transformed monthly - and weekly in August - to cater for a wide range of creativity, aptitudes and preferences (see Learn & Explore for further information). Families in particular, visited repeatedly ***Seen Not Heard*** and ***Seen and Heard*** as the relationship and intersection of children and artistic practice was at the forefront of both exhibition and playspace. The sound of play throughout the galleries was intoxicating for all visitors and staff and gave a welcoming and energetic atmosphere within the galleries and to the abundance of new audiences attracted by such dynamic and playful programming.

Crawford Art Gallery's large-scale commissioned exhibition of new work by internationally renowned artist Daphne Wright titled **② *Daphne Wright: A quiet mutiny*** continued the Gallery's commitment to artist practice and making. Wright's work quietly addresses the human condition and the important stages of life we all pass through, that are at once poignant and mundane. In this critically acclaimed exhibition, displayed over two gallery floors, Wright created worlds that were beautifully eerie: familiar objects from everyday life come under the artist's scrutiny including buggies, houseplants a fridge and a child's drawing. Expanding on her existing sculptural practice, Wright focused on the materiality of dry, unfired clay creating a dichotomy of familiarity and fragility. Wright eradicates the

perceived notions of the domestic home being a benign, cocooned existence. Her work points to the radical and subversive nature of the 'domestic' and empowers it to be recognised within a wider political and social dialogue.

The exhibition was accompanied by a Crawford Art Gallery publication with texts by **Ellen Mara de Watcher** (writer and associate lecturer, Central St Martins, London) and **Oliver Basciano** (ArtReview, Editor at Large) and Dawn Williams (curator, Crawford Art Gallery). The publication was launched in a public talk between Daphne Wright and **Annie Fletcher**, Director, **Irish Museum of Modern Art** and was designed by Design HQ, Dublin and printed by Watermans, Cork.

This year also saw the Crawford Art Gallery launch an innovative new three-year artist-directed **Platform** programme which aims to support artists to pursue their current research interests and connect with audiences through a collaboration with the Crawford Art Gallery, it's site, collection and location. The programme aims to platform the development of an artist's career - nationally and internationally - and its often intrinsic relationship with the institution.

**③ *Marianne Keating: The Ocean Between*** addressed the hidden histories of the Irish diaspora in the Caribbean, through narratively reconstructing this history through its archival traces. Her multi-media installation focused on the movement of the Irish indentured labourers and emigrants in the late eighteenth and early nineteenth century to Barbados and Jamaica and their resulting legacies in the contemporary Caribbean. Tracing the migration





of the Irish from ports including Cork, Limerick and Belfast, Keating's project explores the eighteenth-century role of the Customs House - where the Crawford Art Gallery is now located - to determine new narratives around the Irish diaspora in response to the dominant 'master narratives' of Western nationhood, rewriting the histories of the dominated 'other'. **Kevin Gaffney** is working with the Crawford Art Gallery for the second part of the Platform programme in 2020.

④ **Andrew Kearney: Mechanism** was a light and sound installation responsive to the environment by artist comprising of electronic, industrial and theatrical components that combined to respond, listen and react to the everyday life of Cork city centre where the gallery is located. Inhabiting the upper gallery and the exterior of the building, Kearney transformed the spaces into a visual and sonic feast for our audiences. A touring exhibition initiated by Centre Culturel Irlandais, Paris and partnered with The Dock, Carrick on Shannon, Mechanism featured three new works which the artist created specifically for the Crawford Art Gallery and continued Kearney's exploration of the layered history of people and buildings.

Overlooking the public plaza, Emmet Place, a mirrored circular 'mandala' presented itself as a portal to the inside of the gallery through the eighteenth-century façade. Responding directly to the whims of nature and the movement within the public space it created a wealth of reflections and sounds reacting to the changing conditions on any one day - drawing audiences into

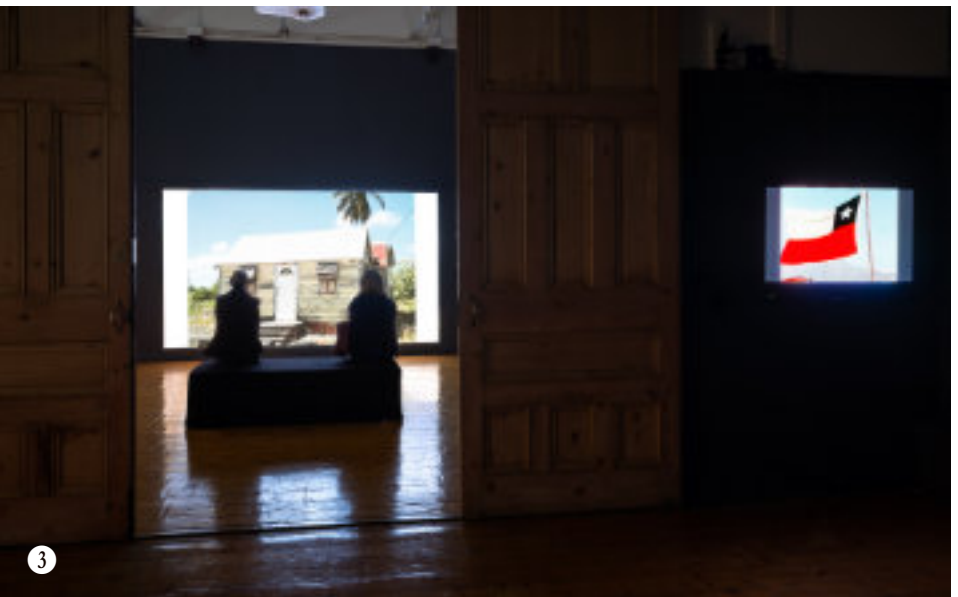
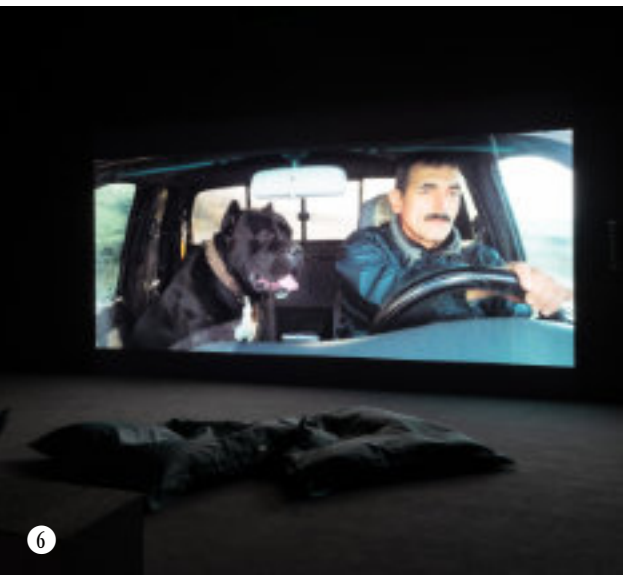
conversations and observations of their surroundings.

Simultaneous to Andrew Kearney's exhibition was ⑤ **Mary Swanzy: Voyages** in the lower galleries. Swanzy (1882-1978) was a unique and pioneering figure in Irish Art who witnessed the birth of Modern Art and after 1914 exhibited at the Paris Salons. Her level of achievement, world travel and original thinking is unmatched in Irish art, yet this is the first retrospective of her work in 50 years. This IMMA initiated exhibition aimed to reintroduce our audiences to this artist's extraordinary achievements and reinstate her as a Modern Irish Master. Over 70 works were on display in this fascinating exhibition, curated by Seán Kissane (IMMA) and exhibition toured to Limerick City Art Gallery, following a hugely impactful exhibition of the artist's breath and depth of work on our audiences.

The year also featured two screenings by burgeoning internationally renowned artists **Ailbhe Ní Bhrian** (IRE) and **Vajiko Chachkhiani** (GEO) who activated the screening room with their films *Great Good Places III* (2011) and *Winter which was not there* (2017) respectively. Presented at the Crawford Art Gallery to coincide with *Recasting Canova* which celebrates the bicentenary of the Canova Casts, the prestigious gift that forms the basis of the gallery's collection, Ní Bhrian's film borrows its title from the Henry James short story 'The Great Good Place' draws on the slippage between dream and reality captured in the story and its strange atmosphere - at once mundane and hallucinatory. James's *Great Good Place* is an impossible but obscurely familiar refuge to

which the overworked and the overwhelmed find themselves magically transported. Ní Bhrian reimagines a series of generic settings and specific locations including the Crawford Art Gallery's Sculpture Galleries as such sites of suspension and displacement.

⑥ **Chachkhiani's Winter which was not there** could be viewed as a metaphor for the liberation of an individual from his or her own history, and raised the timely wider societal questions of why historical figures are canonised through the medium of art, and what is the impact on the individual when history eats itself and iconic political and cultural sculptures become obsolete. Questioning the pertinence of how the public and the private sphere interfere with and influence our consciousness.





# REGISTRAR REPORT



## REGISTRAR REPORT

### REGISTRAR

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

### ACQUISITIONS

The Crawford Art Gallery acquired a total of 2 new artworks in 2019, consisting of generously donated gifts.

