



**PhotoIreland
Festival 2019
1 May-31 July**

2019.photoireland.org

10th Anniversary

**Celebrating 10 years advancing Photography in Ireland.
Vibrant, friendly, all-inclusive: a festival for all to enjoy.**

PhotoIreland Foundation brings you a remarkable Festival every year with the help of kind grant aid funders, sponsors, partners, patrons, staff and volunteers.



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2019.photoireland.org

Ireland's International Festival of Photography & Image Culture celebrates 10 years



It is 10 years since Photolreland Festival launched its first edition at the Meeting House Square in Temple Bar, in July 2010. It was the effort of a large group of individuals and organisations presented as vibrant, friendly, all-inclusive: a festival for all to enjoy.

The motto remains the same today, and so does the intention to learn and grow from that first edition, not necessarily in size, in number of shows, or geographically, but instead to grow in our understanding of the practice, of the place where it sits in the context of the Arts in Ireland, and of all the circumstances that affect it.

It is the ethos of Photolreland Festival to celebrate Photography as a discipline, even when it has become so broad and abstract that its name is of little use anymore to define it. But while we find a better word, visual storytelling, visual literacy, it is as relevant as ever in our hyperconnected society.

It is also the ethos of this festival to support Ireland's talents, promoting locally and internationally through its programme and its partnerships, the work of artists based on the island. We endeavour to offer them ways to progress in their careers, within and outside Ireland, with publishing and exhibiting opportunities alongside educational and developmental ones, geared specifically to emerging and mid-career artists. Doing so, we ensure that a healthy ecosystem of practices is not silenced by lack of opportunities.

For this reason, this is not a festival that can merely appear every two or three years, with fireworks and flashy highlights. This is a hard working festival that wants to make a difference, one that is needed in Ireland, and to do that demands continuity. Our work over the last ten years has undoubtedly impacted positively on the discipline, and we want to keep working in that direction. As always, we will continue with our practice

based research methods, testing new ways of working. It is important to remain critical, not merely accepting and repeating what such an organisation is meant to do or what is expected from us, and we must keep searching for best practice from other great organisations and individuals, striving for excellence

Who could have thought that a decade later, Ireland would enjoy a festival with such strong European connections, being the Irish member of two EU co-funded platforms of Photography, Parallel and Futures, for example, and actively collaborating with other European festivals and Arts organisations to provide great content to audiences like you.

There is a lot of people that have worked tirelessly together, contributing over the years to the success of this organisation. To each and every one of them, from the volunteers to the staff, the artists, curators and the

often overlooked Art administrators, to the sponsors, grant aiders and supporters, to all of them we owe our deepest gratitude. This year, we programme not one but three months of events, from May to the end of July, to celebrate them as we celebrate this anniversary.

To make it even more special, as this year we started a research project that investigates what a museum of contemporary photography should be like in Ireland today, we are offering a space modestly named the Museum of Contemporary Photography of Ireland. This pop-up space will open at The Printworks, in Dublin Castle, thanks to the Office of Public Works, and it will host the main activities during July. You can read more about it, but be sure not to miss it!

So, grab this catalogue, check the super handy 'What's on today?', and plan yourself a visit around the fabric of the city the festival has called home. We hope you enjoy it all!

PhotoIreland Festival 2019
1 May-31 July

2019.photoireland.org

What's on today?

YOUR NOTES

Note to self: Become a PhotoIreland Foundation Patron :)

JULY	M	T	W	T	F	S	S	M	T
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Luis Alberto Rodriguez The People of the Mud									
Monica Alcazar-Duarte The New Colonists									
Nadim Asfar The Mountain									
New Irish Works 2019									
Parallel Platform Exhibition									
Tokyo International Photography Competition									
Book & Magazine Fair 2019									
FIX at Hang Tough Gallery									
A Vague Anxiety									
The Queeratorial									
Anita Groener The Past is a Foreign Country									
A Modern Eye: Helen Hooker O'Malley's Ireland									
Pilvi Takala									
David Thomas Smith Arecibo									
Photo 2019, Dublin Camera Club - Venue 2									
The Bridge									
Simon Bates, Labourer's Cottages									
Mella Travers, Inverse									
Sinead Curran, Spruce									
WORKSHOPS/TALKS/LAUNCHES									
Triple T&G Photobook Launch									
Symposium Photography and the Museum									
Performing the Posthuman Subject in Photography									
Wikimedia Edit-a-thon									
OVER Journal									
Magic Insta Material for Teens									
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From the Past to the Present but... to the Future??									
Practice & Parenthood									
How to be an Ethically Literate Photographer									
Anita Groener & Owen Boss in Conversation									
Blow Photo Fuse									

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Find out more about what PhotoIreland Foundation does at photoireland.org

FROM AS LITTLE AS €1.50 A MONTH

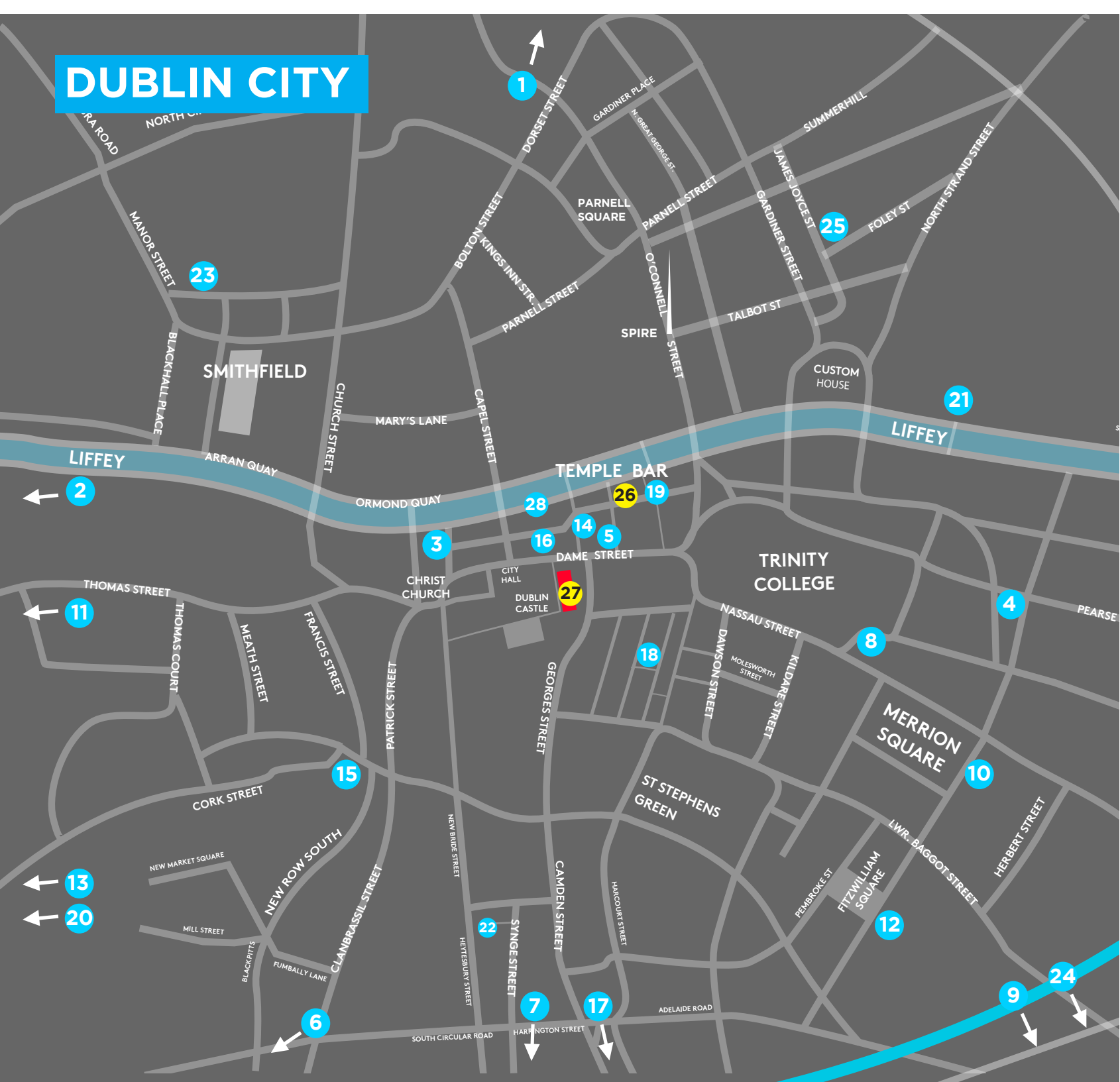
Become a Patron and get your rewards

We want to continue focusing our time on excellence, empowering artists, students, amateurs and general audiences, and we want you to be part of this journey. Being our patron at any level means you are a proud backer, and you will receive valuable rewards in return for your monthly commitment.

Thanks to the online platform Patreon, you are the Arts Council, the Minister, the President, the decision maker, isn't that great? We have achieved a lot in a short time without proper funding, so just imagine what we can do together if we join forces.

visit patreon.com/photoireland

DUBLIN CITY



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Luis Alberto Rodriguez

The People of the Mud

Venue The Library Project, 4 Temple Bar St, D2.

