



**PhotoIreland
Festival 2017
1–31 May**

2017.photoIreland.org

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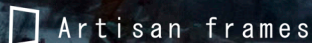
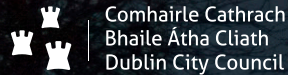
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Moritz Neumüller - Curatorial Advisor
Ángel Luis González Fernández - Director of PhotoIreland Foundation

© Michal Iwanowski, Clear of People.

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Celebrating the 8th edition of PhotoIreland Festival,
Ireland's International Festival of Photography and
Image Culture. Vibrant, friendly, all-inclusive:
A festival for all to enjoy!

What's on today?

It's May, day by day.

inspirational arts
fine art printing studio



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Exhibition title														
The Recount of Conflict														
Michal Iwanowski, Clear of People														
Steven Nestor, Bellum et Pax														
New Irish Works: McCormack & Smith														
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Jens Sundheim, Of Ants & Star Polyhedrons														
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Theresa Nanigian, Trying to Behave														
Justyna Kielbowicz, Dr.Nadia Kelbova														
Novice Exhibition, Dublin Camera Club														
Fotobook Kassel Dummy Awards 2017														

LAUNCHES

Junior, The Freedom Issue														
Blow Photo Issue 15														

WORKSHOPS

Critical Practice Reviews														
Business Bootcamp for Photographers														

FILMS

Os Dias Afogados (The Drowned Days)														
Robert Capa: The Mexican Suitcase														

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The Recount of Conflict

Location Pallas Projects, 115-117 Coombe St, D2.

Launch 6pm Wed 10th May

Running 4-14 May

Hours Mon-Fri 10am-5pm, Sat-Sun 12-6pm

*With thanks to Inspirational Arts and Pallas Projects/
Studios. Curated by Ángel Luis González, Director
of PhotoIreland Foundation.*

The Recount of Conflict

The Recount of Conflict presents projects focused on the disruption of the everyday life of individuals, families, communities, organisations, countries, etc. The artists selected for the exhibition are Anna Ehrenstein, Demetris Koilalous, Jasper Bastian, Marcus Haydock, Mark McGuinness, Martin von den Driesch, and Sascha Richter. Their projects offer a rich and contemporary look at diverse aspects of conflict. Some of them engage with key issues such as identity, gender, nationalism, and migration. Others present us with observations of how ideologies, distant from the lives and concerns of ordinary people, have affected dramatically their everyday life. Meanwhile, others underline the power of media in the recount of conflict, the broadcast of History.

In *Tales of Lipstick and Virtue*, Anna Ehrenstein deals with the crossroads of gender, class, ethnicity and their interconnection to self representation as well as post-colonialism, authenticity and pseudo luxury. They are powerful images that live somewhere between the tacky and the commodified, and are certainly grounded in contemporary visual strategies.

Demetris Koilalous' *Caesura* documents the transitory state of migrants who have entered Greece after crossing the Aegean Sea on their way to Europe. Their silent presence has become a constant reminder of the effects of war, and their very present struggle makes us reconsider our shared human values. Sascha Richter's *We Are Like Ghosts* also looks at those in transit to freedom, in particular to Afghan migrants stuck in Serbia. With limited chances to enter the European Union and seek asylum legally, a growing distrust in state institutions pushed them to live in an abandoned train depot and nearby barracks, next to the main train station in Belgrade, under severe conditions.

Jasper Bastian's *Across the River* examines the scars of the ethnically divided city of Mitrovica, located in the northern corner of Kosovo. While the Albanian South-Mitrovica claims to belong to the independent state of Kosovo, the Serbian North-Mitrovica still pledges allegiance with Serbia. Their everyday becomes overpowered by this ongoing conflict, while the sublime landscape they inhabit hides an uncomfortable reality. In a similar manner, Mark McGuinness' *Dreaming of Figure Eights* documents the pause before the storm, the sense and uncertainty, helplessness and confinement in South Lebanon. Daily life attempts to continue as much larger forces are at work dictating the fate of the people who live there. The region has a dark past, a disjointed present and an unpredictable future. This is the first part of his photographic journey across the entire Shia crescent - a new ideological boundary is being created across the region.

Marcus Haydock's *Domestic Violence* was made in response to the hyper-televised conflict in Iraq that began in March 2003. During the first three weeks of the war the relentless procession of air-strikes on Baghdad and the invasion into Basra province of American and coalition forces was brought to us by an equally relentless and perhaps unprecedented level of media coverage. All of the images in this series were made during those 21 days and were shot straight from TV news channels in his living room. Witnessing this live coverage of war and terror pushes conflict, we are made to believe, elsewhere.

Martin von den Driesch's *War Games* puts the very real uprisings in Egypt and Yemen in contrast with the clean corporate world of weapon sales at the International Defence Exhibition in Abu Dhabi. Men, women and even children are demonstrating in pursuit of a better life, in Yemen and Egypt - and elsewhere in the Arab world. At the same time, at the biannual IDEX fair, business deals are undertaken and people have a try at the newest war toys, with an expression of joy and excitement. While in Sanaa and Alexandria people are risking their lives for a regime change, the IDEX presents the war field as a clean and exciting marketplace. The hopes of protesters for a better future have mostly been devastated by reality, but sales at the IDEX are continuously rising, making war a highly profitable business for weapon producers around the world.



© Sascha Richter, from the series *We Are Like Ghosts*, 2017.

Michal Iwanowski Clear of People

Location The Tara Building, Tara St, D2.