① **Stephen Doyle**, *Dylan is Ainm Dom*, 2018, mixed media on board (oil and neon glass), 120 x 120 cm. Donated, 2019 **Cat. No. CAG.3057**

② **William Sheehan**, *Portrait of a Lady*, 19<sup>th</sup> Century, oil on canvas  
Donated, 2019 **Cat No. CAG.3058**

### LOANS FROM THE CRAWFORD ART GALLERY TO TEMPORARY EXHIBITIONS

③ To the exhibition, **Stephen McKenna (1939-2017)**, VISUAL Carlow, 9<sup>th</sup> February – 18<sup>th</sup> May 2019  
CAG.2806, Stephen McKenna, *Albacora*

④ To the exhibition, **Making their Mark: Irish Painter-Etchers c.1880-1930**, National Gallery of Ireland, Dublin, 2<sup>nd</sup> March – 30<sup>th</sup> June 2019  
CAG.277, George Atkinson, *Shannon Scheme No. 1: Keeper Mountain*  
CAG.3027, George Atkinson, *Shannon Scheme: The Excavations*

CAG.3026, George Atkinson, *Shannon Scheme: The Culvert*  
CAG.2028, George Atkinson, *The Bells of Shandon*

⑤ To the exhibition, **Shaping Ireland: Landscapes in Irish Art**, National Gallery of Ireland, Dublin, 29 March – 7 July 2019  
CAG.2257, Norah McGuinness, *First Snow*

⑥ To the exhibition, **Lavery and Osborne: Observing Life**, The Hunt Museum, Limerick, 1<sup>st</sup> June – 30<sup>th</sup> September 2019.  
CAG.2776, Walter Osborne, *A November Morning*  
CAG.2802, John Lavery, *Habiba*

⑦ To the exhibition, **Mary Swanzy: Voyages**, Limerick City Gallery of Art, Limerick, 20<sup>th</sup> June – 25<sup>th</sup> August 2019  
CAG.2773, Mary Swanzy, *Samoan Scene*  
CAG.116, Mary Swanzy, *Swans*

To the **Department of Culture Heritage and the Gaeltacht**, Killarney, 20<sup>th</sup> November 2019 – 30<sup>th</sup> September 2020  
CAG.1917, John O'Leary, *Still Life (with fish)*  
CAG.653, Gerald Bruen, *Turf Bank (Bog, Co. Galway)*  
CAG.1888, John B. Vallely, *Piper and Fiddler*  
CAG.588, Fergus O'Ryan, *Figures Beside Pool and House*  
CAG.1871, George K. Gillespie, *Owenmore River and Mayo Hills*  
CAG.375, Sylvia Cooke-Collis, *Cahirmee Fair*  
CAG.1846, Yann Renard Goulet, *Wicklow Hills*  
CAG.759, Kitty Wilmer O'Brien, *Cliffs of Moher*

CAG.1860, Richard Kingston, *Goats Passing the Gap*  
CAG.2562, Joan Jameson, *Barges unloading Turf Grand Canal Dublin*  
CAG.677, Brigid Ganly, *Faiche Laighean (Leinster Lawn)*  
CAG.2241, Norah McGuinness, *Rathmullan Shores*  
CAG.176, Stella Frost, *Bog Hill, Achill Island*

### LONG TERM LOANS FROM THE CRAWFORD ART GALLERY COLLECTION

LONG TERM LOAN TO DONERAILE COURT, DONERAILE  
Eleven 18<sup>th</sup> and 19<sup>th</sup> Century paintings, including a work by Nathaniel Grogan, will go on long-term loan to Doneraile Court. This marks another exciting partnership with the OPW as Doneraile House opens to public visitors for the first time on 29<sup>th</sup> June 2019.

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.453, Alexandre-Francois Caminade, *After the Bath*  
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* ⑧ CAG.2227, Godfrey Kneller (studio of), *Portrait of Sir William Robinson*

## CONSERVATION

### PAINTING CONSERVATION

A large number of collection works included in the exhibitions *Gibson Bequest 1919-2019*, *Seen, not Heard*, and loan to Doneraile House, had not been displayed for a number of years and required varying levels of conservation and cleaning. Where possible, cleaning and reframing of works was done in-house by the Registrar and technical team. Some works required extensive treatment from accredited conservators, these works are outlined below.

#### ⑨ William Magrath (1838-1918), *Tara's Halls*

After the co-ordination of the de-install of this work from its high hanging position in the lecture theatre Conservator, Corrie Tubman completed an extensive surface clean, varnish removal and minor restoration of the painting. Layers of dust and discoloured varnish were removed to reveal details and figures that were previously hidden. The work is now hanging in the Gibson Galleries.

#### ⑩ Martin F. Mahony, *Summer*

Justin Laffan, conservator, repaired a damage to

the canvas by placing a patch on the back and in-filling the paint loss. The work was taken out of its frame which revealed that an additional 2-3 inches of canvas had been hidden due to an ill-fitting frame. The painting has now been conserved and will have a new frame made.

#### ⑪ Norah Brigid Ni Chuill, *Game of Cards*

The canvas for this work had worn away completely in sections and was in very delicate condition. Justin Laffan removed the work from its support and relined the entire canvas and then consolidated and infilled paint loss. The canvas was restretched and replaced in its frame.

### SCULPTURE CONSERVATION

#### ⑫ Fig Reveal

Over the course of two weeks, as part of Cork Midsummer Festival, Sculpture Conservator Eoghan Daltun removed the fig-leaves from six male figures from Crawford Art Gallery's historic collection of Canova Casts. After material research, it is thought these fig leaves were added following the arrival of the Canova Casts in 1818.

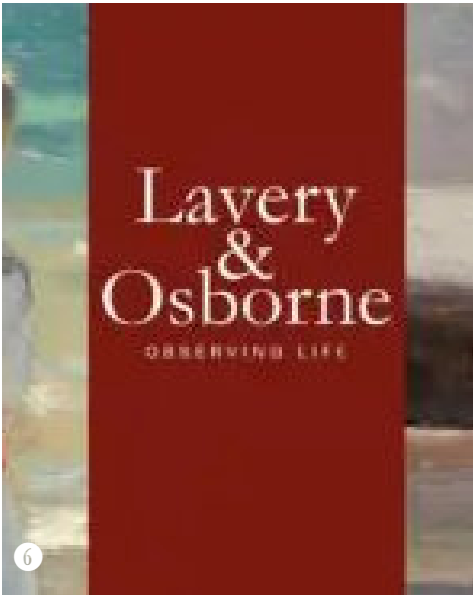
The Fig Leaves are now on display separately in the Sculpture Galleries. The project itself generated a great deal of publicity in local news media, as well as being featured in historian Mary Beard's BBC television show "Shock of the Nude".

#### ⑬ Return of Seamus Murphy, *Virgin of the Twilight* to Cork City Council

Seamus Murphy, *Virgin of the Twilight*, which was in the Sculpture Gallery was moved prior to the refurbishment of the exhibition spaces and is now on display in Cork Public Museum. This work is owned by the Cork City Council and was left on long-term deposit with the Crawford in 2003/2004. The Registrar worked with Pat O'Mahony, previously of the NSF, on the logistics of moving the piece which was carved from black limestone and weighed a metric tonne. The work will be on long-term display in Cork Public Museum as part of an exhibition display on the artist.

#### ⑭ Renovation of Sculpture Galleries

The opening of *Recasting Canova* on the 15<sup>th</sup> February also marked the unveiling of the newly refurbished Sculpture Galleries. From the 7<sup>th</sup> January – 15<sup>th</sup> February the two galleries were painted from floor to ceiling, the floors were chemically cleaned and new plinths fitted to the Canova Casts. This involved the decanting of almost all sculptures, busts and friezes in each room and re-hanging Samuel Forde's, *Fall of the Rebel Angels*.



