



PhotoIreland Festival 2018

Dublin 1-31 May

Enjoy an international programme
of contemporary Photography
with exhibitions and events
around Dublin and beyond!

2018.photoireland.org

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PhotoIreland
Foundation

FUTURES



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© Daragh Soden, form the series 'Loulou'.

**Vibrant, friendly, all-inclusive:
A festival for all to enjoy!**

PhotoIreland
Festival 2018
1–31 May

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Celebrating the 9th edition of PhotoIreland Festival, Ireland's International Festival of Photography and Image Culture. This year brings you a varied selection of exhibitions looking at relevant contemporary issues such as abortion in Ireland, at a time when the referendum will be in everyone's minds. You will also discover new and emerging practices and projects never exhibited in Ireland before. In addition, visitors can enjoy five featured exhibitions from five great partner organisations from Dublin and beyond – we suggest not to be missed!— and eight projects within the Open Programme, our open door to wider practices.

You can find out more about all these events and others at our online catalogue 2018.photoireland.org We suggest to keep an eye on our Facebook page for any possible changes and new events!

What's on today?

PhotoIreland
Festival 2018
1–31 May

Exhibition title	T	W	T	F	S	S	M	T	W	T	F	S	S	M
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Laia Abril, On Abortion														
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WORKSHOPS/TALKS/LAUNCHES

The Politics of the Long Haul														
Present Your Project to Agata Stoinska														
Printing Secrets														
Reset Your Practice														
Photobook Trends														
Art as a Sustainable Business														
Irish Photography in European Context														
Daragh Soden, Toulon														

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Laia Abril On Abortion

Venue The Copper House, St Kevin's Cottages, D8

Launch 6pm Thu 3 May

Running 4-31 May

Hours Mon-Fri 9.30am-5.30pm/Sat 11-4:30pm

Kindly sponsored by The Copper House and the Instituto Cervantes Dublin.

Laia Abril's new long-term project *A History of Misogyny* is a visual research undertaken through historical and contemporary comparisons. In her first chapter, **On Abortion**, Abril documents and conceptualises the dangers and damages caused by women's lack of legal, safe and free access to abortion. Continuing with her painstaking research methodology, Abril draws on the past to highlight the long, continuous erosion of women's reproductive rights to present-day.

Her collection of visual, audio and textual evidence weaves a net of questions about ethics and morality, and reveals a staggering series of social triggers, stigmas, and taboos around abortion that have been invisible until now.

Under natural circumstances, the average woman would get pregnant about 15 times in her life, resulting in ten births. Seven of those babies would survive childhood. For centuries, people have searched for ways to delay or terminate pregnancy. Today, safe and efficient means of abortion finally exist, yet women around the world continue to use ancient, illegal or risky home methods: Every year, 47,000 women around the world die due to botched abortions.

Across countries and religions, millions of women are blocked from abortion technologies by law and social coercion, and are forced to carry pregnancies to term against their will. Some are minors and rape victims. For many, the pregnancy is not viable or poses a health risk. But all can be criminalized for trying to abort.

Born in Barcelona in 1986, **Laia Abril** is a photographer, visual artist and bookmaker. After graduating in Journalism in Barcelona and studying photography in New York; she enrolled FABRICA's artist residency where she worked at COLORS Magazine as a creative editor and staff photographer for 5 years. Her projects have been shown internationally including the United States, Canada, UK, China, Poland, Germany, Holland, Switzerland, France, Italy or Spain. Her work is held in private and public collections as Musée de l'Elysée and Winterthur Museum in Switzerland, Madame Figaro-Arles and FRAC in France or MNAC in Barcelona. Her work has been recognised with several nominations as Foam's Paul Huf Award, Visionary Award, Magnum Foundation and Catchlight. Recently she has been awarded with Fotopres Grant, Premio Revelación PhotoEspaña and the Prix Madame Figaro for her exhibition at Les Rencontres d'Arles 2016, *A History of Misogyny, Chapter One: On Abortion*.

She self-published *Thinspiration* in 2012, *Tediousophilia* (Musée de l'Elysée, 2014) and *The Epilogue* (Dewi Lewis, 2014), which was highly acclaimed and shortlisted for the ParisPhoto-Aperture First Book Award, Kassel PhotoBook Festival and Photo España Best Book Award. In 2016 La Fabrice published her first Photobolsillo. Lobismuller (RM, 2016) was holder of the Images Book Award and finalist of Photo España Best Book Award 2017.

After working for 5 years on her long-term project *On Eating Disorders*, Abril has started her new project *A History of Misogyny*, which first chapter *On Abortion* was published by Dewi Lewis in Paris Photo.

Sarah Cullen

You Shall Have Exactly What You Want

Venue The Copper House, St Kevin's Cottages, D8

Launch 6pm Thu 3 May

Running 4-31 May

Hours Mon-Fri 9.30am-5.30pm/Sat 11-4:30pm

Kindly sponsored by Inspirational Arts.

Sarah Cullen's work creates a psychological landscape within the domestic space in order to explore the experiences of pregnant women in Ireland who are faced with crisis pregnancies. By interrupting the domestic space, she teases out how the experience of this environment and the everyday changes when one learns of a crisis pregnancy and cannot seek reproductive healthcare in the country in which they reside.

It uses visual triggers to evoke contemplation on the right to bodily autonomy, and critiques the institutions that withhold this right from the populace. Objects such as pearls and human hair create visual interruptions; disrupting the traditional notions of the home, creating this psychological landscape. Having grown up experiencing first-hand the catastrophic and traumatic effects our country's treatment of crisis pregnancies had, and still has, on family members, the resulting series of photographs and photobook are a deeply personal reflection on the issue of abortion access in Ireland and the women who have suffered under current laws.