Launch 7pm Thu 4 May

Running 5-31 May

Hours Mon-Fri 10am-5pm, Sat-Sun 12-6pm

With thanks to Artisan Frames for the framing of Michal Iwanowski's works, and The Tara Building for kindly hosting the exhibition.

Michal Iwanowski's grandfather Tolek, and great uncle Wiktor, escaped from Soviet captivity and crossed over 2000 kilometres on their fugitive journey home in 1945.

70 years later, Iwanowski followed his grandfather's footsteps and retraced the original journey for personal reasons. He hoped that if he walked long enough, he might find him, to tell him it mattered. Hoping that the landscape might connect him to a time and people long gone. What had started as a quiet tribute soon turned into a meditation on the strength of the human spirit. How do you carry on when your body gives up? What hope drives you blindly forward when your life is so obviously disposable?

Iwanowski has no interest in judging history, nor is he interested in glorifying his relatives. Instead, he asks what happens to all those people who one day wake up to a war? Who mourns the lost ones? In his project he reveals a landscape crowded with ghosts, on their fugitive way home. East. West. North. South. There is no room in history books to fit all those people, though they find their place in Iwanowski's.

michaliwanowski.com



Michal Iwanowski will launch his photobook *Clear of People* at the opening of the exhibition. The book was designed by Tom Mrazauskas, and published by Brave Books. On sale in Ireland at The Library Project.

Steven Nestor Bellum et Pax

Location The Tara Building, Tara St, D2.

Launch 7pm Thu 4 May

Running 5-31 May

Hours Mon-Fri 10am-5pm, Sat-Sun 12-6pm

With thanks to Picture Bloc for the framing of Steven Nestor's works, and The Tara Building for kindly hosting the exhibition.

Having formally studied History, German and Photography, Steven Nestor was discovering new visions of a time he thought had been fully debated and photographed. Yet here were images on sale as 'Nachlass', or estate: that what is literally left behind after death. They are what an individual had to say, and not what was said for them in their lifetime, and have in turn become a final testimony. However, clearly for these images, there was no immediate listener.

Steven Nestor first started to come across these images while researching some years ago and was struck by the amount and quality of images for sale. What were once the preserve of the family album, are now global hacksilver, the descendants having lost interest. The witnesses' visions are ours for as little as €2.00

What these images offer is a glimpse into fragments of life, under a totalitarian state at war and a nation under defeat and amnesia. They present us with a parallel narrative, a humanised history; a more nuanced and three-dimensional everyday vision removed from the state, the occupier and the artistry of the professional photographer. Enfranchised, we are offered a more relatable and even participatory role in a new proximity. Far removed from sanctioned visual narratives, cakes were baked, pets treasured, amorous jealousies forged and men in brown shirts dozed on trains. What did they dream about? After total defeat, the camera slowly returned to document everything and nothing.

Bellum et Pax is an attempt at universalising these recorded experiences, making them relatable and alive, away from plans for super races or economic wonders. They have been brought back out of the ether of web commoditisation for a re-existence as a new testimony.

This project was presented in book format to the Fotobookfestival Dummy Award 2015 in Kassel, Germany, being shortlisted by a jury that included Martin Parr, Markus Schaden, Katja Stuke and Erik Kessels amongst others. The dummy book will be available during the exhibition.

steven-nestor.com



New Irish Works

Location The Library Project, Temple Bar St, D2.
Launch 6pm Sat 6th May
Running 5-21 May
Hours Mon-Fri 11-6pm/Sat-Sun 12-6pm

Every month from July 2016 to July 2017, a special presentation is being hosted at The Library Project for two selected New Irish Works artists at a time. The presentation includes a display of works and a publication for each artist's project.

The first two artists presented, during Photolreland Festival 2016, were Daragh Soden and Mandy O'Neill. As we get closer to the end of this series - the final presentation will be later in June - come and join us to celebrate the works of Robert McCormack and David Thomas Smith.

Selected by an international panel of 23 professionals, New Irish Works brings you a selection of 20 projects and 20 photographers representing the diverse range of practices coming from Ireland.



New Irish Works launch in Photolreland Festival 2016.

New Irish Works 2016 is a year long project of 10 presentations and 20 publications that aims to highlight the great moment Irish Photography is experiencing.

The artists selected are Ailbhe Ní Bhriain, Aisling McCoy, Caitriona Dunnett, Dara McGrath, Daragh Soden, David Thomas Smith, Eanna de Freine, Emer Gillespie, Enda Bowe, Jan McCullough, Jill Quigley, Kate Nolan, Mandy O'Neill, Matthew Thompson, Miriam O'Connor, Noel Bowler, Robert McCormack, Roseanne Lynch, Shane Lynam, and Yvette Monahan.

As part of the project, Photolreland brought New Irish Works abroad at key events like PhotoEspaña, with the support of the Embassy of Ireland in Madrid, and to Paris during Paris Photo, with the support of the Centre Culturel Irlandais and Culture Ireland.

You can find our more about the New Irish Works series at newirishworks.com

Robert McCormack Facade

Facade takes place in some of the wealthiest neighbourhoods surrounding Hyde Park, in the centre of London. These areas have the highest price tags for residential properties in the United Kingdom. In these spaces, financial elites are buying and inheriting a history and heritage that has been preserved. For some, this heritage meets the need to salvage an essential sense of self from the debris of modern estrangement.

In London today, there is a new class in which the financial constellation is dominant and which ultimately traces the roots of its new wealth to the deregulation of the financial markets. These new financial elites are the true heirs to the long held imperial legacy connected with London; their power has grown to a dimension that is truly imperial in the modern world. London is now the destination of choice for the world's multi-billionaires, it is virtually a tax haven, and a large proportion of these new residents now live in the areas.