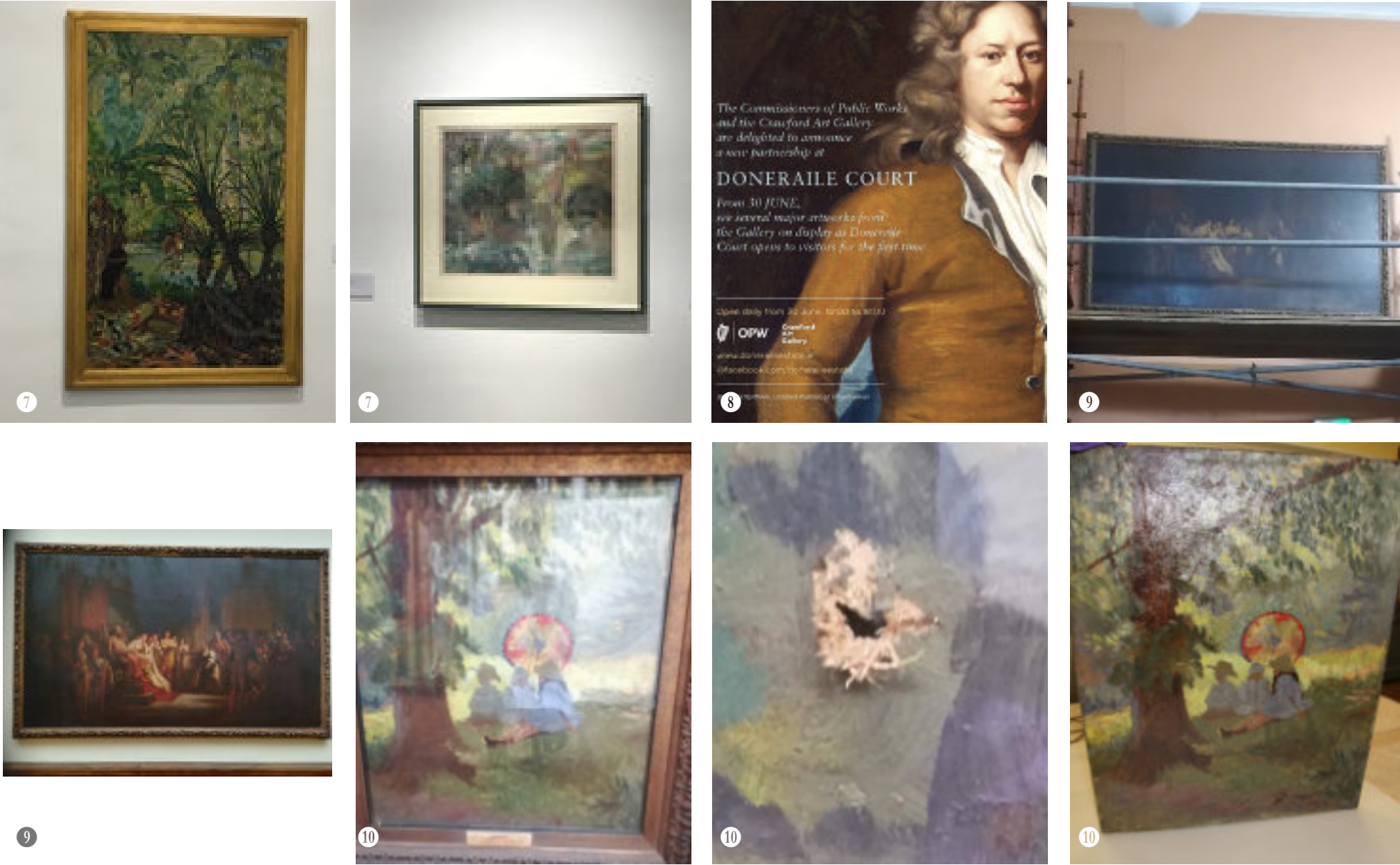


CRAWFORD ART GALLERY  
ONLINE COLLECTION

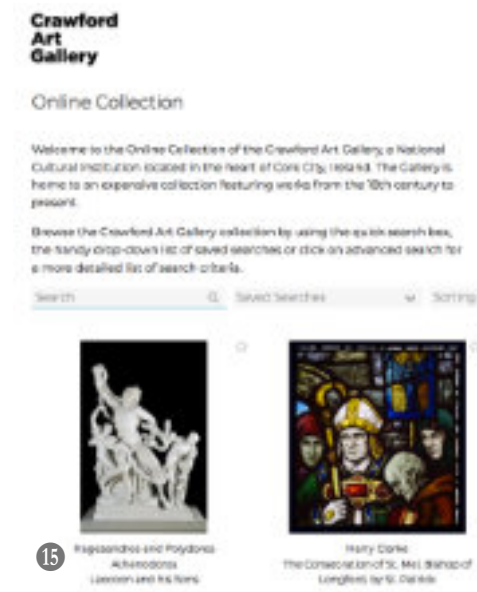
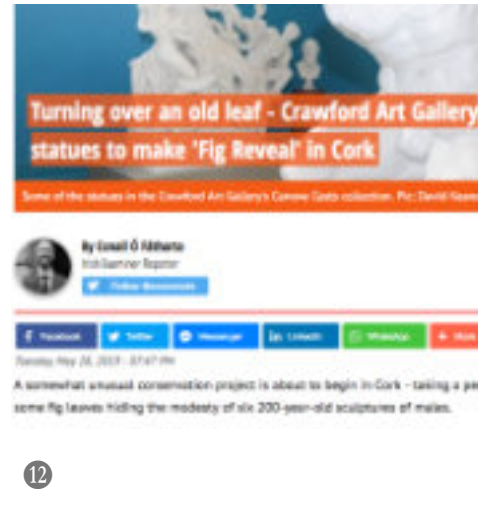
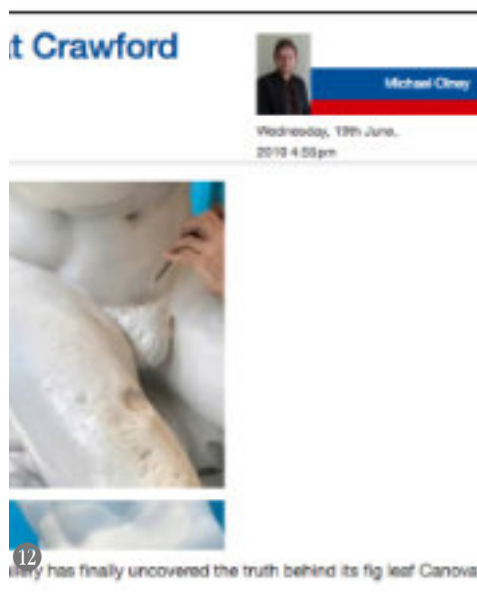
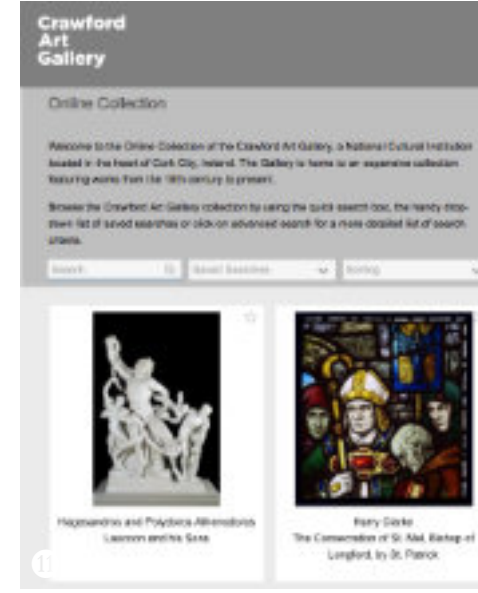
15 **Crawford Collection Online**

The online collection has now been launched and is accessible from Crawford Art Gallery webpage. Over the past 3 years the Registrar Office has been adding to and correcting catalogue information recorded on collection objects on the Collection Management System. This is part of a larger documentation backlog project but for the purposes of making the Online Collection as rewarding as possible to users, specific emphasis has been placed on correcting and adding artwork dates, correcting attributions (including artist names and birth/death dates), adding artwork descriptions and artist biographies (772 existing biographies edited & corrected & 140 new biographies added). Funding provided by the Department in 2018 for the photography of collection works resulted in the addition 819 high resolution images of the collection. There are now a total of 2773 object records with high resolution images available to view online. This is an invaluable tool for visitors, researchers, teachers and students as well as internal staff. The information in the Online Collection pages is fed directly from the collection database which ensures that it is always up to date. Information on works can be checked with ease and visitors can also see whether their favourite works are on display or in storage before they visit

The collection database was updated at the start of 2020 to bring the look in line with the new Crawford Art Gallery website.









# LEARN AND EXPLORE

We invite audiences to explore the gallery and the exhibitions we present. Our programmes are for everyone, they take place in the gallery, on the streets, in schools, health settings and a range of community venues.

Our programmes include workshops, tours, talks, performances, large scale events and long term community and health based partnership projects. We are keen to mirror the diversity of our audiences, and the variety and complexity of the art work that the gallery holds. We provide a space which feeds imagination and where creativity is valued.

We understand that recognising an individual's cultural identity enables human dignity and growth. We recognise and support difference and equity of access.

## AIMS:

- To encourage participation and meaningful engagement with the Crawford programmes whilst fostering a sense of place for our audiences.
- To acknowledge and respect the diverse voices that compose our communities
- To encourage creative thinking and doing.
- To imaginatively connect and contribute to the bigger picture of local and national initiatives.

The Learn and Explore Programme at the Crawford Art Gallery is led by Anne Boddaert and Emma Klemencic, with an exceptional team of free-lance artists, tour guides, lecturers and facilitators.

## SUMMARY OF EXHIBITION-LED ACTIVITIES

### 1 EARTH, WIND AND FIRE, MADE IN CORK CONTEMPORARY

With the series Design in Nature and Design for Living, the exhibiting artists Nuala O'Donovan, Mary Palmer, Ann Kiely, Eoin Turner, Alex Pentec and Joseph Walsh engaged with diverse audiences through discussion and tours. Earth, Wind and Fire was the opportunity to strengthen our links with many groups and initiate new contacts, among others UCC – BEES/ 4th year students with Eoin Lettice and Art history students with Sabine Kriebel (UCC History of Art department). Members of the Humanist Association of Ireland also visited the exhibition on the occasion of their annual meeting held in Cork. On Sunday 10 February, we held day of conversation on design & the Bauhaus to a full audience.