Textile banners accompany photographs and play an integral role of this body of work; drawing on the history of women's use of textiles and embroidery to enact and communicate resistance. Taking influence from the use of image and text on banners and handkerchiefs, the overt and coded modes of address used in this project connect with those used in public protests by women's movements for over a century

to today. These banners, one of which was created specifically for and used in the Abortion Rights Campaign 5th annual March for Choice 2017, are intended to elicit a sense of hope and achievement in those fighting for reproductive rights in Ireland; a celebration and recognition of the progress made so far, and the people who continually fuel this progress. Stitched and fabricated by hand, reprographic images have been montaged using a combination of paint, ink, mesh, scans and screens that mixes processes from the fine print studio and high street textile printing.

Sarah Cullen, a 2017 graduate of the BA Photography programme at Dublin Institute of Technology, is originally from County Wexford and currently based in Dublin. She works in a broad selection of mediums; photography, moving image and textiles and her practice focuses on issues of mortality and women's rights in relation to the self and the domestic space. Personal narratives and reflections are interwoven with commentary on broader social issues in her work. She is also interested in exploring the relationship between the public and the private in terms of personal narratives and experiences.

Her activism in the repeal the eighth movement has very much informed her recent work and led to working with the Artists' Campaign to Repeal the Eighth Amendment. Her graduate work, 'You Shall Have Exactly What You Want', was highly commended in the 2017 Inspirational Arts Photography Award. Past Group Exhibitions: Liminal Acts, Gallery of Photography (IRL), Bristle: Hair and Hegemony, Highlanes Gallery (IRL), A Day of Testimonies, Project Arts Centre (IRL), Art & Action, NCAD Gallery (IRL).

Jamin Keogh

Moyross Study

Venue The Library Project, 4 Temple Bar St, D2

Launch 6pm Thu 31 May

Running 1-24 June

Hours Tue-Fri 11am-6pm/Sat-Sun 12-6pm

Kindly sponsored by Inspirational Arts.

Moyross Study is a sociological exploration of Moyross housing estate by Dublin based artist and photographer, Jamin Keogh.

Moyross housing estate was constructed in 1970's on the outskirts of Limerick City as a solution to a growing social housing crisis. After the new community's initial years of hope and optimism, Moyross began to slip into a cycle of anti-social behaviour, gun and gang crime and ultimately, murder. This cycle of violence came to a head in 2006 when a car with two young children inside was set alight. Following this incident, the Irish State was forced to recognise its role in the escalation of violence and intervene. As a result, the programme of infrastructural and social resource 'Regeneration' was proposed in 2007 as a potential solution to anti-social activities in the troubled estate. Soon after, with the goal of kick-starting a process of physical, socio-cultural, economic and spiritual renewal, this programme commenced. Dozens of families were displaced and relocated, the bulldozers moved in, and house demolitions and topographical restructuring hastily began.

This project investigates and re-contextualises this dramatic transformation in the topography of present day Moyross. It is an articulation of the everyday feelings and experiences that are connected to the forced transition of Moyross - from a densely populated open planned estate, to an enclosed, barren, penal like space. The images explore the programme with a consideration of the conflicts that led to its commencement. As well as to examine the social upheaval that this 'Regeneration' had created.

The project challenges the many stereotypes that surround the Moyross development by highlighting how despite the troubled history and the drastic topographical adjustments, a community still persists, and in some respects, even thrives.

Jamin Keogh is a Dublin-based, Limerick-born photographer and artist. He holds a First Class Honours in Photography (IADT), and Masters in Art and Research Collaboration (IADT). Jamin has been involved with art practices as an artist, curator, and educator. His artistic practice merges audiovisual media into his photographic expressions, placing an emphasis on the role of the spectator within the artwork's space. Conceptually, and in order to transform the spectator into an active participant, Jamin's practice strives to lessen the cognitive space between his artworks and the real world where he draws inspiration. In *Moyross Study*, Jamin responds to the writings of Henri Lefebvre's *The Production of Space*. Lefebvre's argument is that space is a social product, or a complex social construction which affects spatial practices and perceptions.

During his time at IADT, Jamin has had his work nominated on two distinct occasions to represent the University on the European Art circuit; ELIA NEU/NOW and Le Bal. He was shortlisted for the Inspirational Arts Award and has had work shown at the Irish Museum of Modern Art.



© Jamin Keogh, from the series *Moyross Study*.

Mariela Sancari

Moisés

Venue Instituto Cervantes Dublin, 6 Lincoln Place, D2

Launch 6pm Wed 2 May

Running 3-31 May

Hours Mon-Thu 10am-7pm/Fri-Sat 10am-2pm

Closed Thu 17 and Fri 18th

Kindly sponsored by Instituto Cervantes Dublin and with the support of Belfast Exposed.

Thanatology asserts that not seeing the dead body of our beloved ones prevents us from accepting their death. Contemplating the body of the deceased helps us overcome one of the most complex stages of grief: denial. Mariela and her twin sister were not allowed to see the dead body of their father. She never knew if that was because he committed suicide or because of Jewish religious beliefs or both.

“Not seeing him has made us doubt his death in many ways. The feeling that everything was a nightmare and the fantasy we both have that we are going to find him walking in the street or sitting in a cafe has accompanied us all these years”.

Mariela once read that fiction's primary task is to favor evolution, forcing us to acknowledge and become the otherness around us. She believes fiction can help us depict the endless reservoir of the unconscious, allowing us to represent our desires and fantasies. **Moisés** is a typology of portraits of men in their 70's, the age the artist's father would be today if he were alive.