The images taken for this project, give a perception of the city as a site of mystery, they seek to reveal and construct a conceptual portrait of this wealthy portion of society. In doing so, they look at how space is formed and organised around them, as social identity is defined and asserted through difference.

robertmccormackphotography.com

David Thomas Smith Arecibo

Exploration is deeply ingrained in the make up of humankind. Our struggle is that of contact. The *Arecibo* message was broadcast into space with the aim of reaching out to extraterrestrial life.

The message was broadcast into space via frequency modulated radio waves at a ceremony to mark the remodeling of the Arecibo radio telescope on 16 November 1974. It was aimed at the globular star cluster M13 some 25,000 light years away. The "ones" and "zeros" contained information about the fundamentals of life on Earth. The total broadcast was less than three minutes.

By the time the message reaches M13, the star cluster will no longer be in that location. Therefore, the real purpose of the message was not to make contact but to demonstrate the capabilities and advances of humanity.

Arecibo is visual homage to the original message and a reflection on the birth of humanity, our growth and evolution. Each image in the series is a composite of thousands of Jpegs extracted from Google Maps. The landscapes distorted by patterns of light, both natural and manmade, explore important punctuations in human history.

david-thomas-smith.com

How to Flatten a Mountain

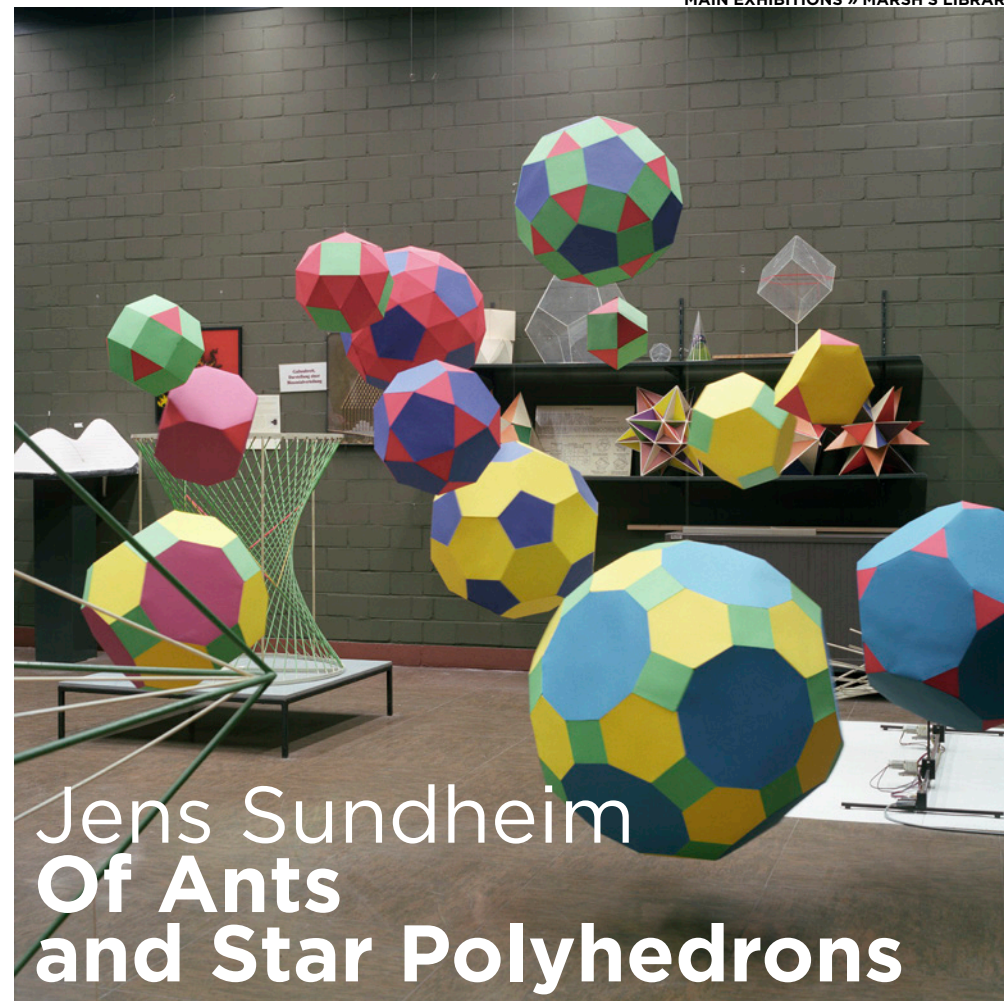
Location Rathfarnham Castle, Rathfarnham Rd, D14.
Launch 6pm Fri 5th May
Running 6-31 May
Hours Mon-Fri 10:30am-5pm/Sat-Sun 10am-5pm

This exhibition is the result of a 12 day residency that took place at Cow House Studios, Rathnure, County Wexford. Participating artists from all over the world came together for an intensive programme of workshops, shooting, printing, editing and making. The 12 participating artists worked individually and in collaboration during the residency, under the occasional guidance of visiting artists Kim Haughton, Aisling McCoy, and Matthew Thompson, who facilitated workshops.

The participating artists are Benedetta Casagrande, Kate Petley, Lauren Roeder, Mike Callaghan, Nathan Harris, Patricia Howard, Roisin White, Ruth Connolly, Val Patterson, Valéry Pelletier, Yinon Avior, and Zhao Qian.

The project was developed by the Photolreland Foundation in collaboration with Cow House Studios for Photolreland Festival.