## LEARN AND EXPLORE



**Design for Living**  
A day of conversation on design & the Bauhaus

Sunday 10 February 2019  
Booking through Eventbrite

Crawford Art Gallery's Learn & Explore programme, in partnership with Dr Sabine Kriebel, UCC Art History Department

10.30am Registration

11.00am Welcome - Mary McCarthy

Opening remarks: Dr Sabine Kriebel

**KEYNOTE CONVERSATION**  
11.15am Joseph Walsh in conversation with Peter Flynn, Director ARUP  
"I think the challenge here in Ireland is to develop an understanding that creativity, the arts, an artist, an architect can fundamentally enhance society [...]"

**MODERNISH TOUR**  
1.00pm – 1.45pm Modernish, Bauhaus Ideas in Cork's Streets: city tour with Tom Spalding (tour of city centre - 30 places max - booking through eventbrite)

**BITESIZE BAUHAUS**  
2.00pm – 3.30pm Inspiring, bite-size presentations inspired by the Bauhaus school to celebrate its centenary

2.00pm: Ruth Asawa, the boundary between sculpture and interior decoration  
Dr Jordan Troeller

2.30pm: Ideas Travel, the Bauhaus and Irish aviation  
Jan Froberg (University of Limerick)

3.00pm: Vidal Sassoon, the Bauhaus influence on women's hairstyles  
Marlene Meneses Romero (Nottingham Trent University)

[www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)

  With support from 

 Crawford Art Gallery, Grand Place, Cork, Ireland T12 0H44  
info@crawfordartgallery.ie www.crawfordartgallery.ie



## LEARN AND EXPLORE

### VOYAGES / MARY SWANZY

Mary Swanzy (1882-1978) was a pioneering figure in Irish Art who witnessed the birth of Modern Art. In addition to a public talk, Curator Sean Kissane gave a couple tours to vested audiences. We partnered with Age and Opportunity and biographical research artist Liz Cullinane on a talk on the times in which many of Swanzy's paintings were created, as well as the rich social history behind some of the artist's less familiar styles and developments. (Thursday 16 May). Another strand of the programme focussed on creative writing with Laura McKenna. The programme proved popular and we opened a second session to accommodate more participants. This programme was a great opportunity for us to engage with people who may feel more affinities with written works.

### 2 MECHANISM / ANDREW KEARNEY

With Mechanism Andrew Kearney continued his exploration of the layered history of people and buildings.

In contrast to the Mary Swanzy talk, his in conversation drew an audience of a younger age profile with makers and artists in attendance. Andrew talked about the institution as a place for artists to take risks. A visit to the exhibition by students from Scoil Bernadette was included in their Creative Schools programme.

### 3 RECASTING CANOVA

On the occasion of the bicentenary of their arrival in Cork, we looked at the Canova Casts collection

anew, to reconsider their vital history and legacy as a generative force in the arts, and to reveal the rich stories that surround the figures they depict and the people they have inspired.

The programme included talks on restoration and conservation and on the history of the casts as well as a series of in gallery drawing sessions with artist Eileen Healy.

Science week presented a perfect opportunity to collaborate with Jonathan Beck of Scan the World to offer workshops for schools on Photogrammetry and 3d scanning. (<https://www.myminifactory.com/object/3d-print-the-drunken-faun-107110>)

### 4 SEEN NOT HEARD / SEEN AND HEARD

A large scale exhibition & an immersive experimental playspace

The exhibition and the playspace were an integral part of the whole project devised to complement each other's. The upper floor of the gallery extended an open invitation to play to visitors of all ages whilst prioritising particular age groups at various times. Seen and Heard playspace was programmed and themed with different focus in July, August, September and October.

During the summer months, with children on holidays, we programmed the space with parents/guardians and smaller summer camp groups in mind, in the autumn we concentrated efforts more specifically on playschools and

schools as well as week-end events.

The space also included a reading area with children art books, a very popular drawing wall and a space dedicated to making with tables and stools at various heights and a supply of basic art materials to offer a space for the imagination of our visitors to run free with writing, drawing, collage and more.

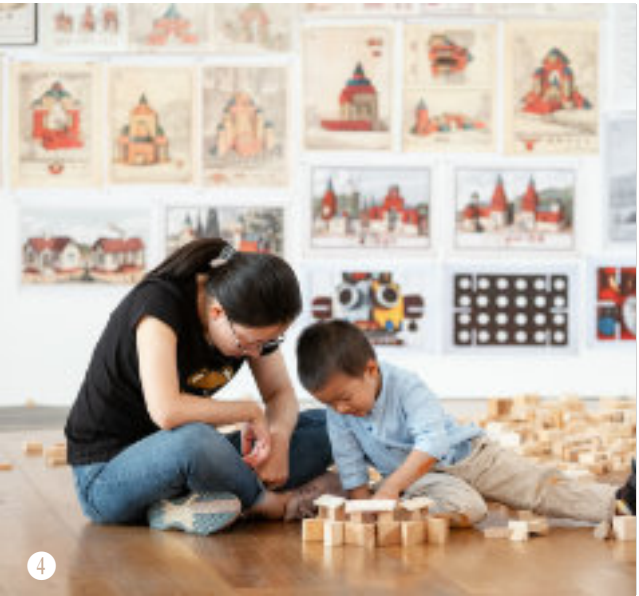
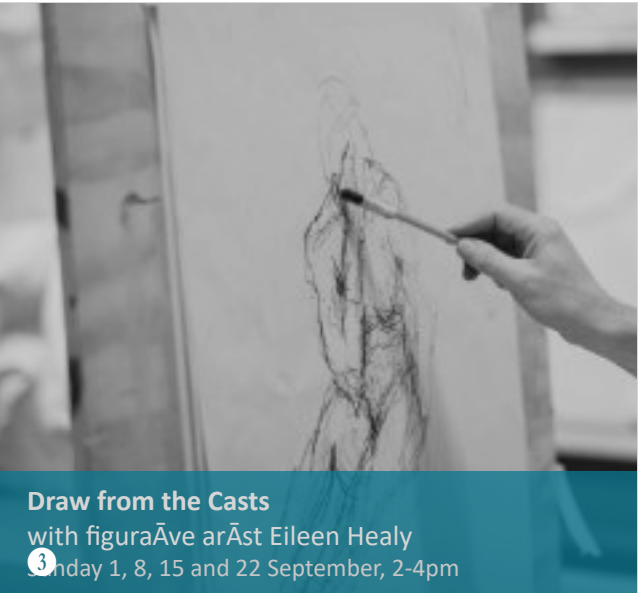
We also partnered with Cork Film Festival for a short family friendly festival See and Hear and with Graffiti Theatre company, and the Beag early year art programme.

The public response was overwhelmingly positive highlighting a real appetite in our city centre for inviting civic spaces and an obvious desire for family to be actively engaged with their children. The expectations have been raised and a focus of future programmes will be to make the experiment more perennial. The challenge will be to allow participatory aspects to permeate more exhibitions within the restrictions of safety of the artworks in addition to restrictions in terms of space, staff and budget. A more complete case study is available on request.

### QUIET MUTINY / DAPHNE WRIGHT

Quiet Mutiny explored themes of immutability, impermanence, and failure. The artist's In conversation with Annie Fletcher, director of the Irish Museum of Modern Art, probed the human condition and the important stages of life we all pass through, that are at once poignant and

## LEARN AND EXPLORE





## LEARN AND EXPLORE

mundane. It took on Friday 24 coinciding with *Quiet Mutiny* book launch.

The participation in city and nationwide festivals position the gallery as a recognised civic space with a positive role to play in city and nationwide initiatives.

### 5 ST PATRICK'S DAY

We welcomed our first ever visitors on Patrick's day with a family friendly tour of *Heroes and Villains* exploring the theme of Rebels and Resistance and a hands on Rebel Parade workshop inviting participants to create a puppet parade of heroes and villains.

### 6 NATIONAL DRAWING DAY (MAY 18)

*It's all an illusion....* By learning the basic principles of perspective, we can create our own perception of the world around us through drawing. Andrew Kearney's exhibition offered a myriad of points of shifting perspective and perception. The drawing workshops focussed on capturing perspective through diverse techniques.

Traditionally artists learned to draw from copies of famous sculptures, Copycat was an invitation to join Regina Carbayo for drawing tips and tricks.

### CRUINNIÚ NA NÓG (JUNE 15)

*Legend has it* were storytelling sessions for children by writer, spoken word artist Ravnita Joyce where International tales of deities crossed paths with Grecian Gods.

*Heads shoulders knees and toes* Invited our younger audience to find a nook and draw amongst the gods and goddesses of the sculpture gallery.

### 7 HERITAGE WEEK 2019

Crawford Uncovered, Michael's tour for Cork Heritage Open Day on Saturday 17 August, attracted over 60 people keen to discover the secrets and hidden corners of our building.

### 8 CORK TRAVELLER PRIDE (JUNE 10-13)

In Partnership with Cork Traveller Women's Network & Cork Traveller Visibility Group

The programme included the looped screenings of *Would You Like to Suni at our Vardo?* and *The Beady Pocket*; a *Talking with Travellers* session for people interested in knowing more about the journey, history, culture and real lived experience of Irish Travellers; and Paper Flower-making for schools, the 4 sessions were booked by Sunday's Well Boys School.

### 9 CULTURE NIGHT 2019 (SEPTEMBER 20)

With Polychrome me! Participants were invited to 'colour our historic cast collection using multiple kinds of light and colour to make them 'pop'. The collection was also highlighted via bite sized pop up tours by our expert guides. Within in our experimental, interactive Playspace Seen and Heard, we hosted a special family-friendly themed workshop, Stickermania, for kids of all ages to play to their heart's content!