Mariela Sancari was born in Buenos Aires, Argentina in 1976. She lives and works in Mexico City since 1997. Her work revolves around identity and memory and the way both are mingled and affected by each other. She examines the thin and elusive line dividing memories and fiction. She has received numerous awards for her work: Winner of the VI Bienal Nacional de Artes Visuales Yucatan 2013 and PHotoEspaña Descubrimientos Prize 2014, her work was selected for the XVI Bienal de Fotografía

from Centro de la Imagen and received an Honorable Mention in XI Bienal Monterrey FEMSA.

Her first book *Moisés* was selected by several curators and reviewers, such as Sean O'Hagan, Tim Clark, Erik Kessels, Jörg Colberg, Larissa Leclair, Yumi Goto and Colin Pantall, among others, as one of the Best Photobooks published in 2015.

She has recently published her second book in collaboration with writer Adolfo Córdova: *Mr. & Dr.*, a photobook aimed for children and youngsters that explores the notion of the unknown through images and text. She has participated in numerous solo and group exhibitions in Mexico City, Madrid, Barcelona, Buenos Aires, Guatemala City, New York, Sao Paulo, Caracas, Fort Collins, Houston and Busan (Korea).



Daragh Soden Toulon

Venue The Liquor Rooms, 6-8 Wellington Quay, D2
Photobook Launch 6pm Thu 10 May

On August 27th 1793, during the French Revolution, French royalists handed over control of the city of Toulon to an Anglo-Spanish fleet in order to keep the strategic port in the hands of the royal elite. On December 19th of the same year, a young Napoléon Bonaparte captured Toulon from the foreign forces and the city was surrendered to revolutionary leader Maximilien Robespierre. Three years earlier, it was Robespierre who declared the motto of the Revolution, and what would later become the pillars upon which French society is built: "Liberté, Égalité, Fraternité"

Enraged by inequalities in wealth and power, exemplified by the opulent lifestyles of the ruling Royals, Robespierre led the people to a revolution that would define the country we know today. Liberty, equality and fraternity was the demand of the French people.

This principle of equality was not shared by Plato however. The father of Western political philosophy believed that myths used to justify inequalities of wealth and power were essential to preserve order and stability in society. He offered the following story: that each citizen was born with a certain kind of metal mixed in with his or her soul. Natural rulers had gold mixed with their soul, their soldiers and assistants had silver, and natural workers had either bronze or iron. According to a divine oracle, if the city were to be ruled by those who lacked gold in their soul, all would be ruined. This book tells the story of Toulon, today.

Toulon is part of Portraits de Villes (City Portraits), a collection of travel notebooks published by *be-poles*. The invited artist is offered a *carte blanche* to illustrate the city of their choice.



Each city portrait is a unique journey, exposing a different rhythm, led by the individual vision of the artist. Irish photographer Daragh Soden was invited to participate with his chosen city of Toulon. During Photolreland Festival 2018, he will launch his *City Portrait of Toulon*.

Daragh Soden is an artist and photographer from Dublin, Ireland working in London. Ranging from fine art to fashion photography, his work deals with universal issues that often affect him personally. His approach to his art places specific, personal experience within the context of the universal. Using mainly still images, but also moving image, prose and poetry, Soden's art practice could be described as a kind of search for truth. He sees his role as an artist as one to question existing social structures and to invite others to do the same.

Soden's *Young Dubliners* series, a combination of portraits and text, has been exhibited in Dublin, London and Paris. In 2017, he was awarded the Grand Prix du Jury at the prestigious Hyères Fashion and Photography Festival. He has since shot editorials for Holiday magazine amongst others and will have a solo show of his new art work, Toulon, at the Villa Noailles in Hyères, France in 2018. Soden continues to divide his time between personal fine art projects and fashion photography, each supporting the other.

Issue 3 Junior

Venue The Library Project, 4 Temple Bar St, D2
Magazine Launch 6pm Thu 26 April

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 issues 1 and 2, the third issue launches at The Library Project.

Junior 3: The Empathy Issue includes project features from photographers such as Florian Thoss, Catarina Leone and David Thomas Smith, as well as written pieces by Emmet Kirwan, Rebecca O'Dwyer, Loah, and Kojaque. In this issue, you can journey into a surreal playground where scientists determine the nature of reality,



follow a family through heartbreak, and join ravers as they emerge out of a hedonistic blur into the cold light of the morning. Junior is a celebration of the myriad different worlds into which photography grants us access.

COMING UP »

Shane Lynam Fifty High Seasons

Venue The Library Project, 4 Temple Bar St, D2
Photobook Launch 14 June (pending confirmation)

Shane Lynam's first photobook will be launched at the Library Project. This popular project was shot over seven years along the southern French coast between Montpellier and Perpignan and was successfully funded via crowdfunding last summer. Lynam takes the unusual resorts that sprung up there in the 1960's during La Mission Racine as a starting point and then, through the editing process, brings us to an intriguing and unique space that exists somewhere between reality and fiction.



How to Flatten A Mountain

Venue Rathfarnham Castle, Rathfarnham, D14
Launch 6pm Fri 4 May
Running 5 May-4 June
Hours Mon-Sun 9.30am-5.30pm

Kindly supported by OPW The Office of Public Works and the staff at Rathfarnham Castle.

Enjoy an exhibition of diverse works by the 12 artists who participated this year in our residency programme.

How to Flatten a Mountain is a residency focused on emerging and mid career visual artists whose practice in whole or part, makes use of digital or analogue photographic processes. In 2018, the residency runs for the third time, making possibly that 12 participant artists work individually and in collaboration for 12 days, presenting the results once again at the fantastic location of Rathfarnham Castle.