Patrons Preview 4pm Thu 2 May

Launch 6pm Thu 2 May

Running 3 May-25 August

Public Artist Talk 12pm 3 May

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



Co-funded by the
Creative Europe Programme
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FUTURES

Berlin-based, US artist Luis Alberto Rodriguez has created a new exquisite body of work while on a residency in Cow House Studios, Wexford, Ireland. Luis spent almost two months working on the topic of Cultural Heritage, as part of a residency hosted by PhotoIreland Festival, and co-funded by the EU Photographic Platform FUTURES, of which PhotoIreland Festival is the Irish partner.

Through conversations with locals, Luis focused on three aspects of Irish tradition: hurling, Irish dancing, and farming. Watching footage of hurling in slow motion, the artist saw that in a matter of seconds the players go through a series of motifs: tackling, pushing, shoving, grabbing, hugging, knocking each other down and then lifting one another up through collective effort. They function as a unit, as a family. He decided to use the physicality of Hurling as the backbone of the series to highlight relationships of trust and intimacy. Expanding the ideas of this work, Luis then turned to Irish dancing, pairing individuals with various textiles or found materials to create voluminous bodies, employing the traditional costumes in Irish dancing to propose a new national totem.

In Rathnure, Luis was inspired to learn the inhabitants he came across were descendants of people who had lived on

the same land for generations; working that land and building foundations for future generations to thrive. Using common farming tools as well as domestic items, he honed in on how the body is not separate from the necessities needed to create sustainable living conditions. The body and tools – seen as one machine, not independent from each other, but rather forming an alliance; a unit for survival.

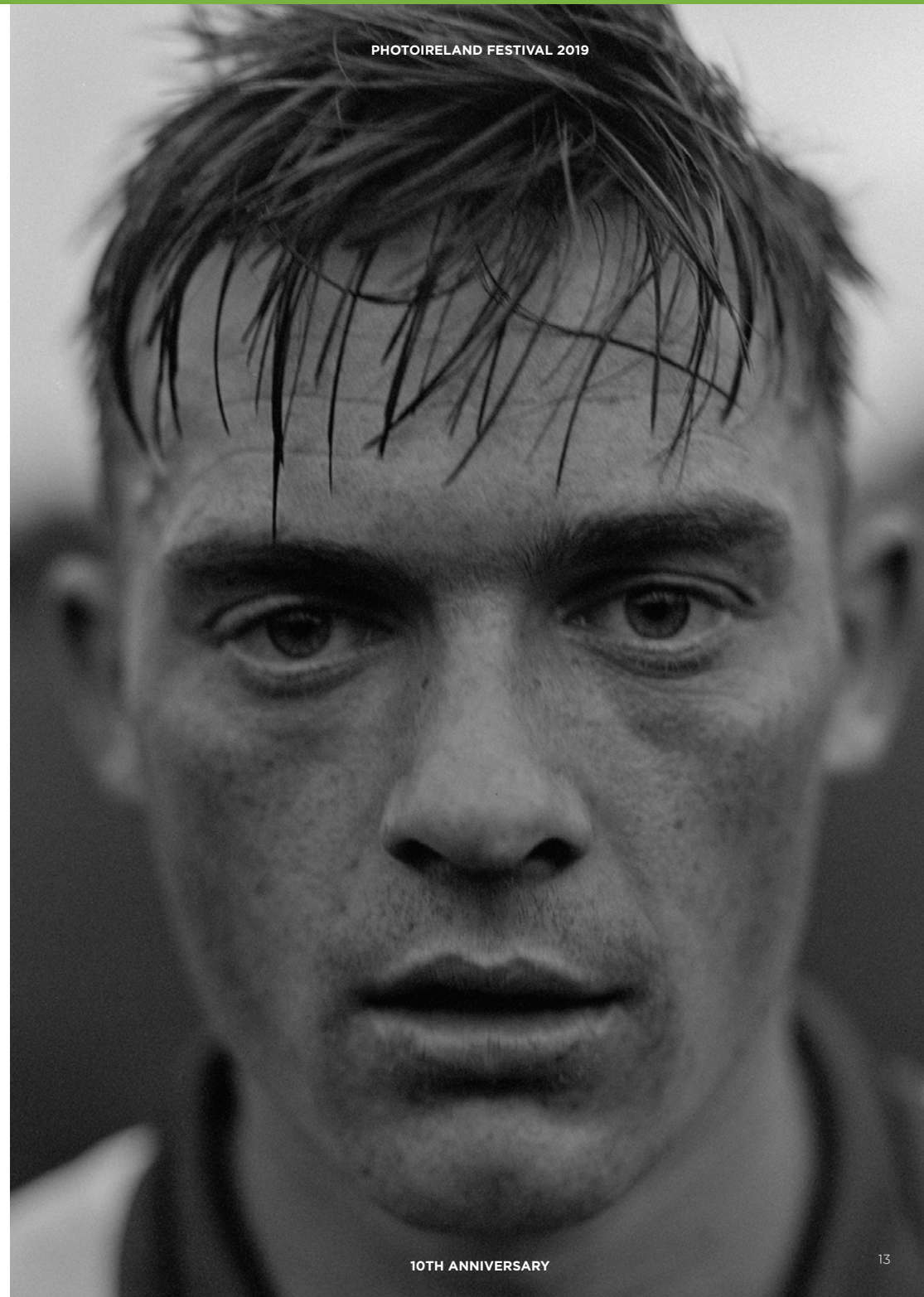
Wexford, founded by the Vikings, was originally named Veisafjorðr, meaning “inlet of the mud flats”. Luis’ project title The People of the Mud is therefore a nod to heritage and continuance. The work is a geographical study of both land and body. Identifying points on a map as well as melding bodies; an opportunity to talk about roots, history, heritage, land and the tools used to subdue it.

Tabhair dom do Lámh¹ **by Orla Fitzpatrick**

In his 1959 study of the Irish Countryman, the Harvard anthropologist, Conrad M. Arensberg, cast an outsider’s eye over the Irish rural dweller noting that:

*a cleavage of the earth’s face agreed upon long ago between forgotten clans can still persist in memory and influence conduct. The boundary of a parish, along which just the other day the countrymen fought hard-contested hurley matches may once have marked an ancient kingdom’s frontier. To understand the local past, one must first know local present.*²

Luis Alberto Rodriguez understands this. His images show the local as epic and essential and ancient traditions in a modern light.





In lesser hands, photographic depictions of Irish dancers, hurlers and farm work are often clichéd and obvious. Bringing his dancer's eye to play, he has choreographed and arranged physical and sensual aspects of Irish life that are too often hidden or denied.

Many photographers have tried to picture contemporary Irish dancing, but all too often they sneer at what they consider questionable sartorial taste, highlighting the theatrical costume in a classist way. In contrast to this approach, Rodriguez shows them against a backdrop of a cloud-laden skies and railway tracks and away from the hotel ballrooms where competitive dancing often takes place. By doing this, his monochrome images elevate the dancers to the statuesque and iconic.

The loops and swirls of Celtic interlace upon their costumes hark back to the Gaelic medieval manuscripts and the stone high crosses which dotted the landscape. Nonetheless, these women are decidedly modern with their wigs and high-definition eyebrows. They are physically strong and intimidating.

By placing the dancers in the landscape, these images re-connect the practice to the land and to its essential nature. Most striking is the image of the solo dancer draped in many highly elaborate costumes. Her face no longer visible, like the traditional mummer or straw boy who concealed his identity to dance and sing at weddings or feast days. We think of dancing at the crossroads, outdoor gatherings in summer evenings and the ad hoc, spontaneous nature of dance before competitions and codification. We are asked to look more at the shape and style of the costumes and dress and how they hang and cover the athletic dancers. These are strong women and girls neither sylph-like nor ethereal. They are the bearers of tradition but we know that this tradition, in order to survive, and thrive has had to make itself relevant and contemporary.

In hurling too the present, past and future meld together. His has slowed things down – we move away from the dramatic on field action shots which show hurling to be the fastest sport in the world, instead the players meld and merge into new entities in the carefully choreographed images directed by Rodriguez whose background in dance



and fashion gives the series its freshness and insight. Players are literally layered one on top of each other in uniform poses, like stills from a contemporary dance piece. Their strength and sinew, their comradeship and youth, leap out. Joy and fun mix with grit and determination. These are not the hackneyed depictions of the sports photographer but rather something that emphasises the centrality of the sport in the community; its hope for the next generation. With their modern haircuts and Adidas gear these twenty-first century Cúchulainns³ are local heroes with global perspectives. He has quite literally fused the players together to make a many-legged entity displaying their strength and agility in a novel and unexpected way. Grasping and pulling at each other they are a team both on and off the pitch. Yet there is an intangible vulnerability to the masculinity on show here.

Likewise, the battle with the land it depicted in all its visceral and elemental nature. Farmyards, planted fields, outhouses are visible in the distance, the figures are contorted and stretched into startling poses, their faces obscured but definitely looking like part of the land, as if they are



emerging from it whilst also being fully of it. They carry or are wrapped around objects that are typical flotsam of farm life – twine and sacks; rugs and scythes. A wellington-wearing figure back bends in a farmyard whilst holding a pick-axe. Bodies bear the scars of the battle. Each is pointed to and highlighted somewhat like 19th century medical photographs or criminal evidence. Cuts, gashes, broken toe-nails, some fresh and some healed but all leave traces on the bodies of an encounter which no doubt also have accompanying tales and stories to go with them. This is a collective portrait of a community, it is the large family photograph, that Rodriguez sought to create at the outset of the project. It includes not only the individual actors but their interactions with others and with the landscape – a fluid and dynamic relationship in perpetual motion.