### SCIENCE WEEK 2019 (OCTOBER 15)

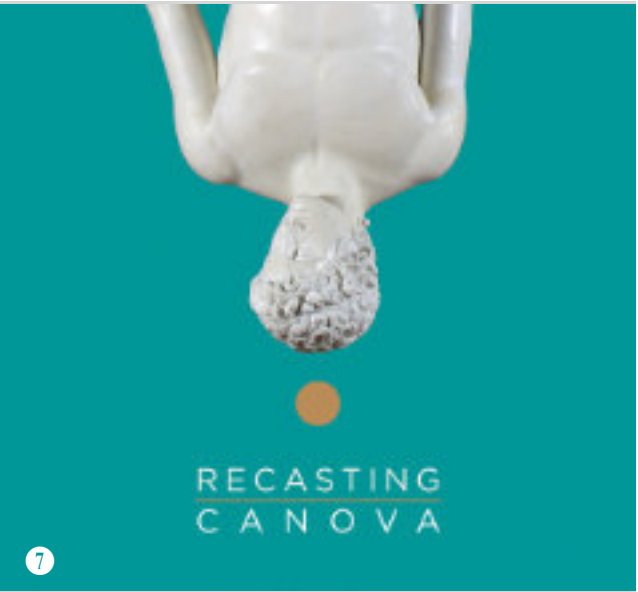
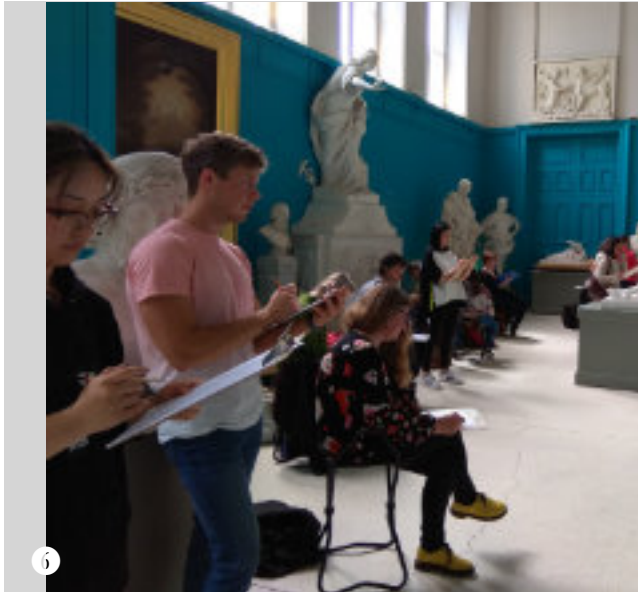
For Photogrammetry, optimisedwe partnered with Dr Sharon Lawton, Science for Life, C.I.T Access Service and Jonathan Beck of Scan the World - a non-profit community-built archive of scanned artefacts optimised for 3D printing to demonstrate scanning of three-dimensional art objects (i.e. sculpture) and also suggest job opportunities that can come with 3D technologies or their uses in other industries to various groups of students from St Brogan's College in Bandon and North Monastery, Cork City.

10 CRAWFORD SUPPORTED STUDIO The on-going partnership with CIT Crawford College of Art - Art in Health and Education and Cork City Council - Arts Office allowed for the studio's activities to grow in 2019.

6 artists - John Whelan, Tom O'Sullivan, Íde Ni Shúilleabháin, Ailbhe Barrett, Stephen Murray and Angela Burchill were selected for the exhibition *Unhindered* in Kilkenny. 2 other exhibitions took place at the end of November at 46 Grd Parade and in December in the Quay Co-op, Cork.

Karolina Poplowska gave a moving and inspiring presentation on the story of the Gasp/Cuig artists and Herman Marbe - the genesis of the Crawford Supported Studio - at the We are all Engagers: making meaningful museums IMA conference on Friday 1 March. Attendees to the conference also had the opportunity to meet the artists after the talk and look at their work.

## LEARN AND EXPLORE





Facilitator Mairead O'Callaghan visited Scoil Bernadette with artists Rosaleen Moore and Ailbhe Barrett as part of the Creative Schools scheme. The artists led 6 sessions with students in the school and in the gallery.

4 applications were submitted to A.D.I (Arts & Disability Ireland) in early April: 2 applications under Arts and Disability New Work Connect scheme for Yvonne Condon and Eoin deBruin and 2 applications under the Arts and Disability Mentoring Connect scheme for Ailbhe Barrett (mentor Cork Printmakers) and Tom O'Sullivan (mentor: Tom Climent). Yvonne, Ailbhe and Tom's applications were successful, with mentoring programmes commencing at the end of October 2019. Yvonne's Project will take place in 2020.

**11 LONRADH PROGRAMMES**The programmes which comprises of monthly sessions for 2 separate groups (Cork and Bandon) and weekly sessions in St Finbarr's hospital continued in 2019. The awareness is growing among HSE services who are encountering users with memory issues and information on our programmes is filtering through to various service users.

**12 ON-GOING THURSDAY CLUB**  
Open to adults, this access programme consists of a tour and discussion followed by an art making session. The focus is on exploration and enjoyment. We run two programmes of 10 weeks per year. There is a high demand for places, which necessitated the implementation of a waiting list system.

**13 LINKS WITH ATAI**  
We hosted the Arts Teachers Association Spring National Meeting on May 25, preceded by a guided tour of the Mary Swanzy exhibition.

We also presented our L&E programmes at the National conference which in 2019 was also held in Cork. The conference coincided with Culture night where participants to the conference sampled the activities on offer (see above).

**ON-GOING GUIDED VISITS PROGRAMME**  
All through 2019 the gallery continued to provide tours individually tailored to schools, colleges, and other community groups.

**14 ON-GOING SATURDAY ART CLASSES FOR YOUNG PEOPLE**  
With 3 series of 10 weeks, the artists- facilitators led 120 sessions in 2019. One of the 4 programmes focussed on drawing skills while the other 3 were wide ranging, creatively exploring media and techniques. We see a high repeat level among our young participants. Unfortunately, we cannot satisfy the increasing demand.

**ON-GOING TEEN PROGRAMME**  
An extra 10 weeks' course was added last year to respond to the increasing demand for art classes for this age group. The 4 complementary programmes focused on portfolio preparation, drawing, and graphic design and zine culture.

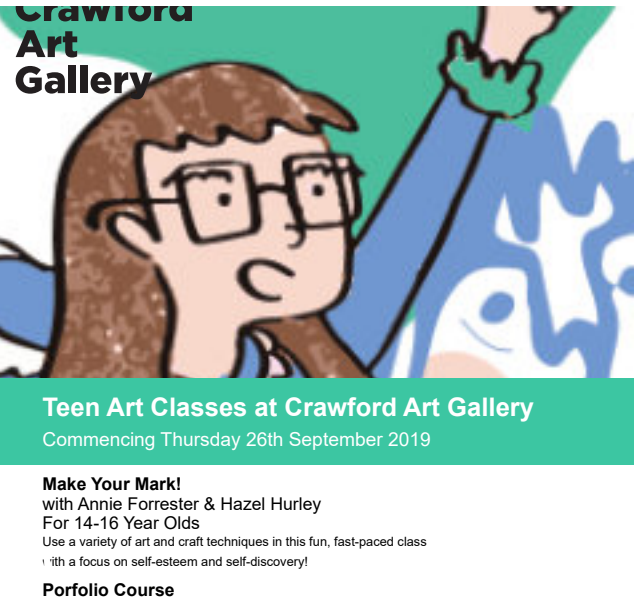
**ON-GOING THURSDAY CLUB**  
Open to adults, this access programme consists of a tour and discussion followed by an art making session. The focus is on exploration and enjoyment. We run two programmes per year. There is a high demand for places, which necessitated the implementation of a waiting list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

**BEALTAINE**  
Hospitable action  
Drawing on over a decade of biographical research, Liz Cullinane explored the rich social history behind the artist Mary Swanzy and her oeuvre. An invitation to explore the gallery and respond creatively with a professional artist

**15 CREATIVE HEALTH HUB**  
We partnered with Helium Arts on their Creative Health Hub - Cork programme. The programme is for participants aged between 8 and 11 who are out patients from CUH with various medical conditions.

Initially this took the form of 4 workshops on Sunday from 11am to 1pm in the education room with foray in galleries for drawing and looking at art

The 2019 Helium Arts Creative Health Hub Showcase took place on October 24 in the Seen and Heard playspace to coincide with the Super heroes take over by artist Will Sliney - who is also ambassador for Cork University Hospital.





# MARKETING

## Visitor Numbers

2019 saw the highest ever visitor number on record, when numbers increased by 35,438, an increase of over 15% on 2018 numbers. The target of 250,000 was exceeded and the visitor number for 2019 was in excess of 265,000. This can be attributed to a higher public profile, the building of key relationships, the increased targeting of families, Sunday and Bank Holiday opening and targeting younger audiences and tourists. Varied and engaging exhibitions such as **Earth, Wind and Fire, Seen, Not Heard, Mary Swanzy: Voyages, Andrew Kearney/Mechanism, Marianne Keating: The Ocean between** presented an excellent draw to diverse audiences. The Gallery team worked comprehensively in a strategic manner to target specific audiences for various elements of the programme.