Created by Photolreland Foundation and Cow House Studios, this unique residency is coordinated by Frank Abruzzese (CHS) and Ángel Luis González (PF), and three artists facilitators that lead a series of day long projects, discussions and critiques: Laia Abril, Robert Ellis, and Cathy Fitzgerald.

The participating artists for 2018 are: Rose Bennett, Donna Cooper Hurt, Sarah Flynn, Ana Gómez de León, Shaney Marie Herrmann, Katinka Igelberg, Daniel Orlando Lara Garcia, Nancy Libson, Sarah Parnell, Leah Raintree, Molly Ruoho, and Sofia Seguro.

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**We make prints and works
for these artists and
lots & lots of others**

come in and talk to us!



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Kenneth O'Halloran Modern Ruins and other stories

Gallery of Photography Meeting House Square, D2.

Running until 20 May

Hours Tue-Sat 11am-6pm/Sun-Mon 1-6pm

The exhibition centres around an installation of The Handball Alley. These now silent structures attest to the passing of time and to the changing dynamics of rural communities. These modern ruins are liminal structures, open-air theatres where the ghosts of a lost civilisation linger.

Ruins of another era, the madness of the Celtic Tiger property boom, are explored in a further colour series Tales from the Promised Land. With grim humour, O'Halloran observes the excesses fuelled by cheap credit, and

the desecration wrought on the landscape as a culture of greed, masquerading as entrepreneurship, became normalised.

At its emotional core, O'Halloran's gently probing studies of his parents in his hometown of Corofin celebrate the real and lasting bonds of family and community. Centring on his father, the town's draper and undertaker, Bodies in Motion is a personal and loving portrait of contemporary rural life.



Photo Detectives

National Photographic Archive Meeting House Square, D2.

Running until mid September 2018

Hours Mon-Sat 10am-4:45pm/Sun 12-4:45pm

The National Library of Ireland's first community crowdsourced exhibition, Photo Detectives is an exhibition for all ages at the National Photographic Archive. The exhibition celebrates the National Library of Ireland's wonderful photographs, and the work of the online community who have helped them find out more about these images. 26 images are featured, covering almost a century of Irish lives and showing that, through teamwork and ingenuity,

the Photo Detectives uncover hidden details to reveal stories which are personal, moving and often surprising. With remarkable images, intriguing detective work, fascinating stories, treasure trails, puzzles and a relaxing family area, there is something for everyone. Photo Detectives is free, and open every day.

See the Photo Detectives investigate in real time at [flickr.com/photos/nlireland](https://www.flickr.com/photos/nlireland)



Gerry Blake Into the Sea

Mermaid Arts Centre The Civic Plaza, Bray, Co. Wicklow

Launch 6pm Fri 18 May

Running 19 May-30 June

Hours Mon-Sat 10am-6pm Late opening 10pm on performance days

Swimmers come to the sea for many reasons. For over a year, photographic artist Gerry Blake has been examining the ritual practice of regular sea swimming. Visiting more than 10 bathing areas, he depicts individual swimmers as they approach the sea at various times of the day. Into the Sea portrays them at their most thoughtful and reflective in the moments before they plunge into the open waters. Swimmers in Dublin have the advantage of a large number of bathing places. Many were built over 150 years ago, when the coastal railway line was constructed. These iconic bathing spots have served many generations of swimmers, year-round, and continue to be places of both communal gathering and solitary meditation.

Gerry Blake holds an MFA in Photography from Ulster University. His award-winning work has been exhibited widely in galleries, including the Royal Hibernian Academy (RHA Annual Exhibition, 2015, 2017), The National Gallery of Ireland (Hennessy Portrait Prize, 2015), and the Ulster Museum (Royal Ulster Academy Annual Exhibition, 2017). He lives in north County Wicklow.



In, Around & Aftereffects

Roscommon Arts Centre Circular Road, Roscommon

Running until 1 June 2018

Hours Tue-Fri 10am-5pm/2-5pm Sat 5th and 12th

The psychological landscapes of the Midlands are explored through this exhibition showing work by three photographers. The social, cultural and political life of the region is brought to bear through three different photographic languages, where each of the artists has explored aspects of the Midlands over the last ten years.

To coincide with this exhibition and Bealtaine Festival, photographer Martin Cregg is leading a photography workshop with an intergenerational group from the Syrian community in Ballaghaderreen exploring portraiture and place. This project is supported by Roscommon LEADER Partnership / SICAP, Roscommon County Council Social Inclusion Department, and Roscommon County Council Arts Office.

Ciarán Óg Arnold is an Irish photographer who studied at the University of Ulster (MFA

Photography, 2012). His work was included in An Irish View at Rencontres d'Arles in 2009, and featured in Source magazine. His photobook I Went to the Worst of Bars... was recipient of the 2015 First Book Award and published by MACK.

Mark Duffy is an Irish photographer currently based in London, working on commissions and self-initiated projects. His work Vote No.1 was the recipient of the Vienna Photobook Award 2015 and was shortlisted for the Luma Rencontres Dummybook Award Arles.

Martin Cregg is an Irish photographer and educator living in Dublin. He has exhibited in Ireland and Internationally including Les Rencontres Arles (2012), the Natural History Museum in Leeuwarden (2012) and in Shanghai as part of the Postcards from The Celtic Tiger Group show.