¹ Give me your hand, from a 17th century Irish air.

² Conrad M. Arensberg, The Irish Countryman: An Anthropological Study, Gloucester, Massachusetts: Peter Smith, 1959, p.109.

³ Also known as Sétanta, this mythical Irish hero was known for his hurling prowess.



Futures Irish Talent 2019

Venue The Library Project, 4 Temple Bar St, D2.
Launch 6pm Thu 2 May



Co-funded by the Creative Europe Programme of the European Union

FUTURES

Coinciding with the launch of the latest body of work of Futures artist Luis Alberto Rodriguez, join us for a celebratory evening when PhotoIreland Festival will announce the names of 5 Irish photographers that will join the photographic platform Futures in 2019. The selected photographers will be showcased at Unseen Amsterdam 19-22 September, and will join the platform's online activities.

These 5 and other 50 artists, proposed by the platform members in 2019, will join a repository of artists selected in 2018, amongst whom are Irish photographers Barry W Hughes, Roisin White, Ciaran Og Arnold, Miriam O'Connor, and Jamin Keogh.

Co-funded by the Creative Europe Programme, and involving 12 European members across the continent, Futures is a 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.

Presented by Menno Liauw, Strategy Director at Vandejong, Amsterdam, and Co-ordinator of Futures

In 2019 the members are the British Journal of Photography (UK), CAMERA (IT), Hyères Festival (FR), FOMU (BE), Fotofestival Lodz (PL), Photo Espana (ES), PhotoIreland (IR), Photo Romania Festival (RO), Robert Capa Contemporary Photography Center (HU), Triennial of Photography Hamburg (DE), the Calvert Journal (UK) and Unseen Foundation (NL).

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

The full programme for Unseen Amsterdam 2019 and the extent of our participation will be announced later in the year. The artists will be announced alongside the launch of The People of the Mud by Luis Alberto Rodriguez - a project created as part of a residency organised by Futures and PhotoIreland Festival in 2018 at Cow House Studios, Wexford.

Find out more about Futures in our news archive online, at photoireland.org and also at futures-photography.com

**FUTURES
FUTURES
FUTURES
FUTURES**



British Journal of Photography



FOMU foto museum



PHotoESPAÑA 2018

33^e FESTIVAL INTERNATIONAL DE MODE, DE PHOTOGRAPHIE ET D'ACCESSOIRES DE MODE À HYÈRES



The Invention Of Memory

Venue Rathfarnham Castle, Rathfarnham Road, D14
Launch 6pm Sat 4 May
Running 5-30 May
Public Artist Talk 12pm Sun 5 May
Hours Mon-Sun 9:30am-5:30pm

Curated by Julia Gelezova.
 Presented in association with the French Embassy
 in Ireland and Alliance Française Dublin.
 Kindly supported by the Office of Public Works,
 the Italian Institute of Culture, Dublin.



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The Invention of Memory takes the relationship between memory and identity as the departure point for this conversation, meandering across works of Irish and international lens-based artists, presented in the historic building of Rathfarnham Castle.

Recovering a memory is a complex process. Our memories are vulnerable, inconsistent, and easily manipulated, while still retaining the ability to feel authentic. We can say that the sheer act of remembering has oftentimes a bias purpose in itself, and it is this purpose that affects how we re-read such memories. As our identity is shaped by these memories, a recollected memory may help us understand our current ideas and perceptions, what we wish to achieve with this recollection and what we already know. Reflecting on these processes we can learn more about our present identity.

The Invention of Memory creates a discourse between the artists' works, exploring different types of memories – national, personal, familial, landscape, gender – and inviting the viewer to consider the formation of identity through these.

Benedetta Casagrande and partner Leonardo Falascone's new project Maria di Magdala investigates creation of the myth of Saint Mary Magdalene, its implication in the sacred landscapes of South France, the

fabrication of relics, and the overall journey of transformations undertaken by her identity in history.

Armenian artist Lucie Khakhoutian reflects on her national, spiritual, and familial identity, questioning her current state of belonging, by exploring her family history and childhood memories.

Clare Lyons is a young Irish photographer, currently developing a new body of work Back Into Your Mind, confronting her past. Creating sculptural images, she attempts to uncover repressed and suppressed memories, and what's hiding underneath the creases, to better understand how that confusion and trauma has shaped her identity.

Yvette Monahan presents Beyond the ninth wave, originally commissioned for TULCA in 2017, addressing trauma within the landscape, mirroring the layers of memory and pain buried deep in the Irish psyche. Yvette produced a body of work that creates a landscape informed by ideology, indoctrination, projection and prejudice as well as myth and memory.

© Lucie Khakhoutian



© Benedetta Casagrande and Leonardo Falascone



Benedetta Casagrande is an Italian photographer, writer and curator. Her artistic practice is strongly related to her academic research, which investigates the relationship between photography, familial narratives and the shaping of histories, as well as the politics of vision.

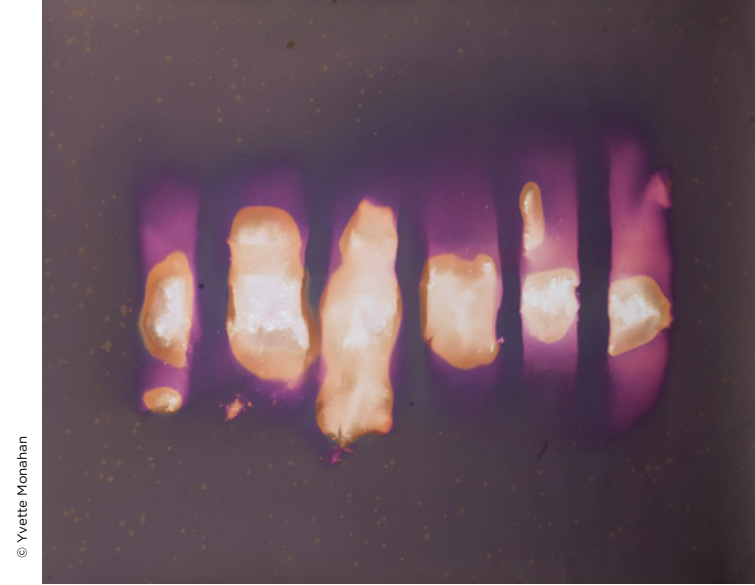
Leonardo Falascone is an architect and multi-media artist. His research investigates time and geography, as well as the ambiguity between method and intuition in the creative process. His practice stretches across experimentations with drawing, design, sound and photography.

Lucie Khahoutian is an Armenian visual artist born in Erevan, Armenia. Her works approach a wide range of topics while being very focused on religion, spirituality, and mystical matters. Involving both her background and elements of her current



© Clare Lyons

life, she weaves a visual tapestry of her surroundings and aim at offering a complete and subtle visual universe in which occident and orient coexist smoothly. Going back and forth between collage and photography she plays with the idea of illustrating the magic or the ungraspable. She was recently a finalist of The New Vanguard Prize and Les Voies Off in Arles and the winner of the Emerging Talents Prize in Roma, Italy. In 2017 she was a winner of Krakow Photo Month and Finalist during Hyères Photo festival and the Cosmos Award in Arles. Her work is exhibited internationally through collective exhibitions and art fairs and is part of the collections of Tbilisi Photography and Multimedia Museum and the Villa Noailles. She is a member of the collective Live Wild.



© Yvette Monahan

Clare Lyons is a photographer and visual artist based in Dublin. Her work is typically deeply private and explores themes of trauma, memory, and her personal struggle with mental illness. Clare is currently Assistant Editor at Junior Magazine which is an annual journal showcasing young Irish photographic talent, and is a member of Ormond Studios. Clare has recently returned from an arts residency Arts, Letters and Numbers in New York where she had a solo show Back Into Your Mind.

Yvette Monahan is an Irish photographic artist, creating visual narratives, which reveal stories hidden deep in living places. In 2017, Yvette was invited to create and exhibit Beyond the ninth wave, for TULCA Ireland by curator Matt Packer alongside other artists including Yoko Ono and Bob Quinn. Her previous work The thousand year old boy won the Gallery of Photography's

Solas Ireland Award and was further nominated for the Savills prize at the RHA BUE contemporary art fair and the Prix Pictet 2016, and exhibited internationally. Yvette self-published The time of dreaming the world awake as a monograph, with the work nominated for the 2015 Prix Pictet. Yvette holds a MFA in Photography from the University of Ulster, Belfast and an MA in Geography and Economics from Trinity College Dublin.

FRAMES KINDLY PROVIDED BY HANG TOUGH FRAMING



Monica Alcazar-Duarte

The New Colonists and Ascension

Venue Instituto Cervantes Dublin, 6-16 Lincoln Pl, D2
Launch & Artist Talk 6pm Thu 11 July
Running 12 July-16 August
Hours Mon-Thu 9am-7:30pm/Friday 9am-2pm/
 Saturday 9am-1:30pm



On July 20, 1969, the greatest technological achievement in history was realised with an important step for mankind, when we first set foot on a celestial body. To mark Apollo's 50th Anniversary, artist Monica Alcazar-Duarte presents, for the first time in Ireland, her acclaimed work *The New Colonists and Ascension!*

For the past four years, Alcazar-Duarte has been working on a project related to current efforts towards space exploration. The resulting body of work is divided into three chapters, two of them have been completed, with the third in development. The first two chapters are called *The New Colonists* and *Ascension*.