## Exhibition Programme and Audiences

The collaborative and cross departmental approach to planning and programming has strengthened the profile of the Gallery and allowed it to enhance its delivery of its public service mandate. Key relationships with external stakeholders such as Fáilte Ireland have enhanced the Gallery reputation to being a dynamic, inclusive and welcoming venue.

Two exhibitions ran from 2018 into 2019, **Earth, Wind and Fire** and **Harry Clarke: Dreaming in Blue**. The actress Fiona Shaw's recording of the "The Eve of St Agnes" was the backdrop to the Exhibition **Dreaming in Blue** and the renowned actor gave a talk to Friends of the Crawford members and kindly posed with her portrait by

Victoria Russell which is one of the most loved collection works. Earth wind and Fire profiled Irish artists, predominantly local, with international profiles. The Gallery worked with corporate partners 'Arup' and were highly commended at the Business to Arts Awards 2019.

**Mary Swanzy: Voyages** and **Andrew Kearney/Mechanism** opened in April in our upper and lower galleries and attracted two diverse audiences. The very different exhibitions showing Crawford to be a contemporary house with Mechanism and something very different showcasing Mary Swanzy, a pioneering figure in Irish art who witnessed the birth of Modern Art.

June saw the opening of a very engaging, multi-generational, inclusive exhibition, **Seen, Not Heard** and the complimentary play-space **Seen, And Heard**. The exhibition examined representations of children from the historical to the contemporary in art from the 18<sup>th</sup> century to present day. Accompanying the exhibition was a fully programmed play-space with programming targeting diverse families. The extensive gallery space was transformed to allow visitors to most definitely be seen and heard, targeting families with children from 6 months upwards. In the play-space visitors were offered a myriad of workshops for all age groups such as Downton puppets, BEAG storytelling for Early Years, Cardboard Cork, Eamon O'Kane Froebel Studio and Will Sliney who hosted a superhero takeover in the upper gallery. Children and their adults were invited to draw on the wall and to explore a museum space like never before. This exhibition was instrumental in the Gallery

achieving the Arts, Community and Education Family Friendly Ireland Award for 2019.

2019 also saw the unveiling of **2 Recasting Canova**, celebrating the bicentenary of the Canova Casts, the prestigious gift that forms the basis of the Gallery Collection. The exhibition presented a re-energised and streamlined display of twelve historic sculptural casts. Hugely successful with audiences, the newly refurbished Gallery (in conjunction with paint sponsor Pat Mc Donnell Paints) now gives its name to this paint colour "Canova Blue" and attracted much public attention. The story and history of the casts was also told in a designed booklet.

Later in the year **Recasting Canova** was given new light with **The Fig Reveal** as part of the Midsummer festival when conservator Eoin Dalton removed the Fig leaves on the casts and reconstructed what remained. Mary Beard, BBC presenter and renowned classicist filmed the event for her series 'The Shock of the Nude' later broadcast in 2020. As well as international recognition **The Fig Reveal** earned an award for Best Social Media Campaign at the Cork Chamber Digital Marketing Awards.

**Marianne Keating: The Ocean Between** exhibition depicting the hidden histories of the Irish diaspora in the Caribbean opened as part of the Midsummer festival. Again, working with a sponsor partner the multimedia exhibition focusing on the movement of Irish indentured labourers really struck a chord with audiences and was very well received.

Some exhibitions later in the year like **Jonathan Fishers Views of Killarney** and **EVERYTHING OF**



**THAT TIME MIGHT SOON END Between the Wars: The Gibson Bequest** also highlighted the vast collection works and the relevance and historical importance. Visitors were interested in the story and history of these works and how the Gallery came to acquire them.

Some contemporary screenings by **Ailbhe Ni Bhriain: Great Good Places** and **Vajiko Chachkhiani: Winter which was not here** added to the varied and appealing programme within the Gallery.

**3 Sunday Programme and Audiences**

Firmly established as a go to place on Sundays in the City audiences grew month on month during 2019. Weekly tours continued with our experienced guides as well as steady numbers the feedback on these via TripAdvisor and our research has been heart-warming. The consistent, high quality tours, art workshops, storytelling and Music at Midday with CIT Cork School of Music have attracted a loyal following.

Continuous improvement on the running of tours and workshops and regular communication with guides, artists and their workshop assistants ensured a consistent, quality offering that has proven popular with many.

**4** The partnerships with CIT Cork School of Music on Music on the first Sunday of each month and storytelling with Broken Crow theatre company last Sunday monthly has allowed the gallery access new audiences and cross promotion of these activities has proved very successful. The experience of visiting on a

Sunday or on a bank holiday Monday while all activities are free of charge and the Gallery Café also available is very popular.

**Founder Friends**

In 2019 Crawford established the Founder Members scheme. Their support has enabled Crawford Art Gallery to develop and present an ambitious programme of exhibitions, projects and events, thereby ensuring greater impact and access locally, nationally and internationally. Crawford Art Gallery Founder Members help heighten the cultural vitality of Cork, Munster, and Ireland and contribute to the areas ambitious plans for growth and internationalisation.

**Founder Members who joined us in 2019**

**O' Flynn Exham Solicitors**  
**KPMG**  
**Irish Mainport Holdings - The Mainport Group**  
**BAM Ireland**  
**Allied Irish Bank**  
**O' Flynn Group**  
**Cork Institute of Technology**  
**Ecclesiastical Insurance**

**External Partners**

Key to the success of the Gallery alongside the exhibitions, events and marketing and communications is the area of relationship building and audience development. The department worked alongside sponsors such as Pat McDonnell paints for Recasting Canova,

Killahora orchards sponsors of Swanzy exhibition preview, Arup for Earth, Wind and Fire, Blacks Brewery sponsors for Marianne Keating preview and Jameson Distillery for Harry Clarke.

The Gallery proactively partners with festivals and producers in the City to offer a rich and diverse programme such as The Midsummer Festival , The Good Room, Sounds from a Safe Harbour, Quiet Lights, Culture Night, Design POP, The School of Music, Broken Crow, Cork Opera House, Irish Museums, Helium Arts Festival, Broken Crow as well as commercial events companies throughout the City.

The department manages key relationships with partners such as City Council, Failte Ireland , Pure Cork, Cork Airport, the hospitality sector and third level institutions.

**Research**

In 2019 The Gallery continued with market research by personal interview of Gallery and the findings continue to help us to profile our audiences and channel our marketing and communications accordingly. This research continued throughout the year. The marketing department also keeps track of google reviews and trip adviser reviews and we engage and respond to both.

In 2019 we undertook a project of external research undertaken by third parties on behalf of Failte Ireland. Failte Ireland is one of our key strategic partners. One project was an anonymous mystery shopper, yielding excellent results and a very positive overall response to





## MARKETING

gallery experiences. Results were analysed and recommendations were followed up by the gallery.

A second more comprehensive body of research was conducted by the research company B & A on behalf of Failte Ireland for Crawford Art Gallery. B & A combined desk research with field research to draft the report. They undertook 60 personal interviews with Gallery visitors to understand the motivations/expectations of the visit and to gather visitors opinion with regard to different revenue generating offers. This was a comprehensive piece of research and the recommendations were acted on by the Gallery where possible.

### Marketing materials

The need for specific marketing materials is continually assessed against our research and generated and distributed accordingly to target our key audiences. Research shows us that external branding and a widely distributed brochure are effective in attracting audiences.. A Gallery brochure is produced quarterly and distribution secured in all surrounding public spaces in Cork city and county, hotels, tourist areas, libraries, cafes, bars etc. The brochure promotes individual exhibitions, learn & explore, events, civil ceremonies and our café. Research has shown that it is an effective marketing tool for the Gallery for both local and national and international visitors.

Inside the main door of the Gallery, an informational plasma screen informs and assists

the public in finding their way around and helps to promote the exhibitions and events within.

The ever-growing mailing list is used for our monthly newsletter and to promote exceptional items. The open rates and click through rates are above industry averages. We often engage with Eventbrite for bookings also as demand for our events often exceed supply.

### Advertising

The Gallery's advertising budget is divided between traditional national arts media, tourism publications, social media and local and regional entertainment publications in order to capture a broad spectrum. In 2019 as families were a key target market, our efforts were also increased in this area particularly online.

### 8 Communication campaigns

As well as each exhibition having a communications campaign through traditional media and social media, the department also generates other promotional activities for the Gallery. Highlights alongside the exhibitions programme were The Fig Reveal, resulting in extensive TV/ print media / national radio, social media views and interest from the BBC leading to a feature in 'The shock of the Nude' by Mary Beard. The traditional media and social media campaign surrounding Seen and Heard was hugely successful at targeting families in 2019, firmly establishing the Gallery as a family friendly, welcoming venue.

### Website

In 2019 the Gallery website was completely recreated inhouse. This was a large undertaking with the key objective of moving to a dynamic format (one that is compatible with mobile devices (over 80% of audiences worldwide visit websites on mobile devices). The project was hugely successful resulting in a very attractive, high functioning website which is easy to view on mobile devices and easier to optimise. The update also resulted in a more accessible site for the visually impaired and gives greater flexibility for hosting more diverse content and relating to social media platforms.