With special thanks to The Office of Public Works and the staff at Rathfarnham Castle for their kind support, in particular to Catherine O'Connor, John Fitzgerald and Mary Heffernan.



Marsh's Library St. Patrick's Close, D2
Running 3-31 May
Hours Mon, Wed-Fri 9:30am-5pm/Sat 10am-5pm
 Closed on Tuesdays and Sundays



Sundheim photographed at the Ruhr University in Bochum, Germany, a complex built in the 1960s, following ideas of the 1920s era of modernism. At the time it was praised as "the university of the future" – and later considered a horrific architectural failure that drives students to suicide.

Feeling like a scientist himself, Jens explored the university grounds with his camera. Starting outside, he worked his way in, passing lecture halls, libraries, and all sorts of laboratories and scientific areas. The series is enriched by studio imagery of scientific models Jens encountered in various faculty archives. The work approaches the complexity of human knowledge and traces its visibility. Reoccurring geometric forms hint at the multi-layered interrelations of natural and cultural spheres in scientific research.



© Neil Hutcheson. Hotel Inglaterra. Havana, Cuba, 2016.

Regarding the Hispanic World



Instituto Cervantes Dublin Lincoln Place, D2.
Launch 6pm Wed 3rd May
Running 4 May-29 June
Hours Mon-Thu 12-7pm/Fri-Sat 10am-2pm

The show *Regarding the Hispanic World* at Instituto Cervantes Dublin will present works by 22 photographers, who have captured social, political and cultural elements and themes linked to the Hispanic world in Ireland and abroad. The works were selected from amongst submissions to an open call by Laura Martín, Arts Officer at Instituto Cervantes Dublin; Frank Miller, Picture Editor and staff photographer at The Irish Times; and Ángel Luis González, Director of PhotoIreland Foundation.

The photographers presenting are: Allyson Klein, Anita McGarry, Basil Al Rawi, Deirdre Brennan, Dick Keely, George Voronov, Gerry Blake, Helena Gouveia Monteiro, Itziar Telletxea, James Forde, Jeanette Lowe, Maurice Gunning, Michael Cassidy, Neil Hutcheson, Oisín Prendiville, Rocio López Martínez, Ryan T. Lee, Sarah Fitzgerald, Shay Farrelly, Stephen Farrell, Tárilis Schneider, and Wojciech Ryzinski.

Robert Capa: La Maleta Mexicana

Pearse Street Library 144 Pearse St, D2.
Date 2pm Sat 27th May
Admission Free English, Spanish & Catalan, Subtitles
86 min Classification: G, 2011

Mexican Suitcase tells the story of the recovery of 4,500 negatives by Robert Capa, Gerda Taro and David 'Chim' Seymour taken during the Spanish Civil War, found 70 years later in a closet in Mexico City. The film looks at the journey of these negatives from France to Mexico; their survival and looks at how Spain reflects today on its own history, as well as those who escaped. Mexico was the only country to come to the rescue and support of the Spanish Republic and then honour and support the Republic in exile, when the rest of the world turned its back. *Mexican Suitcase* looks at this unique story and these photos lost for seventy years. Directed by Trisha Ziff.

Organised by Instituto Cervantes Dublin in collaboration with UNESCO City of Literature, Dublin City Council, Dublin Age and Opportunity, and Agencia Española de Cooperación.



Os Días Afogados

Instituto Cervantes Dublin Lincoln Place, D2.
Date 6pm Fri 5th May
Admission Free Galician, English Subtitles
87 min Classification: G, 2015

Followed by a Q&A with directors César Souto and Luis Avilés (Spanish)

In 1992, the construction of the Lindoso (Portugal) dam forever flooded the villages Aceredo and Buscalque (Galicia, Spain). Its inhabitants could do nothing to save their land and their homes. Knowing that everything was about to be lost, several neighbors took their domestic cameras and started to film. Their footage, filmed since the mid-60s is valuable historical and ethnographic evidence, coloured by their subjectivity and their experiences. The footage is, at the same time, a demonstration of faith in the possibilities of home-made movies as a way to register the time in which we have to live. Beyond the intimate, a portrait of the mechanisms of power is revealed. The tension between the existential and the political, between past time and present reality, determine a story that projects in multiple ways beyond itself.



Since 2006 César Souto Vilanova has specialised in news reports about current political and social affairs in Galicia, Spain and at an international level, first for the programme REC cámara followed by his work for Reporteros. Luis Avilés has directed the TV shows *Criaturas y Casados* for TVG (Galician regional channel) and the short film *A subela* (2003) chosen by the Xunta de Galicia (the regional government) to promote audiovisual Galician productions. He was shortlisted for a Goya award for Best New Director.

Organised by Amanita Films and Centro Irlandés de Estudos Galegos (University College Cork) in collaboration with Instituto Cervantes Dublin.

Patrick Willocq, The Art of Survival

Location The Copper House, St. Kevin's Cottages,
Launch 9pm Fri 5th May Syngé St, D8.
Running 8-31 May
Hours Mon-Fri 10am-5pm

The Art of Survival is a commission for international charity Save the Children, in collaboration with refugee communities. There are over 3.5 million refugee children around the world out of school. Without an education, these children have no future. Willocq felt that repetitive broadcasting by popular media meant stereotypes did not work anymore and that a different way of storytelling was required. He wanted to humanise personal stories hoping people would take notice of the breadth and complexity of children seeking refuge and was totally committed to taking every chance to put a human face to children refugees.