Clare Gallagher

Verges

Golden Thread Gallery 84-94 Great Patrick St, Belfast

Launch 6pm Thu 3 May

Running 4 May-30 June

Hours Tue-Fri 11am-5pm/Sat 11am-4pm

The photographs in *Verges* examine the potential for everyday resistance through the growth and habits of weeds. Attending more closely to our ordinary surroundings and appreciating the familiar undermines the capitalist desire for commodity and spectacle, for the exotic and dramatic. These photographs aim to reclaim some of the freedom and creativity that weeds exhibit. They defy preoccupations with property and boundaries, growing wherever suits them, however untidy or inconvenient it is for us. Making use of tiny scraps of dirt to grow roots, weeds use ingenious ways to find spaces in hostile environments to thrive, teasing our desire for order and control.

They suggest a view of nature as autonomous, rather than one in which it exists only to serve us. Observing and recording weeds offers a playful, life-affirming perspective that resists judgmental thinking about our everyday environment and invites us to experience it anew.

Clare Gallagher was born in Northern Ireland and studied photography in London, Canterbury and Belfast, earning an MFA Photography with distinction. A photography lecturer since 2003, she is also working on a practice-based PhD on the domestic everyday in photography. Clare is course director for BA (Hons) Photography with Video at the Belfast School of Art, Ulster University.

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Martin & Hobbs Frieze

HSE Primary Care Centre, Grangegorman Road, D7
Running until mid 2020
Hours Mon-Sun 9:30am-12pm/2-4pm

Frieze is a photographic installation. The 11 panel frieze is loosely based on a painting An Assumption by Rosso Fiorentino. This iteration might represent 'states of being' by 'everyman' however it is open to wide interpretation and might even reference the former use of the current location as a Laundry. Frieze is a collaboration between the artist Fergus Martin and the photographer Anthony Hobbs who have been working together for nearly 20 years. Frieze developed from a body of work made site specifically for the Oratorio di san Ludovico in Venice and is in the permanent collection of the Irish Museum of Modern Art.



Gerry Balfe Smyth Last Breath

Pallas Projects 115-117 The Coombe, D8
Launch 6pm Thu 3 May
Running 1-13 May
Hours Wed-Sat 12-6pm

Balfe Smyth's first solo exhibition documenting life in the complex of St.Teresa's Gardens in Dublin's Liberties area. Built in the 1950's this social housing project was home to over 2000 tenants. The complex was one of many deprived communities in Dublin that had been flooded with drugs. Now with regeneration in its final stages, most of the buildings have been demolished and the occupants moved to different locations, and are now dealing with the reality of transition into new neighbourhoods and establishing a new identity and sense of belonging. The pictures are the last breath of a vibrant community before it is finally laid to rest.

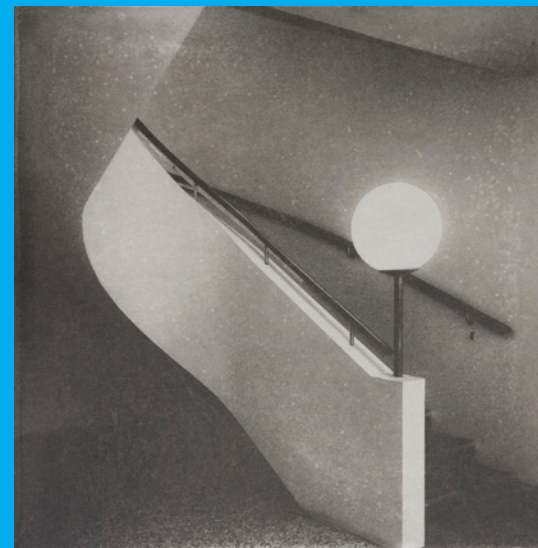


Mel Black, Geoff Greenham and Simon Hill Left Behind

Quay CO-OP Restaurant 24 Sullivan's Quay, Cork
Running 1-31 May
Hours Mon-Sat 11am-9pm/Sun 12-9pm

Group show from Geoff Greenham, Melanie Black, and Simon Hill. Geoff's images are varied and diverse with the common factor in each is the play of light. Melanie's photographs show the subtle variation of colours found between land, sea and sky.

The photographs aim to portray in an impressionistic way the peace and harmony that we can find in shorelines and horizons. Simon has chosen to focus on the esoteric detritus that can be found on the foreshore of Inchydoney strand. The artefacts, although ordinarily commonplace and familiar, appear incongruous and discordant with their unintended albeit temporary environment.



Matthew Gammon Inked and Pressed

In-Spire Galerie 56 Lower Gardiner Street, D1
Launch 6pm Thu 3 May
Running 4-19 May
Hours Tue-Sat 11am-5pm

Inked & Pressed: From Digital Image to Hand Pulled Print is an exhibition that focuses on the use of the intaglio printmaking process to create photographic prints of the items that surround our everyday lives.

Through Matthew's interpretation and abstraction of line, structure and form, he has built on the concept of the aesthetic pleasure to be found in the often un-observed objects and landscapes that surround our daily lives. The intaglio printmaking technique allows Gammon to fully realise his artistic vision, providing him with the ability to create prints with a richness in depth, tonality and texture.



LUX

Duncairn Arts Centre Antrim Road, Belfast
Launch 6pm Thu 3 May
Running 4-17 May
Hours Mon-Fri 9am-4:30pm

Lux is the final year exhibition by HND Photography students from South Eastern Regional College, Bangor. Each photographer has produced work based on a self-identified and self-initiated project, the culmination of a sustained period of investigation. The exhibition represents individual approaches to a range of diverse subjects such as light, still life, space and memory.

The participating artists are: Amy Clarke, Eris Crawley, Katie Marshall, Sophie McAtasney, Lewis McClatchey, Michelle Moloney, and Evie Williamson.