The work delves into the beginning of an era of technological prodigy. It encourages us to look to the far future with eyes wide open, as there is an imperative need to resolve current legal loopholes regarding space exploration for it to proceed in a peaceful and balanced way.

The installation of the work includes an Augmented Reality component that works as a virtual portal that adds an extra layer to the overall narrative that is presented.

Presented in association with Instituto Cervantes Dublin.

Alcazar-Duarte is part of a minority of women making work that combines science, technology and art, using cutting-edge technology which allows the audience to interact with the work.

Monica Alcazar-Duarte is a Mexican photographer, currently based in the UK, whose work engages with the way we read and integrate images and information, at a time when information and its context changes at such a rapid pace. Her work examines the relationship between context, interconnection and conclusion. It draws attention to how much we all need to develop a more 'curatorial gaze'. The artist invites viewers to participate within the ideas she presents mainly via the interactivity that the work offers.

The first chapter of the project, *The New Colonists*, was published as a Photobook by The Photographers' Gallery in London and Bemojake. Last year, Alcazar-Duarte was shortlisted in the New Discovery Award at Les Rencontres d'Arles.



Museum of Contemporary Photography of Ireland

Towards a Museum for Visual Culture & Critical Thinking

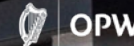
An entire museum dedicated to Photography

PHOTOIRELAND FESTIVAL 2019

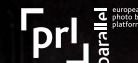
Get your €5 **Museum pass** at reception or online at museum.photoireland.org

Photo: William Murphy

WITH THANKS TO:



Co-funded by the Creative Europe Programme of the European Union



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This summer we make this dream come true! For the full month of July, come and celebrate with us a unique programme showcasing works of local and international contemporary artists working with photography, right in the city centre at The Printworks, Dublin Castle.

Beginning on 4th July and running until 28th July, this pop-up space we called the Museum of Contemporary Photography of Ireland will be launched as part of PhotoIreland Festival 2019 10th anniversary festivities. An incredible 2000m2 space awaits you, hosting an amazing line-up; and despite its temporary presence, a myriad of events as well as a rich educational programme will take place during this time.

The museum will open with four exhibitions: French-Lebanese photographer and filmmaker Nadim Asfar, presented by Independent Dutch curator Hester Keijser; New Irish Works, with the latest projects by Aisling McCoy, Cian Burke, Dorje de Burgh, George Voronov, Jamin Keogh, Phelim Hoey, Robert Ellis, Róisín White, Sarah Flynn, and Zoe Hamill; co-funded by the Creative Europe Programme, the Parallel Platform will feature works by Cihad Caner, Dries Lips, Róisín White, and Jessica Wolfelsperger, curated by Seda Yildiz; the Tokyo International Photography Competition will showcase its 2019 finalists.

The educational programme commences with the symposium

'Photography and the Museum: Contradictory Histories and Contemporary Perspectives'. Organised in collaboration with the research group Photography/Archives/Ireland, the symposium will host a day of conversations with Photo-Historian Eléonore Challine, Alison Nordström (Senior Curator of Photographs at George Eastman House, 2004-2013), and Marco De Mutiis, currently digital curator for the Fotomuseum Winterthur.

Visitors can expect other events such as guided tours, artists and curatorial talks, and more, like artist led workshops such as 'Magic Insta Material', a workshop on Selfies and Portraits for teens, with Berlin based artist Anna Ehrenstein. Opening a pop-up bookshop for the

month, The Library Project will bring to the museum selected publications on visual culture and critical thinking, with Art books, photobooks, magazines, and fanzines, from local and international publishers.

The Book & Magazine Fair returns to the PhotoIreland Festival programme, first presented in 2011, bringing you the latest photobooks from a large selection of artists and publishers. Part of the PhotoIreland Foundation Collection, composed of over 2000 publications, goes on display with highlights from its funds, alongside books from the Fotobook Festival Kassel and the Photobook Week Aarhus awards.

The space will present itself as an established museum, although without a collection per se, presenting, aside from the main exhibitions, photographic works from various public collections instead as its own, highlighting the fact that many outstanding photographic artworks are currently kept in storage in several public holdings in Ireland, such as the Arts Council, OPW, IMMA, and others. After all, these are indeed the property of all Irish citizens.

Adding to these, visitors will enjoy exciting items from private collectors based on the island, underlining their important role in supporting the practice of this discipline today and preserving it for the future.

The museum has been conceived as a welcoming space where to enjoy an engagement with the Arts, and where to discover the practice of emerging artists working around Photography. It also invites everyone into an open discussion around the need for a Museum of Contemporary Photography of Ireland.

Developed by the Photolreland Foundation, the event is kindly supported by The Office of Public Works, the Arts Council of Ireland, the Dublin City Council Arts Office and Events Section, the Embassy of France in Dublin, the Alliance Française Dublin, Hang Tough framing, and Inspirational Arts. The Parallel Platform exhibition is co-funded by the Creative Europe Programme of the European Union in collaboration with our European partners, Procur.arte, Robert Capa Contemporary Center, Le Château d'Eau, Fondazione Fotografia Modena, Centro Artes José de Guimarães – A Oficina, Format International

Photography Festival – Derby Quad, FotoFestiwal – Foundation of Visual Education, Galleri Image, ISSP, Katalog – Journal of Photography & Video, Landskrona Foto, Kaunas Photography Gallery, UGM – Maribor Art Gallery, The Finnish Museum of Photography, Organ Vida, and YET Magazine.

In Autumn 2017, Photolreland Foundation started specific research around Photography in Ireland, a project part of the Critical Academy. The aim of the research is to publicly define, evaluate, and reflect on the current situation of the practice and all the elements that affect it, sharing results and recommendations along the way, and proposing benchmarked improvements.

The Museum of Contemporary Photography of Ireland is part of that practice based research, specifically aiming to create the ideal prototype space to actively engage with Visual Culture and Critical Thinking today. This first iteration of the project will launch on Thursday 4th July at The Printworks in Dublin Castle, as a temporary event for the month of July, with the kind support of The Office of Public Works. However, over the next years, the museum will present an evolving model appearing in a variety of locations, openly investigating experimental and critical propositions in aspects relating to museology, curation, cultural policy and Arts management.

The research sets an important departure towards a new arena where Art and cultural practices and their socio-political context can be both enjoyed and examined in a richly participatory way, with the use of contemporary methodologies.

Nadim Asfar

The Mountain

Launch 6pm Thu 4 July
Running 5-28 July
Hours Mon-Sun 10am-5pm



The Lebanese landscape has marked the country's popular imaginary throughout its modern history, as the quintessential idyllic symbol of the country's then recently obtained independence. Whether in the form of landscape paintings depicting nascent towns against a stratified scape of land and sea in Mustafa Farroukh's paintings, or in Fairouz's songs about daily life in rural Lebanon, landscape has emerged as a medium of national and nationalist imagination: a central component of the Lebanese imaginary.

The Mountain, an ongoing project that the artist has devoted his time to since 2014, is a work that engages with this tradition while setting the ground for a contemporary encounter with a de-nationalised landscape. The work revisits questions central to the medium of landscape: what is the relationship between territorial violence and pictorial beauty? What types of physical, material violence have the Lebanese wars impressed on the seemingly serene, mute mountain-scapes that surround us? What role can have representation and "beauty" in the specific context of the country?

The work departs from maps, geological surveys and historical accounts of the Lebanese landscape, and proceeds to multiply the views, working from thousands of photographs taken at hundreds of sites across the entire country, forming until now an archive of twenty thousand images representing multiple seasons, multiple

Museum of Contemporary Photography of Ireland
The Printworks, Dublin Castle, Dame Street, Dublin

Curated by **Hester Keijser**. Presented in association with the French Embassy in Ireland and Alliance Française Dublin.

lights, multiple angles. The work also draws inspiration from a range of experiments in photography and land art, especially the work of Robert Smithson, in which "site", as a concept and as an experience, plays a key role in the fashioning of photographic and spatial dispositifs that grapple with the pictorial and material qualities of land and landscape. The encounter generated by The Mountain is marked by a tension between planning and contingency.

The artist meticulously scouts for his locations and fills in the voids in his database-like landscape project. At the same time, the beginning of each trip is destabilising and disorienting, prone to countless surprises. Engulfed by the affective and sensorial powers of the scenes before him, the photographs exit the boundaries of the survey and design instead a dispersed sensual space that is at once personal and material—plastic, haptic, erotic.

Across a body of work that spans photography, video, and installations, Nadim Asfar's early works engage with the technical and experimental origins of image-making. In *Hyper Images* (2001-2004), for instance, he employs a camera-less photographic technique—the photogram—that is as old as photography itself, to produce a series of floral "photogenic drawings" that are as much records of action as they are still lives disconnected from recognisable spatial and temporal markers. The registration of action, both



of photographed subject and the act of photographic capture itself, animates the artist's projects. In *Habiter Le Jour* (2004-2008), images register the bodies of anonymous passersby, as observed and captured from the balcony of the artist's home-laboratory-studio. As faceless figures cast shadows under the hard city light, heading in undisclosed directions, their narratives are only announced, never told. *Everyday Madonna* (2010), a video completed a couple of years later, communicates a saturation or exhaustion of the household as repository and producer of images. Moving around the same space from which the photographs that make

Habiter Le Jour were taken, the camera wanders around the confines of the interior, lingering over objects, the play of light and shadow on a wall, still images, moving images on television... The space of dwelling is constructed and disassembled via a series of events, however mundane or minute, flooding the space with a continuous flow of images and sounds.