Through participative and performative staged photography, this art project was going to provide a rare chance for the children refugees to express themselves and the resulting photos to become empowering representations of these children.
thecopperhousegallery.com



Theresa Nanigian, Trying to Behave

Location The LAB, Foley Street, D1.
Launch 6pm Thu 6th Apr
Running 6 Apr-4 Jun
Hours Mon-Fri 10-6pm/Sat-Sun 10-5pm

trying to behave employs a particular pastime as the lens through which to consider older age – the bi-monthly tea dances at the Royal Opera House in Covent Garden. Having attended this event on numerous occasions, observing, filming, and surveying numerous patrons, the artist uncovered several dichotomies about this disparate group of individuals who share an ardent passion: composure and vulnerability; vivaciousness and feebleness; spirit and neediness; beauty and decline. *trying to behave*, a solo show by artist Theresa Nanigian, is part of the *just a bit extraordinary* tour curated by Aoife Ruane. The tour is comprised of 'three chapters' in which the artist has chosen an equal number of idiosyncratic groups, loosely aligned to a particular stage in psychosocial development, to serve as her muse in exploring the expression of identity across the lifespan.

dublincityartsoffice.ie



Dara McGrath, Project Cleansweep

Location Roscommon Arts Centre, Roscommon.
Launch 6pm Thu 13th April
Running 14 Apr-25 May
Hours Tue-Fri 10am-5pm/Sat 2-5pm

Project Cleansweep is a project that surveys the landscape of chemical and biological weapons in the British Isles and its continuing legacy, interrogating deliberate state and military encroachment into an appropriation (often secretive) of the landscape, essentially a massive 'land grab'. This bucolic landscape today holds layers of narratives that the security apparatus of the state would prefer not told. It is another representation of the impact of state and commercial interests on a rural setting; this has often caused long term problems of pollution and abandonment.

Dara McGrath was named winner of the Roscommon Arts Centre Contemporary Photography Award, selected by Martin Parr, and this exhibition is part of the award.

roscommonartscentre.ie

Shot

Location SO Fine Art Editions, 10 South Anne St, D2
Launch 6pm Thu 4th May
Running 5-25 May
Hours Mon-Fri 10-5:30pm/Sat 11-5pm

SO Fine Art Editions presents Shot – a group show of contemporary photographers.

Patricio Cassinoni interprets, in photographic language, the paintings of Mark Rothko, paying homage to Anish Kapoor. Diarmait Grogan deals with the mysterious and the mundane. Joby Hickey, whose unique style of photography stems from his experimenting with past techniques, often building his own cameras and equipment. John Minihan – a renowned photographer, continues his personal relationship with Ireland's writers and poets through portraits. Hugh O'Connor, whose work depicts emotive portraits and landscapes. Jill Quigley's series of work focuses on the representation of rural Irish life and the fluorescent colours within those environments. David Stephenson reflects, comments on and explores the ordinary and domestic day-to-day life, and Dominic Turner investigates issues of memory and people's interaction with their environment.

sofinearteditions.com



Justyna Kielbowicz, Dr.Nadia Kelbova

Location A4 Sounds Gallery, St Joseph's Parade, D1
Launch 6.30pm Thu 11th May
Running 12-21 May
Hours Tue-Fri 12-6pm/Sat 2-7pm/Sun 2-5pm

Since the end of the Second World War and throughout the Cold War, devices have been developed which aim to affect the human nervous system, and ultimately manipulate thinking in society as a whole. In general, little is known about the locations and operations of these weapons of mass mind control and even less is known about the scientists who work tirelessly to counter these insidious technologies. This project documents the research undertaken by Dr. Nadia Kelbova in the areas of electromagnetic, gravitational and light waves using her Psychotronic Weapon Deflector and her goal of protecting humanity from the sinister influences of these mechanisms of social engineering. A mixture of scientific experimentation and performance, interwoven with humour form the key elements of this project. Justyna Kielbowicz is the recipient of the A4 DIT Graduate Award 2016. a4sounds.org



Novice Exhibition, Dublin Camera Club

Location Dublin Camera Club, 10 Lwr Camden St, D2
Running 9-27 May
Hours Tue 7:30pm-11:30pm/Sat 11am-5pm

The *Novice Exhibition* is the output from the Novice Workshop at the Dublin Camera Club. The exhibition will include the works of 32 artists from this group.

This workshop is held in the club every two weeks and is aimed at those members who are just starting out with their photography. This is a forum for novices to submit images based on a theme (each workshop has a different theme) and have them critiqued in a friendly, non-judgmental way.

Each workshop is different and evolves around the images submitted with advice being given on composition, exposure and how to improve the image.

dublincameraclub.ie



Fotobookfestival Kassel Dummy Awards 2017

Location The Library Project, 4 Temple Bar St, D2
Running 1-31 May
Hours Mon-Fri 11am-6pm/Sat-Sun 12-6pm

The Fotobookfestival Kassel together with its cooperation partner Verlag Kettler again invites all photographers to present their as-yet unpublished photobooks to an international public and eminent experts. In 2017 the best 50 books have been shortlisted by a jury and will be exhibited at international photo events, amongst others, in Istanbul, Moscow, Madrid, Dublin, Aarhus and Lodz.

From these 50 titles, 3 winners will be chosen by an international jury at the Istanbul Photobook Festival. The winner of the First Prize will be produced and published by Fotobookfestival's cooperation partner Verlag Kettler, Germany.