The new website format allows for blogging, 3D interactive embedding, video, and audio. The new format also allows for instant styling changes across entire website due to master page CMS styling.

Though visitor numbers to the site seem statistically to have decreased as a result of the move to the dynamic format it is in fact because our bounce rate has dramatically decreased. The quality of the experience is far greater and the visitors to the site are genuine and motivated. The session duration increased by 5.47 % with page views also increasing by 2.96%. The pages per session also increased by 9.31%. Social media increase in referrals to the website increased by 5.81%

## MARKETING





**Social media**

In 2019 the Galley invigorated it's on line positioning that resulted in growth -Facebook followers increased by 33%, Twitter by 25% and Instagram by 50% over the course of the year.

2019 heralded a greater emphasis on quality video content, the establishment of some consistent features such as work of the week, introduction of competitions with partners and generally higher quality content. As well as international recognition **The Fig Reveal** social media campaign received the award for Best Social Media Campaign at the Cork Chamber Digital Marketing Awards.

**EARTH, WIND & FIRE** prompted an extraordinary organic response on social media, attracting over 13k impressions on Facebook in its final weeks in early 2019.

A single post promoting **DREAMING IN BLUE: HARRY CLARKE WATERCOLOURS** achieved an organic reach of over 10k: imagery from the Harry Clarke Watercolours consistently achieves the highest reach and engagement amongst our social media followers and audiences more generally.

⑨ Our spotlighting of our 'Portrait of Fiona Shaw' by Victoria Russell is also a firm favourite amongst our followers and audiences. The actor was kind enough to pose in front of her portrait when she visited the Gallery in February 2019, producing one of our most popular Facebook, Instagram and Twitter posts of the year (it was our most-liked post on Instagram, earning 578 likes).

A promotional video for **MARY SWANZY: VOYAGES** attracted a reach of 7.9k on Facebook and our featured posts on her works performed well across all of our social media channels.

A competition we ran in partnership with the GREAT SOUTHERN KILLARNEY and CRAWFORD GALLERY CAFÉ generated an impressive response of over 9k reach on Facebook alone and solicited over 30 entries. Participants were invited to like & share the post on Twitter, Facebook or Instagram and send in a personal view of Killarney to tie in with the exhibition **THAT ABRUPT MAGNIFICENCE: JONATHAN FISHER'S VIEWS OF KILLARNEY**.

**MARIANNE KEATING: THE OCEAN BETWEEN** and its press coverage highlighting the cultural and historic links between Ireland and the Caribbean consistently captured our social media audiences' attention, generating a reach of over 16k on Facebook alone.

Video content highlighting **THE FIG REVEAL** – a restoration project which took place as part of our event programme for CORK MIDSUMMER FESTIVAL 2019 – prompted a hugely positive response on social media, attracting 1.9k unique views on Facebook.

**SEEN, NOT HEARD & SEEN AND HEARD PLAYSPACE** was our most-visited exhibition of 2019 and this is reflected in the engagement it received on social media. Through a combination of boosted and organic promotion, imagery and details of the free, family-friendly and interactive Seen and Heard Play space reached over 20.5k people on Facebook, and boosted our follower

numbers across the platforms significantly in September 2019.

**① Non Programme/Commerical Events.**

A flavour of the events that took place in the Gallery in 2019 were, Keanes Jewellers who held an exclusive Rolex event in the Upper Gallery with room design by Chapter. Lisney's Auctioneers celebrated their 50<sup>th</sup> anniversary with guest speaker Dermot Bannon. KPMG held a panel discussion on family business with guest speakers from Ballymaloe and Flahavans. RKD Architects held a client evening. The Irish Institute of Clinical Neuroscientists held their annual conference in the Gallery. Sothebys in conjunction with AIB held a customer evening to celebrate the **Mary Swanzy: Voyages** exhibition.

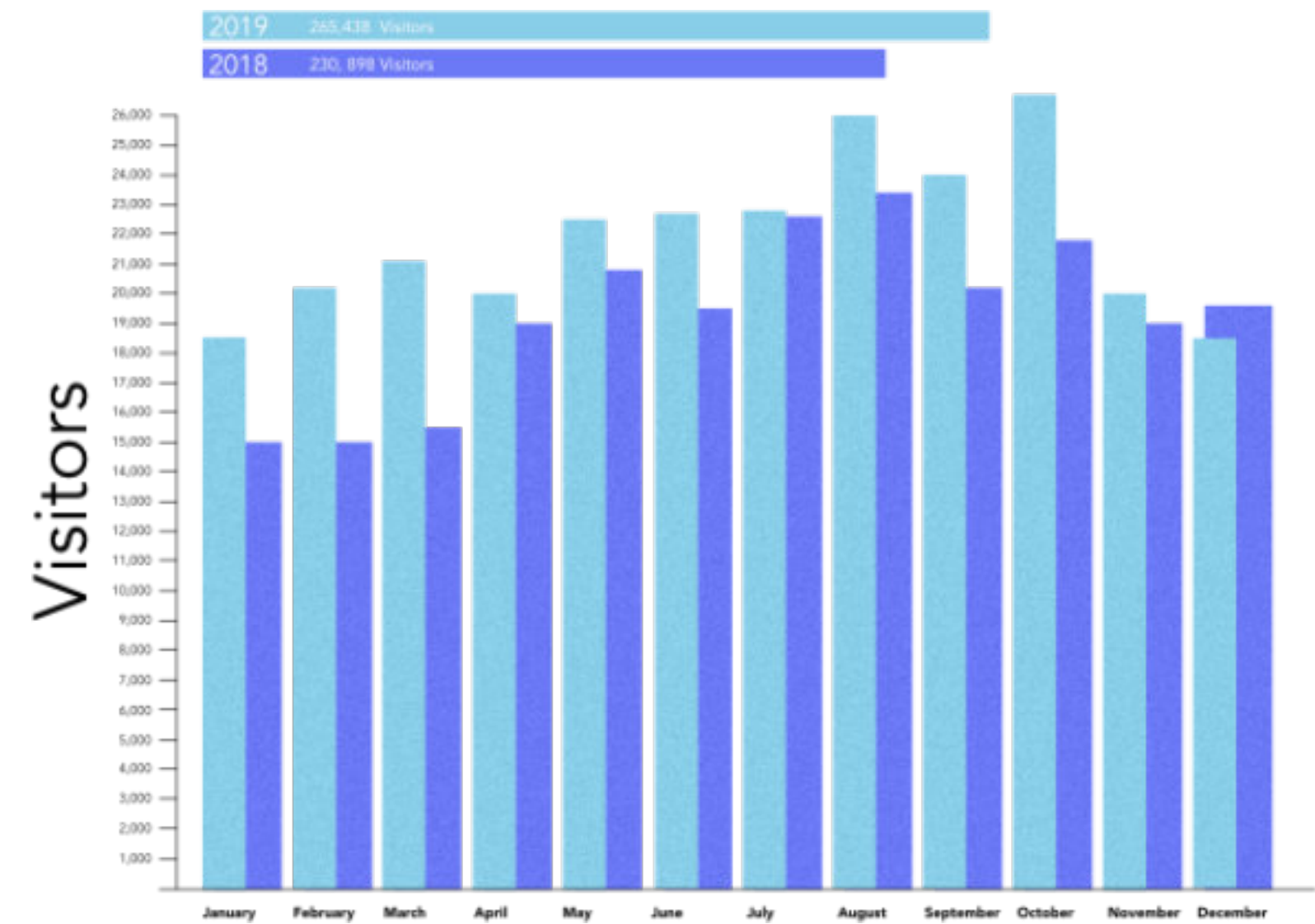
The Department of Foreign Affairs held an evening for a Ukrainian delegation. Lundbeck held a GP event in the Lecture theatre and Sculpture Gallery. One of the highlights of 2019 was the Brown Thomas Autumn/Winter Show.

⑤ ⑦ The Gallery also hosted various civil ceremonies as well as Humanist remembrance ceremonies.