Each of Asfar's work is characterised by a scheme or system of observation that governs the interactions between apparatus, body, and space. If in *Habiter le Jour*, the scheme revolves around a fixed position, *The Mountain* (2015-ongoing)



is an expansive photographic series of the mountainous Lebanese countryside that conveys the meticulousness of an ambulant land surveyor. With *Territorial Waters* (2015) as its prologue, *The Mountain* marks a departure or new direction in the artist's work, from an engagement with the technical potentialities of the photographic apparatus as such, to a more thematic engagement with historical mediums and traditions, such as landscape. How does one de-nationalise a landscape at once arid and fertile, long-domesticated as a national emblem and tradition in Lebanese painting? How does one pair, sonically and visually, the impersonal vastness of sea and the

volatility of one's interior voice? How does one move across and register the all-too-familiar textures of the walls, streets, and fabrics of domestic space against the faces and surfaces of a city that is increasingly de-familiarised? One can say that Asfar encounters and apprehends things and phenomena by photographing them, each element exerting its own set of forces, restrictions, and potentialities on the act of capture, whether it's the play of light and shadow in a living room at dusk, or the topographic complexity of the Lebanese landscape.

PhotoIreland Foundation New Irish Works 2019

Launch 6pm Thu 4 July
Running 5-28 July
Hours Mon-Sun 10am-5pm



inspirational arts
fine art printing studio

New Irish Works is a triennial project run by PhotoIreland Foundation to represent and promote the growing diversity of contemporary photographic practices in Ireland. With the aim of enriching the Irish ecosystem with much needed new voices, new curatorial approaches, facilitate much deserved new opportunities, and invigorate the Irish photography scene.

An invited independent jury assisted to the selection of ten projects from an international open call for the latest works by artists in and from Ireland. The jury was: **Alexa Becker**, Photography Acquisitions Editor, Kehrer Verlag; **Daniel Boetker Smith**, Director, Asia Pacific Photobook Archive & Course Director, Photography Studies College, Melbourne; **Susan Bright**, Curator and Writer, Paris, France; **Fiona Kearney**, Director, The Glucksman, Cork, Ireland; **Ingrid Leonard**, Assistant Curator, FOMU, Antwerp, Belgium; **Matt Packer**, Director, EVA International, Limerick, Ireland; **Nadya Sheremetova**, Director and Curator of FotoDepartment Foundation, Saint Petersburg, Russia; **Ingo Taubhorn**, Curator, House of Photography/Deichtorhallen, Hamburg, Germany; **Rachael Thomas**, Senior Curator: Head of Exhibitions, Irish Museum of Modern Art, Dublin, Ireland.

The projects selected for the third edition of New Irish Works evidence a healthy diversity of practices, with two of the artists residing outside Ireland.

Museum of Contemporary Photography of Ireland
The Printworks, Dublin Castle, Dame Street, Dublin



Photo © George Voronov

The artists and projects are:
Aisling McCoy *and live the space of a door*
Cian Burke *Rectangular Universe*
Dorje de Burgh *Dream the End*
George Voronov *...And Also With You*
Jamin Keogh *A Constant Parameter*
Phelim Hoey *La Machine*
Robert Ellis *Proverbs*
Róisín White *Lay Her Down Upon Her Back*
Sarah Flynn *Uinse*
Zoe Hamill *A Map Without Words*

Discover during PhotoIreland Festival the first presentation of the New Irish Works 2019, as we look forward to a special publication planned for the coming year.

Aisling McCoy and live the space of a door

This work is set in Berlin's former Tempelhof Airport, drawing on its architectural location, as well as historic ideologies, to explore the conditions of exile and liminality that are symptomatic of the refugee experience. Since its inception by the Nazi Ministry of Aviation to its current use as a public park and, most recently, as an emergency refugee shelter, the Tempelhof has been the backdrop to many key events in Berlin's history. The work is a meditation on this non-place.



Cian Burke Rectangular Universe

Burke is drawn to the sculptural qualities of objects that, when removed from their context by the camera's framing, allow to elicit surprise from the familiar. In this way, the project utilises photography to reflect the process of seeing, of cognition and also of curiosity. The images depict an array of simple structures and objects, some happened upon, others constructed. Burke sees this as a playful approach to archaeology or a small anthropological investigation, gathering empirical evidence through contemporary detritus.





Dorje de Burgh **Dream the End**

Dream the End is a speculative and ongoing interrogation of the artist's visual family archive. This research is centred upon the examination of the photograph's ruptured relationship with index, memory, temporality, and death, set against a contemporary context dominated by the nihilism of data and relentless dematerialisation. It is also a telling of the artist's mother's story, the story of their relationship, its intensity, and its end.

Jamin Keogh **A Constant Parameter**

This body of work is created around an exploration of the phenomenon of horizons, with notions of human-perception and subjectivity. It approaches the subject matter in a joint process of research based enquiry and site responsive physical engagements. The study presents its findings, which oscillate freely between visual and written mediums, in conjunction with contributions and analysis from specialists working in academic fields that are directly related to this study's contents and goals.



George Voronov **...And Also With You**

Shot over many months among religious communities and on spiritual retreats, ... And Also With You attempts to depict young people's experience of spirituality in contemporary Ireland. The work is concerned with the subjects' search for answers to fundamental questions. What does it mean to have faith? To be a good person? To live a good life? The spiritual enquiry of these young people runs in tandem with their attempts at self-discovery as they move into adulthood.

Phelim Hoey **La Machine**

Autonomy and independence are considered important in western society, and is often a big part of one's identity. In the case of the artist, being diagnosed with Multiple Sclerosis, it is no longer self-evident that the body carries out actions. With the loss of the certainty of a functioning body, the identity is also compromised. The project consists of a personal diary, motion studies with other patients, poetic photographs, films and sculptures.





Robert Ellis Proverbs

Proverbs is a long-term multimedia project involving a combination of audio, alongside still and moving images that seek to engage with the contemporary landscape of Uganda, while exploring its layers of memory. As a body of work it emerged in response to the writing of Ngũgĩ wa Thiong'o, a Nobel prize nominated author, who describes the African landscape as being "blanketed in a European memory of place".



Róisín White Lay Her Down Upon Her Back

This body of work examines the legacy of the 1880s treatment The Rest Cure. It was prescribed to women who were deemed to be of nervous disposition or hysterical, involving them on prolonged bed rest. The lasting effect can be seen in the mistreatment and mistrust of women by physicians today. The project uses found photographs and archival material, weaving a narrative between the past a present, connecting the artist's practice with that of the historical legacy of medical mistreatment.

Sarah Flynn Uinse

Uinse is a multidisciplinary project working with photography, text, sound and installation, looking at Ash Dieback, a fatal disease that has devastated ash tree populations across Europe. The work comprises of two parts. Part 1 is an urgent response to the devastating, yet under-acknowledged impact of Ash Dieback in Ireland. Part 2 is an exploration into our idea of 'nature' and examines the role of photography within the formation of its contemporary character.



Zoe Hamill A Map Without Words

A Map Without Words is an investigative approach into the land where the artist is from and where she is now, in an attempt to understand the subtle differences that have led to a "lacking" in Hamill's new surroundings. A lot of the background research used towards the approach of this work is related to the "gentleman scientist" naturalist in the 19th C. along with the Victorian obsession of measuring and classifying the world around them (and photography as part of that 'scientific truth').



Parallel Platform Exhibition

Launch 6pm Thu 4 July
Running 5-28 July
Hours Mon-Sun 10am-5pm



Co-funded by the
Creative Europe Programme
of the European Union



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Curated by Seda Yildiz, the exhibition will explore and question how imagery is produced, operated and consumed today. Through digital environments and extensive use of the internet, the photographic medium and its definition has gone through a fundamental change in the 21st century; and relatedly parameters of artistic production and its reception has changed. In response to such transitory state, this exhibition is an attempt to examine photography, focusing on its materiality and the process behind: poetics and politics of image making.

New works by four international artists who experiment with various forms of production and display methods will be featured.

Cihad Caner (TR) will examine distribution of images and visual representation of the “other” created by mainstream media.

Dries Lips (BEL) will explore image production, playing with slippery ambiguity between the digital and analogue, technology and craftsmanship.

Róisín White (IE) will investigate post-folklore through circulation of images.

Jessica Wolfelsperger (CH) will revisit image consumption in digital environments and homogenisation of pictures on social media.

Museum of Contemporary Photography of Ireland
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Foregrounding process over object, this exhibition aims to provide a multi-sensory experience to its visitors in a less formalised setting, and to become a thinking and an assembly space. During the opening weekend, a lecture performance, workshop, artist walk-through, and a roundtable discussion on image-making and the challenge of exhibiting photography in transitional times will be hosted, gathering viewpoints from different fields.