THE SHORTLIST 2017

Felix Adler (Germany), Paule
 Hugo Alcol (Spain), Archipiélago
 Monique Atherton (USA), First Avenue
 Özgür Atlagan (Turkey), shovel-eye
 Marina Berio (USA), The space in the mind in the body in the space
 Stephan Bögel (Germany), Scenic Utah
 Haishu Chen (China), Zona Rossa
 Kenji Chiga (Japan), bird,night,and then?
 Kenji Chiga (Japan), happn?
 Ivan Clemente (Spain), H
 Jose Luis Cuevas (Mexico), Observaciones sobre la resistencia de los cuerpos
 Collettivo DAV (Italy), Tara, il fiume dei miracoli
 Sigrid Ehemann (Germany), Bruno Is a Celebrity
 Vika Eksta (Latvia), Dievs Daba Darbs

Keiji Fujimoto (Japan), Forget-me-not
 Andi Galdi Vinko (Hungary), Paradisco
 Mario C. Girela (Spain), The Roots and the Ruins
 Elodie Grethen (France), Tokyo Stories
 Tom Griggs & Paul Kwiatkowski (USA), Ghost Gussed
 Ilyas Hajji (Russia), Anti/terror
 Miki Hasegawa (Japan), Internal Notebook
 Maki Hayashida (Japan), The Odyssey
 Tomota Ikawa (Japan), Yureru
 Zeynep Kayan (Turkey), untitled
 Alex Kemman (The Netherlands), Whispers of War
 Ludmila Ketslakh (USA), Uncertainty of Being
 Blair Kitchener (New Zealand), Duplex City
 David Klammer (Germany), Good Morning Auroville
 Eva Krampen Kosloski (Italy), 3 Agosto 1944
 Olga Kravets, Maria Morina, Oksana Yushko (Russia), Grozny: Nine Cities
 Karsten Kronas (Germany), Searching for Mr. X
 Ikuru Kuwajima (Japan/Russia), I, Oblomov
 Rony Maltz (Brazil), Riocities
 Giulia Mangione (Italy), The Happy Show
 Alix Marie (France), Bleu
 Kazuhiko Matsumura (Japan), Guru Guru -My Transmigration-
 Mark McGuinness (Ireland), Dreaming of Figure Eights
 Anne Müchler & Nico Schmitz (Germany), Encounter — Truth Construction
 Antonio Perez Rio (Spain), Louvre - Art Guide for Cyborgs
 Torsten Schumann (Germany), Off Keel
 Francesca Romana Semerano (Italy), Tessuti Toniù
 Luca Spano (Italy), Looking for the North
 Malgorzata Stankiewicz (Poland), cry of an echo
 Nicole Strasser (Germany), Ans Meer!
 Mayumi Suzuki (Japan), The Restoration Will
 Hiro Tanaka (Japan), Chicharron
 Ishan Tankha (India), A Peal of Spring Thunder
 Karan Vaid (India), The Indian Dog Show
 Hannes Wiedemann (Germany), Grinders



Launch: Junior Magazine, The Freedom Issue

Location The Library Project, 4 Temple Bar St, D2
Launch 6pm Thu 25th May
Running 22-28 May
Hours Mon-Fri 11am-6pm/Sat-Sun 12-6pm

Junior Magazine is a photographic journal providing a platform to emerging talent in Irish photography. They 'seek to foster a new photographic community and shine a spotlight on outstanding work that is too often overlooked'. As with issue 1, the new issue will be launched at The Library Project under the title *The Freedom Issue*. Within these pages, *Junior* dissects and discusses the many notions of freedom.

From its definition to its antithesis, from the macro to the micro, and from the past into the future.

Junior features projects from some of Ireland's most promising photographers including Matt Glover, Therese Rafter, Andrew Rankin, and Holly Foskett. A new feature will allow photographs to collide with the written word, as some of Ireland's emerging literary talent responds to images from Clare Lyons, Daragh Soden and more. This new issue will be designed by *Junior*'s new team member Joshua Fanning.
junior.ie



Alexander Binder
 Andrea Grützner
 Brea Souders
 Brenda Biondo
 Chloe Sells
 Elmar Vestner
 Jan Rosseel
 Kira Leskinen
 Luuk De Haan
 Maija Tammi
 Manuel Geerinck
 Martín Bollati
 Nico Krijno
 Richard Caldicott
 Stephan Zirwes
 Taisuke Koyama
 Vilde Rolfsen

Launch: Blow Photo, Issue 15

Location The Liquor Rooms, 6 Wellington Quay, D2
Launch 9pm Thu 4th May

The latest limited edition from *BLOW Photo* has brought together some of the world's most exceptional artists, covering the length and breadth of abstract art photography. Andrea Grützner uses the movement of light and precise shadows to symbolically reflect on her childhood memories. Martín Bollati looks back to the origins of our history investigating the process of representation of power politics discourses. Jan Rosseel in his series *On the Aesthetics of Violence* questions the relationship between politics and

aesthetics, history and memory in images of violence. Abstract art can sometimes be the only medium to approach such complex issues. The cover artist, Brenda Biondo in her *Paper Skies* deals with process. She examines the perception of colour and form within photographs, frequently punctuating her work with quotes from Frank Stella, Mark Rothko and Georgia O'Keeffe. Physicist Niels Bohr summed things up perfectly when he said "the opposite of a fact is falsehood, but the opposite of one profound truth may very well be another profound truth". Abstract art can truly be both the most essential and the most non essential of things.
blowphoto.com



Critical Practice Reviews

Location The Tara Building, Tara St, D2.