The Body/ Le Corps

In-Spire Galerie 56 Lower Gardiner Street, D1
Launch 6pm 24 May
Running 25-30 May
Talk 2.30pm 26 May
Hours Mon-Sun 11.30am-5.30pm/Tue 29th late opening 11.30am-8pm

This exhibition is a collaboration between the Art Nude Ireland Collective and Echiquier. The images on display represent the gamut of the genre of art nude photography. The participants are both professional photographers and models, and non-professionals. The exhibition consists of 48 images with essentially equal representation of the work of the models and photographers of the Irish and French collectives. The exhibition, by covering the gamut of the genre, will allow viewers to experience the range of imagery that constitutes the canon of art nude photography. There will be a talk on the subject of Art Nude photography on Saturday 26th May at 2:30pm.



St Kevins College Graduate Exhibition 2018

Steambox School Street, D8
Launch 6pm Thu 10 May
Running 11-13 May
Hours Fri-Sun 10am-5pm

The work exhibited by the students reflects the broad demographics of the college itself and the diversity, energy and uniqueness that the college provides. Students have presented individual images and subject driven projects that represent a broad range of approaches, styles and strengths - from commercial portraiture, landscape and fashion imagery, to long term projects that deal with aspects of the social and personal world.

Participating Artists: Tania Brett, Aarif Amod, Leah Canning, Vincent Conway, Louise Crave, Margaret Fay, Zita Fitzgerald, Max Hartfiel, Teresa Hynes, Viktorija Kacanauskaite, Stephanie Kane, Jennifer Kavanagh, Philip Kealy, Monchi Lados, Aurthur Marsan, Marykate McMahon, Fiona Moran, Brian O'Connell, and Giedrius Rasimavicius.



Brian Cooney No Place Like Home

Ballina Public Library Pearse St, Ballina, Co. Mayo
Launch and Artist Talk 7pm Thu 31 May
Running 30 May-15 June
Hours Tue-Wed 10am-8pm/Thu-Fri 10am-5pm/Sat 10am-4pm

Historically the landscape of the West of Ireland has been regarded as an inspirational symbol for audiences at home and abroad. During times of economic uncertainty it has been a symbol that Ireland, as a nation, has continually returned to for comfort.

In 2012 when returning to live in the West, Brian came home to a society that was reeling from the economic crash of 2008. The future seemed very uncertain. Around this time began a concerted advertising campaign for the Wild Atlantic Way, using romantic rhetoric that continues a well established narrative about the West. This work explores and questions that narrative and how it shapes different perspectives on the west.



The Politics of the Long Haul: Photography, Pro-Choice Artistic Practices and the Archive

National College of Art and Design, Harry Clark Lecture Theatre
3-5pm Thursday 3 May

This event has been organised by Photography/Archives/Ireland, which involves three academics/researchers – Ann Curran (DIT), Fiona Loughnane (NCAD) and Dr. Orla Fitzpatrick (NMI) – who share an interest in photography and the archive. The talk takes place immediately before the launch of the PhotoIreland Festival 2018, with Laia Abril's internationally celebrated project *On Abortion* and Sarah Cullen's *You Shall Have Exactly What You Want* at the Copper House Gallery at 6pm, Thursday 3rd May.

The extended struggles over reproductive rights in Ireland represent what Lauren Berlant has termed a “politics of the long haul”. The upcoming referendum to repeal the Eighth Amendment, as well as the anniversary of women's suffrage, provides us with a threshold moment in which to discuss the visual politics of the Pro-Choice movement, focussed on the work of three photographers: Laia Abril, Emma Campbell and Sarah Cullen.

All three artists engage with critical readings of the photographic archive, from feminist perspectives, to demonstrate and deconstruct the extensive historical, cultural

and social repercussions of restrictions on abortion and other reproductive rights. They make the lived realities of the histories and stories of women visual, visible and public, as part of a multi-faceted activism committed to instigating change.

Photography and photographic technologies have been central to campaigns by both the international Pro-Life and Pro-Choice movements, from Lennart Nilsson's foetal images, published in *Life Magazine* in 1965, to the infamous photograph of the corpse of Gerri Santoro. The photograph has thus been co-opted to serve both agendas, where its status as evidence and its relationship to the ‘real’ are often assumed rather than interrogated. This event brings together a group of artists who embrace the complexity of the visual and material culture around this issue. Each of their practices draw upon the role of photographic archive in the production of meaning in order to represent a range of perspectives on the multiple injustices that attend the denial of bodily autonomy to pregnant persons.

Laia Abril is a multidisciplinary artist working with photography, text, video

and sound based in Barcelona. Abril's projects are produced across platforms as installations, books, web docs, and films. Her long-form project *A History of Misogyny* is a visual research undertaken through an historical and contemporary comparative framework. In her first chapter, *On Abortion*, Abril documents and conceptualises the dangers and damages caused by women's lack of legal, safe and free access to abortion. Using extensive research methodologies, Abril draws on the past to highlight the long, continuous erosion of women's reproductive rights to the present-day. She weaves together visual, audio and textual evidence to construct questions about ethics, morality and stories around abortion that have been invisible until now.

Emma Campbell is a photographer and activist based in Belfast. Her work explores the issues raised by the lack of abortion access for women on the island of Ireland. The stigma and secrecy combined with the attitudes fostered by colonialism and deep religious conservatism are dealt with in a variety of ways, inspired by practices employed by the women photographers in her historical research. This includes photography of direct actions, using the gallery space as an activist space, sharing her practice online to raise awareness, using collage, documentary and found images to produce work that fosters a sense of the structural inequalities that face women faced with decisions about their pregnancies.

Sarah Cullen is an artist based in Dublin who works with a broad range of mediums including photography, moving image and textiles. Her practice focuses on issues of mortality and women's rights in relation to the self and the domestic space. She explores the relationship between the public and the private: how personal narratives and experiences change and interact with the world when introduced into a public space. Her activism in the Repeal the Eighth movement has informed her recent work, with a focus on creating large scale textile banners which draw on the history of women's use of textiles and embroidery to enact and communicate resistance.