PARALLEL is a platform that brings together creative European organisations committed to promoting cross-cultural exchanges and mentorships in order to set new standards in contemporary photography. Members include museums, galleries, cultural centres, festivals, art schools and publishers – 18 vibrant European cultural hubs, from 16 countries, that will participate in selecting and hosting emerging artists and curators, organising exhibitions and promoting artistic networking. The large and diverse nature of this network ensures a wide geographical spread and a fertile ground for fostering new dialogues, sparking fresh ideas and helping to boost creativity.

PARALLEL is designed and led by Procurarte and co-funded by the Creative Europe Programme of the European Union.





© Jessica Wolfesperger



© Róisín White



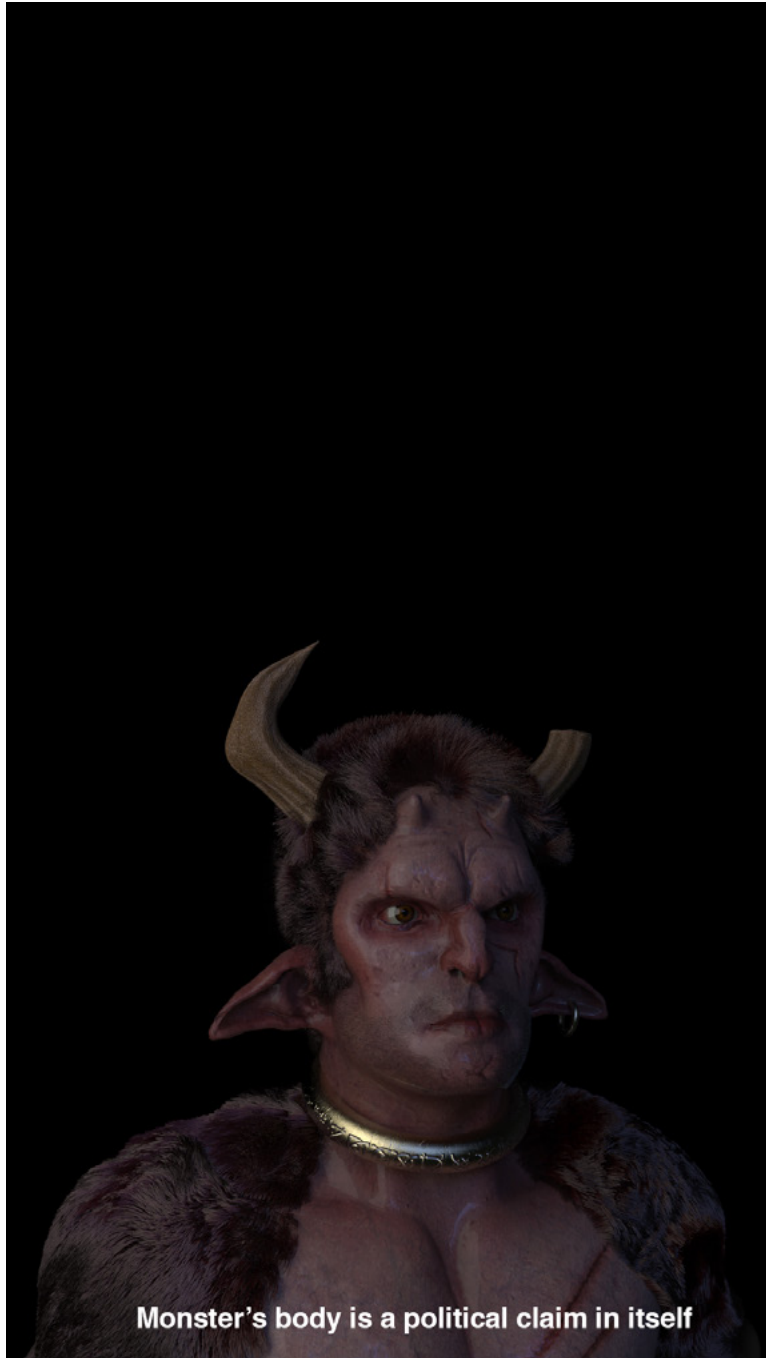
© Róisín White



© Dries Lips



© Dries Lips



Monster's body is a political claim in itself

© Chad Carter



perhaps it is me!

© Chad Carter

Tokyo International Photography Competition

Launch 6pm Thu 4 July
Running 5-28 July
Hours Mon-Sun 10am-5pm



PhotoIreland Festival brings the results of this year's Tokyo International Photography Competition (TIPC) to Irish audiences, offering visitors its characteristic varied selection of practices. We have been part of the jury process this year, and hope everyone enjoys the works on display as much as we have selecting these.

Recognising the difficulty faced by photographers in reaching foreign markets due to language or cultural barriers, the TIPC was created to provide an opportunity for photographers to present their artistic visions beyond their country's borders and open up the possibilities for cross-pollination and cross-border collaborations. The theme of the 6th TIPC is Need/Want, inviting artists to explore the urgent push-pull relationship between "need" and "want" through the photographic lens.

Each year, a jury composed of acclaimed photography professionals from around the world nominate 8 talented photographers whose work is exhibited as part of an international traveling exhibition: Wonder Foto Day (Taipei, Taiwan), The UPI Gallery (New York, USA), PhotoIreland Festival (Dublin, Ireland), and 72 Gallery (Tokyo, Japan).

Seunggu Kim and his series *Better Days* has been selected by the Jury as the Grand Prix winner.

Museum of Contemporary Photography of Ireland
 The Printworks, Dublin Castle, Dame Street, Dublin

The 2019 finalists, exhibited in this travelling exhibition are:

Lebohang Kganye

Reconstruction of a Family

Diambra Mariani

Don't Think of an Elephant

Noritaka Minami

California City, California

Maria Sturm

"You Don't Look Native to Me"

Rhulani Anthony Bila

Revelations from the Children of God

Jaako Kahilaniemi

100 Hectares of Understanding

Bouyan Zhang, Jiang Nan

Changing Traditions in Western China



© Bouyan Zhang



© Maria Sturm

Book & Magazine Fair 2019

Launch 6pm Thu 4 July
Running 5-28 July
Hours Mon-Sun 10am-5pm

Museum of Contemporary Photography of Ireland
 The Printworks, Dublin Castle, Dame Street, Dublin

Photoreland
 Foundation
 Collection



PhotobookWeek
 Aarhus
 3-6 October 2019

First presented in July 2011, the Book & Magazine Fair brought to Ireland over 600 books, magazines and fanzines never seen in Ireland before. These were broadly focused around Photography and Visual Culture from around the world. It reflected the evolution of the *photo book* into the *photobook* as we know it, far better designed and more conceptually engaged, and demonstrated the boom in publishing and especially self-publishing. Furthermore, it put in evidence the lack of access to such materials in Ireland, in bookshops just as much as in public and university libraries, incapable of staying up to date because of persistent underfunding.

A decade later, the excitement for printed matter in Ireland keeps growing despite the ever presence of the digital channels, with means of production and dissemination now widely available, thanks precisely to the very same technologies.

In The Library Project, Photoreland Foundation's space in Dublin's Temple Bar, we have experienced over the years the advent of new publications, run in their majority by young and ambitious individuals wanting to share their passion for certain disciplines or lifestyles. Others, carefully produced and published elaborate books to promote their written or photographic work, adding entrepreneurship to their skills set.

The Book & Magazine Fair will showcase a selection of publications from the **Photoreland Foundation Collection** that represents this search for creative independence. Adding to this particular focus, the fair will present the latest publications from invited publishers and individuals from all over the world.



The Book & Magazine Fair is a place where you can relax and enjoy a wealth of publications that are still rarely seen in Ireland. You are welcome to visit, grab one, sit down, and read. The display will include the **Kassel Dummy Award Showcase**, and the **Photobook Week Aarhus Dummy Award Showcase**. The full list of publishers is available online at the festival website.

The fair is complemented by the museum's bookshop: The Library Project opens a sister shop for the month of July, to give visitors the opportunity to bring home many of these publications.

Enjoy a series of photobook launches and workshops planned alongside the fair, listed on the following pages.



PHOTOIRELAND FESTIVAL 2019

Triple T&G Photobook Launch: Steven Nestor, Colin Abbott, Brad Rimmer

Venue Museum of Contemporary Photography of Ireland The Printworks, Dublin Castle, Dublin 2
Launch 5pm Fri 5 July



T&G PUBLISHING

Australian-based, award winning T&G Publishing specialises in establishing a creative dialogue with the acclaimed photographers they publish. We are delighted to welcome Gianni Frinzi of T&G to launch the latest three publications, including Monte Cassino: Con Amore from Irish photographer Steven Nestor.

Steven Nestor, Monte Cassino: Con Amore
 Monte Cassino is an exploration of the destruction of a small Italian town, Monte Cassino, and its monastery in World War 2. Surviving copies of The Illustrated London News from 1944 lead Nestor on a journey to discover and record the last remaining traces of the devastation of the town. Fragments of these images, alongside prints and negatives from the war and post-war periods are incorporated into this tapestry of destruction and loss.

Colin Abbott, Waiting Under Southern Skies
 Waiting Under Southern Skies is a selection of evocative, and previously unpublished, images from Colin Abbott's personal archive of over 50 years documenting Australian life, as it presented to him. It is an intimate narrative of people and places during a period of immense social change in Australia.