Dates Fri 5th & Sat 6th May 2017, 10am-5pm

The CPR Team

Photography experts:

Christiane Monarchi, Editor, Photomonitor.
 Jenny Lindhe, Curator, Landskrona Foto Festival, and Breadfield Gallery.
 Ken Grant, Photographer and Lecturer.
 Marc Prüst, Photography Consultant and Curator at Noorderlicht.
 Monika Chmielarz, Artistic Director and Photoeditor, Blow Photo.
 Moritz Neumüller, Curator, Educator and Writer.
 Orla Fitzpatrick, Photohistorian, Researcher and Writer.
 Rodrigo Orrantia, Art Historian and Curator.
 Tracy Marshall, Director, Belfast Exposed Photography.
 Vivienne Gamble, Founder and Director, Seen Fifteen Gallery.

Creative experts:

Bob Gray, Design Director, Red & Gray.
 Ciara Cantwell, Founder and Director, Associate, Dublin.
 David Wall, Co-Founder and Co-Director, WorkGroup, Dublin.
 Eamonn Hall, Art Director, Atomic.
 Laura McGovern, Senior Creative at BBH, London.
 Oonagh Young, Designer, Owner, Oonagh Young Gallery, Dublin.

Critical Practice Reviews

Like Portfolio Reviews, only better

Critical Practice Reviews (CPR) are group critiques in which 3 professionals listen, discuss and advise on the practice and development of 2 artists at a time. The sessions run for 1 hour, with 20 minutes presentations per photographer plus 10 minutes Q&A and feedback. A key component of these reviews is the approach, and the background of the experts.

In the CPR sessions, 2 of the 3 specialists in the group are experts with a diverse Photography background, with the third expert being one currently working in creative industries such as Design, Marketing and Advertising. The sessions will offer an analysis of the overall artist's practice as much as looking at the specific hurdles they may find in current projects; the specialists will follow a proposed methodology, raising a series of key questions and looking for specific answers, to ensure these are indeed serious and poignant meetings for all participants.

Each day, we will assemble 5 CPR Teams, and for every session booked, the participants will be assigned one of them, at a particular time between 10am and 4pm. We partner participants with other artists that we consider will be relevant. The allocation of sessions is made as bookings are received, so the sooner this is booked, the better. The fee per 1 hour session is €30 and artists are welcome to book no more than 4 sessions.

These new meetings represent a unique opportunity for artists in any stage of their career to meet with international professionals, highlight new photographic projects, and to further and examine not only their practice and personal work, but most importantly, their careers and professional self-development.

Why Critical Practice Reviews and not Portfolio Reviews?

In the last edition of Photolreland Festival, we decided to stop offering portfolio

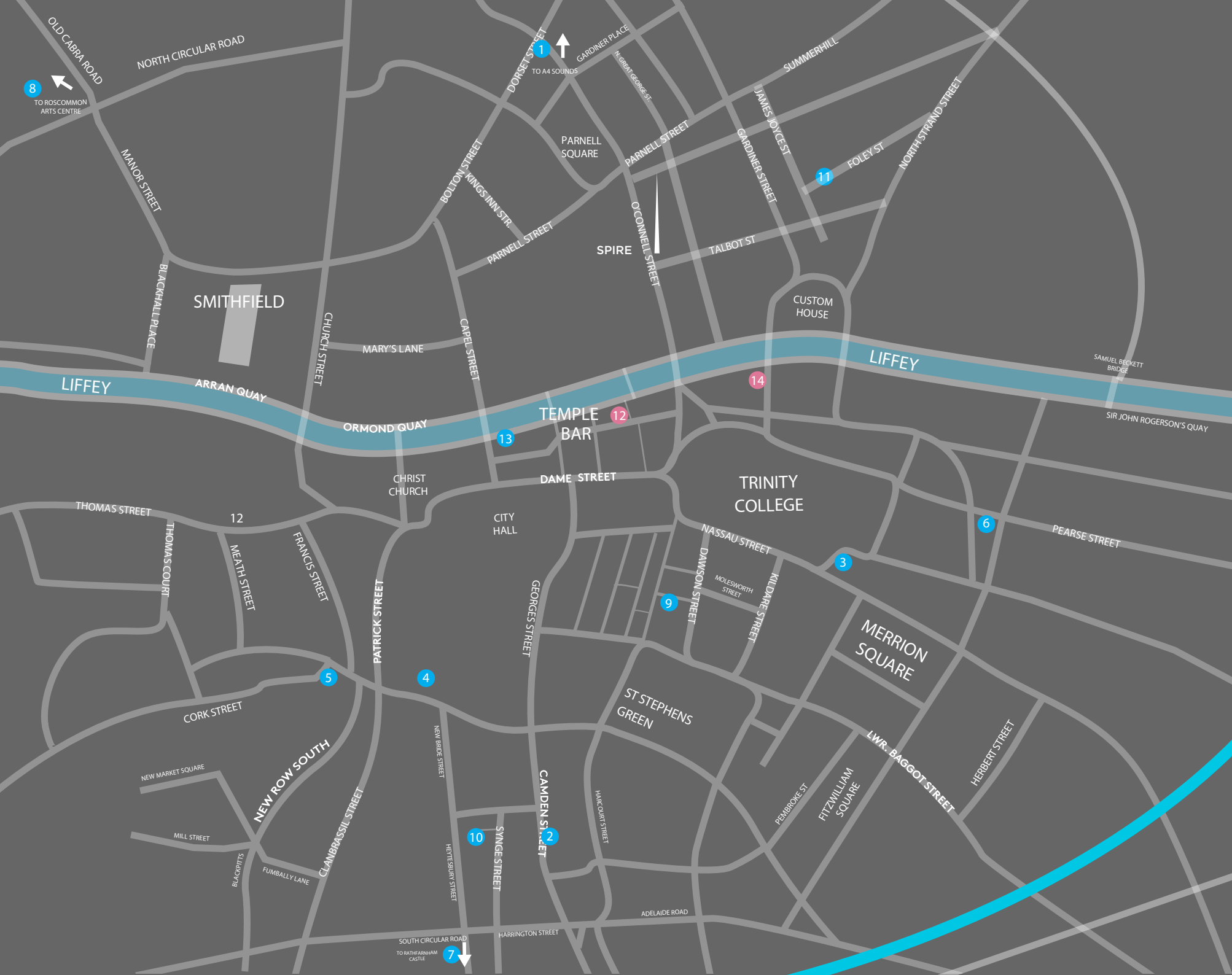
reviews. Instead, we tested out privately a new structure to replace the traditional meetings with a better format that would avoid many of its shortcomings, and during 2016 we continued working on it to perfect it.