WORKSHOPS, TALKS, TOURS, AND EXHIBITIONS AT THE LIBRARY PROJECT

Present Your Project to Agata Stoinska
12noon Sat 12 May

Printing Secrets: Press-checking
12noon Sun 13 May

Reset your Practice
4pm Sun 13 May

Fotobook Trends
12noon Sat 19 May

Art as a Sustainable Business
12noon Sun 20 May

On the State of Photography in Ireland
3pm Sun 20 May

Check online to book these and other free events, like walking tours with the festival director, Ángel Luis González, at 2018.photoireland.org

Don't forget to enjoy the display of photobooks from the Fotobook Kassel Dummy Award 2018 and the PhotoIreland Foundation Collection at The Library Project during the festival!



PhotoIreland
Foundation
Collection

FUTURES FUTURES FUTURES



FUTURES: AMPLIFYING ARTISTS

Announcing the selected Irish Artists to join FUTURES
Join us for the launch at Liquor Rooms
6 Wellington Quay, Dublin 2
From 9pm Thursday 3 May

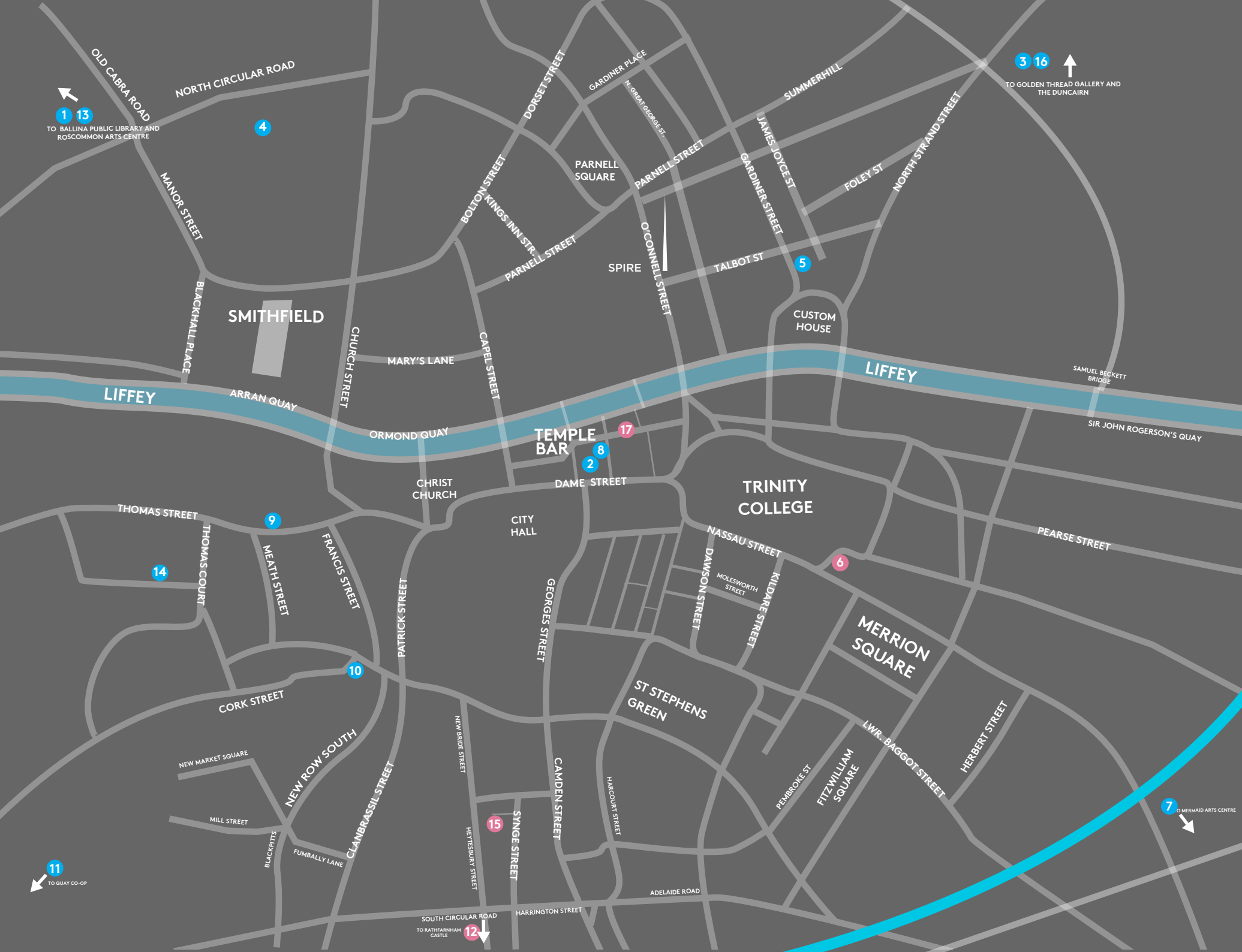
Talented emerging artists distinguish themselves by taking risks. They explore new ways of visualising ideas from fresh and diverse perspectives. However, from a commercial point of view, these works are not always easy to sell. And this is why these upcoming artists need a strong support system and access to a wider audience.

Futures is a new photography platform that pools the resources and talent programmes of leading photography institutions across Europe in order to increase the capacity, mobility and visibility of its selected artists. By bringing together a wealth of resources and curatorial expertise, each talent selected by the Futures members gains access to an unprecedented network of professionals, markets and audiences.

Every year, Futures organises a series of events across Europe within each of its member countries. And every year they are all brought together at the Futures event at Unseen Amsterdam.