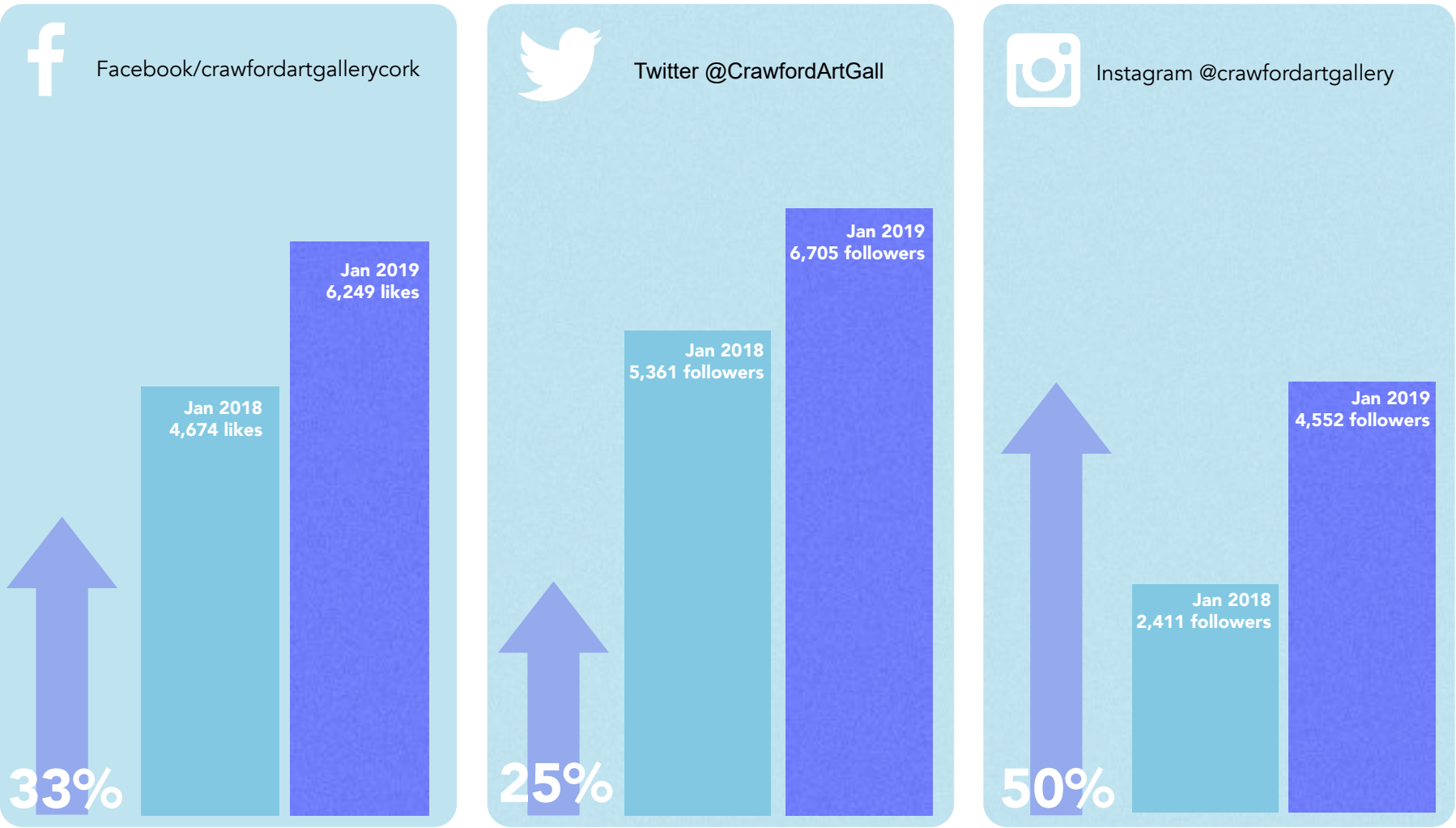




Visitors to the Crawford Art Gallery 2019 vs 2018



Social Media at Crawford Art Gallery 2019 vs 2018





# FRIENDS OF CRAWFORD ART GALLERY



## FRIENDS OF CRAWFORD ART GALLERY

### 2019 TALKS SERIES

A total of 10 talks on a wide range of topics were organised for members during the year with attendances between 44 and 101. The talks were held in the Gallery Lecture Theatre.

#### SPRING TALKS SERIES (4 EVENTS)

- The Significance of Cork City with John Hegarty
- 'A Gorgeous Gallery of Poetic Pictures': Harry Clarke, Harold Jacob and John Keats's 'The Eve of St Agnes.' with Jessica O'Donnell - Hugh Lane Gallery.
- 'Eileen Gray (1878-1976): An Irish Woman Artist in France' with Dr Angela Ryan UCC
- 'The patron and his architect: William Horatio Crawford and Arthur Hill' with Dr Dagmar Ó Riain-Raedel UCC

#### THE AUTUMN TALKS SERIES (5 EVENTS)

'Come along with me through the streets of Cork' with Cónal Creedon

- 'Leonardo da Vinci- A Renaissance Man for the 21st century' with Siobhan Campbell
- 'The Honan Chapel, UCC' with Virginia Teehan
- 'The Geneva Window Harry Clarke' with Marie Mullan
- 'Making a Philanthropist: Crawford benefactor Joseph Stafford Gibson's early life in Cork' with Niall Murray

### EXCLUSIVE FREE MEMBERS EVENTS IN 2019

- Acclaimed actor Fiona Shaw CBE gave a wonderful exclusive talk to the Friends of the Crawford Art Gallery in January 2019
- 'Coffee and Biscotti' The Friends' preview tour of Recasting Canova with Dr Michael Waldron February 2019
- 'Mary Swanzy: Voyages' Private Friends Preview with Sean Kissane IMMA March 2019

#### FRIENDS PRIVATE TOURS OF EXHIBITIONS

The friends enjoyed their ever popular private 'Tour and Tea' in Spring and Autumn, these are private behind-the-scenes tours of new exhibitions, led by Dr Michael Waldron. These featured a guided tour of 'Recasting Canova' in Spring and a guided tour of 'The Gibson Bequest: a century of collecting' in Autumn and were followed by Tea / Coffee in the gallery library.

#### DAY OUTINGS

The Friends organised 4 day outings to houses, gardens, museums and galleries with attendance figures between 6 and 24. A variety of trips were also enjoyed in 2019 which gave our members the opportunity to enjoy artworks and culture both locally and nationally.

These included:

#### Summer Overnight Trip

- A 2 nights Excursion to The Blackwater Valley Festival Opera Festival Co. Waterford
- A guided tour of Lismore Castle and Gardens, which included a Guided tour of the exhibition:
- Donizetti's 'Don Pasquale' Opera tickets, followed by candlelit dinner by Eunice Power set in the Castle grounds.
- A visit to Villierstown Church, with a selection of Arias by the BVOF Chorus.
- A guided tour of Salterbridge House and Gardens followed by a guided tour with Peter Murray of his exhibition.

#### ANNUAL HOLIDAY

The Friends enjoyed their annual holiday: The Delights of Northern Italy, Vicenza, Venice, Lake Garda & Padua.

Highlights of this international tour included tour of Temple of Canova, Villa Barbaro, Teatro Olimpico, Villa Rotunda, Galleria dell'Accademia and the Padua & Cappella degli Scrovegni.

#### CHRISTMAS CELEBRATION

The Friends celebrated their Annual Christmas Soiree in December 2019. The highlights were a prosecco reception in the Crawford Long Room with a duo of latin fushion music.



## FRIENDS OF CRAWFORD ART GALLERY

A delicious selection of locally sourced savoury canapes and sweet treats were served accompanied by fine wines and elderflower cordials.

Dr Michael Waldron and Mary McCarthy addressed the members and with the aid of video gave a wonderful insight into the Crawford, its sponsors and its mission and vision. The evening ended on a high note with a raffle with sponsored prizes.

### 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 2018 can be obtained, by request, from the Friends' through 2019.

### MEMBERSHIP

Membership of the Friends was 252 as at 31 December 2018, which included 70 Life Memberships.

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

### ADMINISTRATION

The administrators for 2019 were Sinead Dineen and Michelle Whelan.

① The Hunt Museum to see the exhibit "*Lavery & Osborne Observing Life*".

Photo Credit: Friends of Crawford Gallery

② Temple of Canova, Villa Barbaro, Teatro Olimpico, Villa Rotunda, Galleria dell'Accademia and the Padua & Cappella degli Scrovegni.

Photo Credit: Friends of Crawford Gallery

③ Tour of Lismore Castle and Gardens, which included a Guided tour of the exhibition:

Photo Credit: Friends of Crawford Gallery

④ Dr Michael Waldron. A guided tour of 'Recasting Canova' in Spring

Photo Credit: Friends of Crawford Gallery





Front Cover: Barry McCarthy

Page 4: Mary McCarthy, Gallery Director . Image: Jed Niezgoda,

Page 6: Gallery Landing. Image: Jed Niezgoda

Page 7: Rose McHugh, Chairman

Page 8: Andrew Kearney / Mechanism exhibition install. Image: Jed Niezgoda

Page 11: ① *Seen not Heard* exhibition install. Image: Jed Niezgoda

② *Daphne Wright: A Quiet Mutiny* exhibition install. Image: Jed Niezgoda

Page 12: ⑥ Chachkhiani's *Winter which was not there* exhibition install. Image: Jed Niezgoda

Page 13: ③ Marianne Keating: *The Ocean Between* exhibition install. Image: Jed Niezgoda

④ Andrew Kearney: *Mechanism* exhibition install. Image: Jed Niezgoda

⑤ Mary Swanzy: *Voyages* exhibition install. Image: Jed Niezgoda

Pages 14-19: Registrar (except images below)

Page 17: ① Stephen Doyle, courtesy NGI website,

② Lavery and Osborne Install shot courtesy Naomi O'Nolan, Hunt Museum,

⑫ Edited Image of Canova Cast courtesy Dara McGrath

Pages 22 & 24-29: Learn and Explore

Page 27: ③ Provision photography

Page 30: Keanes event. Image: Chapter

Page 33: ③ Provision photography

Page 35: ⑤ Keanes event. Image: Chapter

Page 35: ⑥ White Cat Studio

Page 37: ⑧ Mary Beard's *Shock of the Nude*. Image: Helena Hunt / BBC / Lion Television.

Page 37: ⑨ Fiona Shaw. Image: Provision