We had grown uncomfortable with this standardised form of meetings, because of the format, the power relations it perpetuated, and because so many times it failed to succeed; it is a model borrowed from the creative industries and applied outright to the Arts.

Over the last years, our experience running such meetings, attending them internationally too as reviewers, and listening to the feedback from reviewees, slowly made us question them, as we passionately question everything we do. That is why this May, we are finally launching the first edition of what we have come to call Critical Practice Reviews.

Our experience has demonstrated that in a majority of the portfolio sessions, there is a strong need for creative input beyond curatorial or editorial aspects, a demand to resolve a well-researched project, transforming it into visually and conceptually engaging stories. In most of these cases, the input from a creative mind is key. Of course, these experts also bring into the Critical Practice Reviews an added business layer, one with a sustainable mindset that actually values creative labour beyond craft and that is certainly and largely ignored in the Arts. This, added to the experience and knowledge of the curators, editors, lecturers, and photographers experts, will create a strong if not unique offering.

In short, the Critical Practice Reviews resolve many of the issues presented by traditional portfolio reviews and actively engage with both the origin of such professional meetings and the Art context where they are placed. The Critical Practice Reviews are our best response to an obsolete model, they are the result of our honest approach, and we are happy to call them ours; now we are delighted to offer them to all artists interested.



DUBLIN CITY

8
TO ROSCOMMON
ARTS CENTRE

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TO A4 SOUNDS

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TO RATHFARNHAM
CASTLE

Venues

- 1 A4 Sounds
p.24 St Joseph's Parade, D1
- 2 Dublin Camera Club
p.24 10 Lower Camden St, D2
- 3 Instituto Cervantes Dublin
p.20, 21 Lincoln House, Lincoln Place, D2
- 4 Marsh's Library
p.19 St. Patrick's Close, D2
- 5 Pallas Projects
p.8 115-117 Coombe St, D8
- 6 Pearse Street Library
p.21 144 Pearse St, D2
- 7 Rathfarnham Castle
p.18 Rathfarnham, D14
- 8 Roscommon Arts Centre
p.23 Circular Road, Roscommon
- 9 SO Fine Art Editions
p.23 10 South Anne St, D2
- 10 The Copper House Gallery
p.22 St Kevin's Cottages, Synge St, D8
- 11 The LAB
p.22 Foley Street, D1
- 12 The Library Project 
p.16, 25, 26 4 Temple Bar St, D2
- 13 The Liquor Rooms
p.27 6-8 Wellington Quay, D2
- 14 The Tara Building
p.12, 14, 28 Tara St, D2

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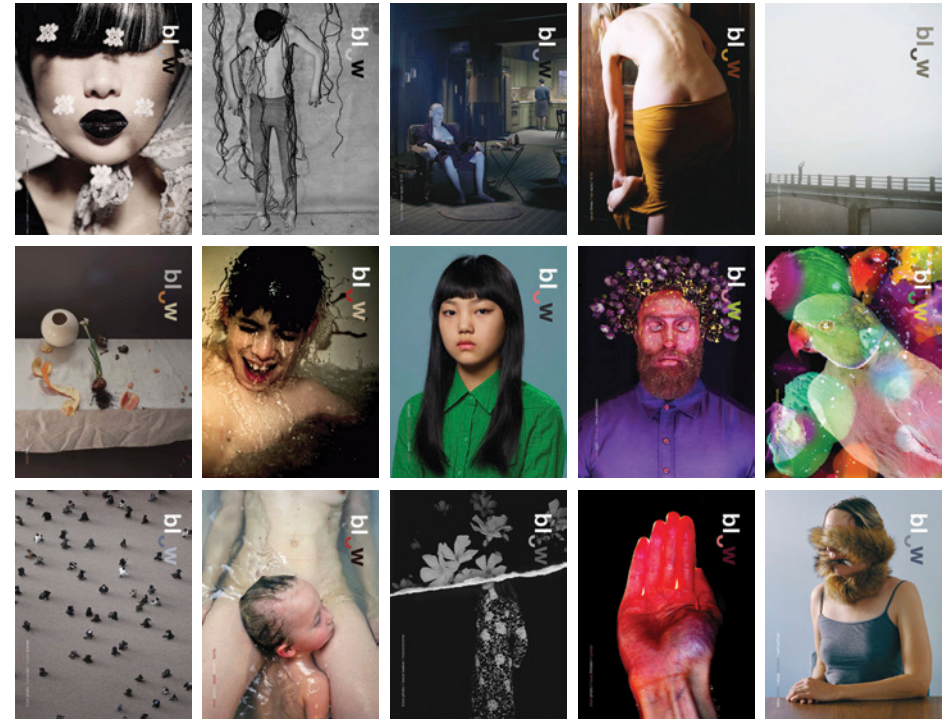


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