Futures is an initiative of the European Photography Platform. At the moment the platform has 10 founding members. The members are the British Journal of Photography (UK), CAMERA (IT), Hyères Festival (FR), FOMU (BE), Fotofestiwal Lodz (PL), PHotoESPAÑA (ES), PhotoIreland (IR), Photo Romania Festival (RO), Robert Capa Contemporary Photography Center (HU) and Triennial of Photography Hamburg (DE). The platform will recruit new members every year from countries around the world. Futures is co-funded by the Creative Europe Programme of the European Union.

www.futures-photography.com



1 13

TO BALLINA PUBLIC LIBRARY AND ROSCOMMON ARTS CENTRE

3 16

TO GOLDEN THREAD GALLERY AND THE DUNCAIRN

11

TO QUAY CO-OP

7

TO MERMAID ARTS CENTRE

12

SOUTH CIRCULAR ROAD TO RATHFARNHAM CASTLE

DUBLIN CITY

Venues

- 1 Ballina Public Library
Pearse St, Ballina, Co. Mayo
p.27
- 2 Gallery of Photography
Meeting House Sq, Temple Bar, D2
p.18
- 3 Golden Thread Gallery
84-94 Great Patrick St, Belfast
p.22
- 4 Grangegorman Primary Care Centre
Grangegorman Rd Upper, D7
p.24
- 5 In-Spire Galerie
56 Lwr Gardiner St, D1
p.25,27
- 6 Instituto Cervantes Dublin
Lincoln Place, D2
p.12
- 7 Mermaid Arts Centre
The Civic Plaza, Main St, Bray
p.20
- 8 National Photographic Archives
Meeting House Sq, Temple Bar, D2
p.19
- 9 National College of Art and Design,
100 Thomas St, D8
p.28
- 10 Pallas Projects
115-117 The Coombe, D8
p.25
- 11 Quay Co-Op Restaurant
24 Sullivans Quay, Co. Cork
p.24
- 12 Rathfarnham Castle
Rathfarnham, D14
p.16
- 13 Roscommon Arts Centre
Co. Roscommon
p.21
- 14 Steambox
School St, D8
p.26
- 15 The Copper House
St. Kevin's Cottages, D8
p.6
- 16 The Duncairn
Antrim Rd, Belfast
p.26
- 17 The Library Project 
4 Temple Bar St, D2
p.8, 10, 28

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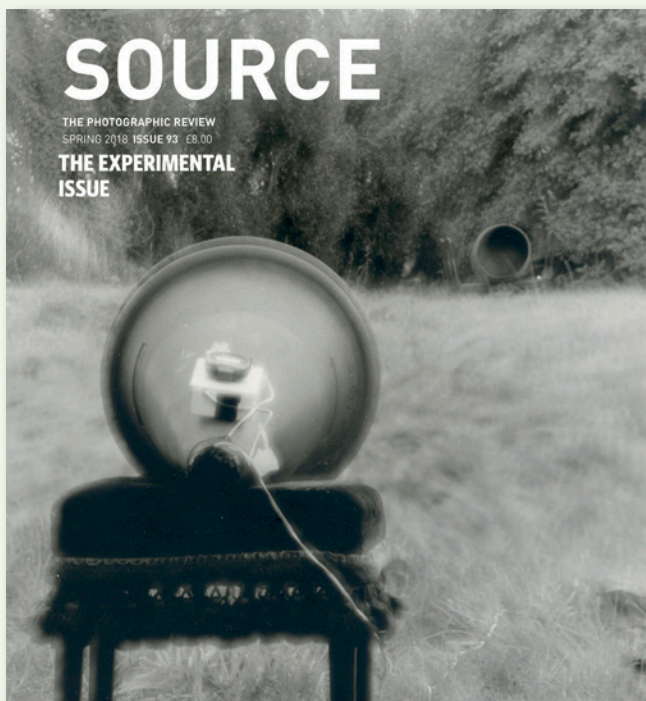
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The Experimental issue

Robin Price
Malin Starrett
Susan MacWilliam
Jamin Keogh

Contemporary photography in Ireland and the UK.
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RESIDENCY PROGRAMS

BLOW is partnering with D-Light Studios' on their 2 new residency programs:

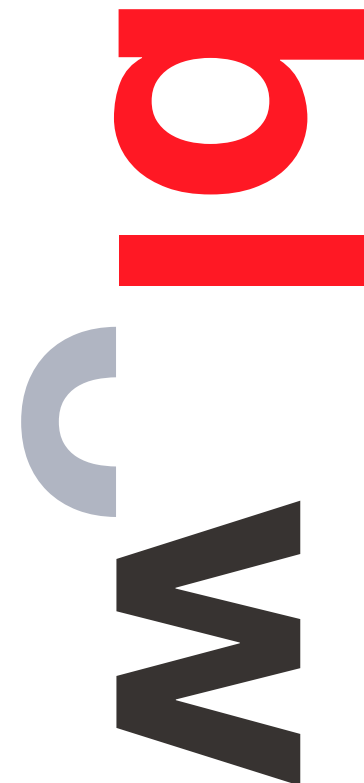
// 3 months of studio space and mentoring during that period.
More details will be revealed soon!

// one free studio day per month for the purpose of developing your own project.

What is on offer? One free day in either Studio A or Studio B from 09:00-18:00, Monday - Friday.

Who can apply? Open to any lens based practitioner looking to avail of the use of the studio to develop a photo / video / film project.

You can find out more on blowphoto.com or chatting to us in person during Photolreland Festival.



Museum of Contemporary Photography of Ireland*

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this and other great projects a reality:
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