Brad Rimmer, Don't Look Down
 From ancient times to the present, the Alps have had mythological, spiritual and romantic significance. Over the past century, advances in engineering have made access to viewing platforms easy in the Alps, and now thousands of tourists line up to photograph these scenic vistas every day. For his series, Rimmer sought to alter these views, and thereby question the experience of what we already know in our collective memories.

Critical Academy

Learn and Advance your practice with the right skills.

The Critical Academy opens up a new radical space where to learn, research and examine contemporary art practices around Photography and their contexts, as much as the arts management and cultural policy that affects them.

The academy has been created by PhotoIreland Foundation in a bid to develop an educational space outside the traditional institutions where practitioners and theorists can gather to experiment and challenge contemporary ideas that affect their practice.

edu.photoireland.org

The Critical Academy offers a number of opportunities to actively participate in its programme, aiming at times at very specific backgrounds, with three main components: a new educational space for Seminars; group Research on key projects; professional Development and Support programmes for artists and Arts administrators.

Enjoy this summer a varied offer of activities to keep you active, developing and strengthening key skills and mindsets.

Photography and the Museum: Contradictory Histories and Contemporary Perspectives

Venue Museum of Contemporary Photography of Ireland, The Printworks, **Running** 10am-5pm 5 July
Presented in association with the French Embassy in Ireland and supported by the Italian Institute of Culture, Dublin.

Organised in collaboration with the research group Photography/Archives/Ireland, the symposium hosts a day of conversations with Photo-Historian Éléonore Challine, Alison Nordström (Senior Curator of Photographs at George Eastman House, 2004-2013), and Marco De Mutiis, currently digital curator for Fotomuseum Winterthur.

The status of Photography has been far from stable in the museum environment. Photography's changing and varied technologies, its ubiquity and potential for reproduction, has made it difficult to contain within discrete institutional boundaries. The prioritisation of the artefact and the 'unique' original has historically troubled the place of photography in the art museum, yet photographs are an integral part of the ecosystem of many museums, making a significant contribution that was until lately both invisible and unacknowledged. What then of a contemporary museum conceived specifically for photography?



To mark the inauguration of the first Contemporary Museum of Photography of Ireland, this symposium brings together photographers, artists, curators and researchers for a series of conversations about photography and the museum. A museum of contemporary photography might offer new approaches and possibilities in relation to the place of photography in the museum, curatorial strategy and scope, policies of collecting, exhibiting practices and knowledge production.

These possibilities will be explored by speakers and respondents including: Eleonore Challine, Alison Nordstrom, Sabine Kriebel (History of Art Department, University College Cork), Marco de Mutiis, Rachel O'Dwyer (School of Visual Culture, NCAD), Seán Kissane (Curator, Exhibitions, Irish Museum of Modern Art).

Photography for Non-Human Entities, with Alan Butler

Venue Studio 6, Temple Bar Gallery+Studios, 5-9 Temple Bar, Dublin 2.
Running 12-3pm on 4, 11, 19 and 25 May
 With thanks to Temple Bar Gallery+Studios.

This course considers events relating to the evolution of technology since the advent of photography, in order to provide us with an opportunity to rethink the relationship between humans, photography, and our understanding of Reality. Photography for Non-Human Entities is a four-part conceptual development seminar, which invites participants to respond to changing and emerging conditions of the photographic image in our time. Artist and lecturer, Alan Butler, will provide weekly introductions to emerging lens-based practices and contemporary philosophical texts, which will call on participants to reimagine the way they think about photography, in both its material and conceptual modes. Participants will be required to analyse prescribed material each week, discuss its meaning, and then collectively outline the implication of the relevant material on photographic practice at large.

The course is aimed at photographers and other visual artists, philosophers, critical theorists, and visual culture critics who are seeking an opportunity to develop their own practice through reading and group engagement.

While no prior reading on the subjects is required, participants should be willing to engage, and respond to the prescribed material. The success of seminars will rely on weekly attendance and contributions from participants.

Alan Butler is a visual artist and lecturer, specialising in the material and philosophical implications of new media technologies upon the evolution of visual culture, politics, and social structures. Taking the form of video, photography, internet art, painting, sculpture and installation, his work examines how networked technologies mutate the content, transmission, and consumption of culture at large. Building on historical narratives and established cultural tropes, his work invites us to critically reengage with our relationship to information-mediated realities. Since 2003, his work has been the subject of over 130 museum and gallery exhibitions around the world. He has received numerous Arts Council of Ireland awards, and his work is featured in public art collections, such as the Irish Museum of Modern Art.

Performing the Posthuman Subject in Photography

Venue Museum of Contemporary Photography of Ireland, The Printworks.
Running 1-2:30pm Sat 13 July
 An initiative of Becks Butler hosted by the Critical Academy

The term posthumanism refers to a condition which observes characteristics beyond the concept of the human. In her writings *The Posthuman*, Rosi Braidotti explores critical posthumanism as a move beyond perspectives of the human subject. She opens on the concept of man as a privileged being who is capable of using objects and others for his own perfection. Braidotti argues that because of this, humanism became an ideological aid that contributed to the dynamic between 'self' and 'other'. She suggests that humanism and the ideal representation of 'man' has deep roots in social and political issues such as racism, fascism, gender inequality, war and much more. It wasn't until Foucault published *The Order of Things* that academics began to truly question and deconstruct the meaning of the human.

Three artists will take part in a discussion group which will explore the ephemeral nature of humanity through the deconstruction of subject within imagery, addressing concepts within their own practice. The discussion aims to engage critical thinking around concepts of the subject within photography,

particularly in Irish photographic culture, touching upon the following questions: the subject as a performed entity within photography; the photograph as a space which allows this performance to occur; can this type of framework help us to clearly deconstruct our understanding of subject?; how do we choose to represent subject through photography?; Does the photograph act as a realistic observation/representation of subject?

Becks Butler is a researcher on the MA Art and Research Collaboration, IADT. Her work explores subject, human behaviours and origins. She exhibited her solo show *Pushing Boundaries* at Illuminations in 2017 and has presented work in various group shows. Her collections have been purchased by the Royal Irish Academy and private collectors. Becks has collaborated on projects with IMMA and Oonagh Young Gallery and has most recently been awarded the 2019 Wexford Percent for Art Commission with her collaborators Astrid Newman and Ciara Roche. Her recent shows include h.o.m.e at A4 Sounds and meatspace at the RIA.

Visualising Power, with Lewis Bush

Venue The Library Project, 4 Temple Bar, Dublin 2.
Running 5-6:30pm Fri 7 June

This talk will be an introduction to Lewis Bush's work as a photographer and the working methods he used. In it Bush will discuss his interest in power as a subject, the challenges of exploring it, and the methods he has used to do it. Bush will discuss three of his projects in the course of the talk; Metropole which documented the transformation of London by property developers, Shadows of the State which uncovers the hidden landscape of intelligence gathering, and WvB which reveals the dark origins of space exploration. This course is aimed at photographers, visual artists, and researchers of all levels.

Lewis Bush works across media and platforms to visualise forms of contemporary power. Born in London, he studied history, worked as a researcher for the United Nations, and then studied documentary photography before starting to develop his own projects from 2012. His works explore different forms of contemporary power and in particular is concerned with the ways that they interact. These have included projects on the destructive impact of property speculation and redevelopment on his home

city of London, to the systemic inequalities of the art world. Recent projects include Shadows of the State, which examines the democratic deficit of intelligence gathering, and Trading Zones which focuses on offshore finance. Bush's projects have been shortlisted for commendations including the Tim Hetherington Visionary Award 2017, the Luma Rencontres d'Arles Dummy Book Award 2018, 2016 and 2015, the Photo España book award 2016, and the Bar Tur Photobook Award 2015 and 2014.

Bush has written extensively on photography for a range of print and web titles and between 2011 and 2016 he ran Disphotic, a blog on photography and visual culture. He has curated numerous exhibitions including Media & Myth (Format Festival, 2015), Very Now (London College of Communication, 2016), and It's Gonna be Great (Copeland Gallery, 2017). Bush is lecturer on the MA and BA (Hons) Photojournalism and Documentary Photography courses at London College of Communication, and a visiting tutor at other institutions.

Open Source Research Methods, with Lewis Bush

Venue The Library Project, 4 Temple Bar, Dublin 2.
Running 10:30am-4:00pm Sat 8 June

Using the projects discussed in the previous talk as case studies, this workshop will explore open source research as a method for discovering and developing ideas and stories. It will include discussion of the pros and cons of open source research, discuss techniques for maximising the benefits and minimising the downsides, and review practical techniques and tools for open source research. This workshop is aimed at photographers, visual artists, and researchers of all levels.

OVER Journal

Venue Museum of Contemporary Photography of Ireland, The Printworks.
Running 1pm-Sun 28 July

Phot Ireland Foundation will launch in Autumn 2019 a new magazine not focused merely on listing portfolios but also on discussing what affects and truly matters in this broad discipline that is poorly defined as Photography. Join this informal presentation to find out more!

Wikimedia Edit-a-thon

Venue Museum of Contemporary Photography of Ireland.
Running 1pm-3pm Tuesday 16 July
Bring your own laptop.
Free and Free Museum ticket on attendance

Editing Wikipedia's content can be a daunting process at first, with some basic coding skills needed. However, you will be surprised how quickly you can learn how to manage it to add, edit, and propose new content.

Join this free event where you will gain the skills to contribute to the Wikipedia website, guided by Wikimedia Community Ireland's Project Coordinator, Rebecca O'Neill.

The purpose of the get-together is to take inspiration from the Phot Ireland Foundation Wiki and create new content in the Wikipedia repository, while learning Wikipedia editing basics. In short, the purpose of this migration is ensuring that artists in and from Ireland are represented adequately.

All you need is your laptop and the curiosity to learn about this universal repository. A free museum pass will be given to all participants, and refreshments will be served.

Magic Insta Material: A Workshop on Selfies and Portrait, for teens and adults, with Anna Ehrenstein

Venue Museum of Contemporary Photography of Ireland.

For young adults, up to the age of 16:

Running 12-3:30pm Sat 20 July

Bookings must be made by parents or guardians, a permission form will be required to be signed following the booking.

How do I represent myself? How do I represent others? In a workshop on representation, we look at historical and contemporary selfies and portraits together and discuss our shared experiences and ideas of representation. How do rappers, witches, insta-influencers, artists and politicians show themselves?

In the second part of the workshop, we decide whether to create a self-portrait; photograph each other or ask passers-by on the street. We are experimenting with small changes in the photo through different textiles in the background, combine our photographs with magical questions, spacey virtual reality filters or trippy hashtags and turn the entire representation game on its head. Using our smartphones as an artistic medium and taking a look at all the possibilities of the communicating camera that we constantly carry with us.

In the last part of the workshop, we deal with the collective selection of work, collaborate together both digital and analog and look at how the narration behind the portrait unfolds.

Venue At Rathfarnham Castle, Rathfarnham, D14 F439, Dublin

For anyone over 16:

Running 12-3:30pm Sat 21 July

In collaboration with OPW Rathfarnham Castle

Anna Ehrenstein works in transdisciplinary artistic practice with an emphasis on research and mediation. She is using photography, video, installation or sculpture to reverberate the intersections and divergences of high and low cultures and their socio-economic and political constitutions.

Born in Germany with Albanian blood and heritage realities and reflections around migration-related visual culture and diasporic narrations form her main focus due to her own intercultural experiences. She studied photography and media art and currently started post-gradual studies, while exhibiting internationally for example at the Centquatre in Paris, the Month of Photography in Los Angeles, the Rencontres de la Photographie in Arles or the Shang 8 Gallery in Beijing. In her practice as an art mediator she priorities working with varied social groups for example as part of the 10th Berlin Biennale for Contemporary Art or within the Young Arts Neukölln Art Center in Berlin. Upcoming shows include amongst others Museum Winterthur in Switzerland, Museum für bildende Kunst in Leipzig and Bazament in Tirana.

From the Past to the Present but... to the Future?!, with The Stairlings Collective

Venue Museum of Contemporary Photography of Ireland. The Printworks.

Running 2-5pm Sat-Sun 20-21 July

An initiative of Alisha Doody hosted by the Critical Academy

These workshops will be hosted by artist and educator Alisha Doody in collaboration with The Stairlings Collective. The workshops are designed to educate participants on lesbian and trans history which is often hidden or more difficult to access within the broader LGBTQI+ historical narrative.

At a time when issues of transphobia are emerging and public questions are being raised in relation to women-only spaces the aim of the event is not to exclude the wider LGBTQI+ community and its allies but to invite others in, to build solidarity and in doing so, highlight the ongoing needs of women in Irish LGBTQI+ society. The use of archival photographic and print media will also serve to educate the participants on the need to develop a critical visual literacy in relation to imagery that is shared in the public domain, and the role of media in influencing public opinion.

Through sharing of history and exploration of archival materials, these workshops which will see the participants create photographic collages and badges using a vintage badge maker all of which will be inspired by LGBTQI+ archival materials. Dialogue and sharing of experiences between participants will be encouraged to best facilitate community building.

Alisha is a visual artist and educator working with photography and moving image. As a queer woman based in Ireland, her work has emerged from exploration of contemporary society through personal experience. As a result of these experiences, she began developing an interest in how histories and mentorship can influence the formation of identity within individuals but also collectively within communities. Alisha is interested in exploring how agonism, discomfort and tension can be utilised within a socially engaged practice that is seeking positive changes. She is committed to ethical and educational engagements with the LGBTQ+ community, to understand and represent the effect of the current social and political landscape on this diverse identity, and to the sharing of this research with the community it involves.

An intergenerational collective of lesbian and trans women activists and artists, The Stairlings consists of members of BeLongTo, Irelands national LGBTQI+ youth organisation (Lisa McKenny (Youth Worker), and two young people), Sara Phillips – Chair of the Board in TENI, Trans Equality Network Ireland, Izzy Kamikaze – long time Irish LGBTQI+ activist and artist Alisha Doody whose work is focused on LGBTQI+ histories, mentorship and identity.

Practice & Parenthood

Venue Museum of Contemporary Photography of Ireland, The Printworks.
Running 11am-1pm Sat 20 July
 Family-friendly event!
 Presented in association with the French Embassy in Ireland

Practice and Parenthood invites four practitioners within the arts to discuss the topic of parenthood in the 21st Century with a focus on parenting artists. We welcome Susan Bright to speak about her PhD research Home Truths: Photography and Motherhood, and the reasons and motivation behind the process. Home Truths was published in 2013 by Art/Books and consequently exhibited in 2014-15. Bright will discuss the ideas that conceptually united the publication and the show, and threaded through the research. Home Truths challenges stereotypical or sentimental views of motherhood handed down by traditional depictions, and explores how photography can be used to address changing conditions of power, gender, domesticity, the maternal body, and female identity.

Michelle Browne – co-founder of The Mothership Project will discuss the current situation for parenting artists, as much as other arts professionals, and propose how cultural organisations can contribute to the inclusiveness of parents and children, through programming and artist development. Browne will be joined by Rosie O’Gorman and Frank Abruzese of Cow House Studios. Last year, Frank and Rosie developed Satellite, in collaboration with The Mothership Project. Satellite was a pilot residency for parenting artists, through provision of time and space, and included childcare and accommodation on-site for children and partners.

Susan Bright is a Paris-based curator and writer. She has curated exhibitions internationally at institutions including: Tate Britain, The National Portrait Gallery in London and The Museum of Contemporary Photography in Chicago, amongst others. The exhibition How We Are: Photographing Britain (2007) was the first major exhibition of British photography at Tate. The exhibition Home Truths (The Photographers’ Gallery and the Foundling Museum) was named one of the top exhibitions of 2013-14 by The Guardian and The Chicago Tribune.



She is the guest curator in 2019 for the International Festival of Photography and Visual Arts PHOTOESPAÑA. Bright holds a PhD in Curating from Goldsmiths, University of London.

Michelle Browne is an artist and curator based in Dublin. She is one of the founding members of The Mothership Project, a network of parenting artists in Ireland. Browne’s work is performance-based and collaborative. She has performed and exhibited internationally, with recent exhibitions including My Brilliant Friend at Temple Bar Gallery+Studios, Future Histories at Kilmainham Gaol, Using the Museum at Van Abbenmuseum in Holland, and more. Browne has also curated a number of exhibitions including Tulca Season of Visual Art 2010, These Immovable Walls at Dublin Castle, amongst others. Browne studied Sculpture at the National College of Art and Design (NCAD) and has a Masters in Art Praxis from the Dutch Art Institute in Holland. She is currently a lecturer in Sculpture and Expanded Practice at NCAD.

Rosie O’Gorman is an artist and educator. In 2000 Rosie graduated with a BA in Art and Design Education from NCAD. In the same year she received two national awards; the Larkin Memorial Award for teaching, and the Taylor Award for painting. With the support of a Fulbright Scholarship, Rosie attended the San Francisco Art Institute, California, receiving her MFA in 2004. Frank Abruzese has obtained his BA in Moving Image Arts from the College of Santa Fe, and an MFA from the San Francisco Art Institute. His work has been featured in Domus magazine, was part of the 2012 Istanbul Design Biennial and resides in the permanent collection of the Office of Public Works. He is an artist and educator, and exhibits internationally in galleries and universities. Rosie and Frank have established Cow House Studios in 2005, a progressive artist-run school and residency in County Wexford.

How to be an Ethically Literate Photographer, with The Photography Ethics Centre

Venue Museum of Contemporary Photography of Ireland, The Printworks.
Running 2-5pm Sun 14 July
 An initiative of Savannah Dodd hosted by the Critical Academy

This is a discussion-based workshop on ethical literacy in photography. Photography ethics are complicated, and contingent on many variables. Everyone will answer ethical questions in their own way; based on their own life experience, personal judgments, and the situation at hand. The Photography Ethics Centre’s workshops do not focus on ethical checklists or guidelines. Instead, PEC teach photographers how to think critically about ethics in their own work.

It is extremely difficult to make ethical decisions in the moment, and often these decisions have to happen in a split second. PEC present example situations, stimulate discussion, and raise questions to ensure that photographers are better prepared to field ethical issues when they arise. Experience of working through difficult ethical dilemmas gives photographers very tangible tools to be more effective in their work. It helps photographers to build relationships, to communicate effectively, and to gain access to communities in a socially responsible way. It also prevents us from unknowingly breaching national or international laws and ethical norms about privacy and confidentiality, consent, and child protection.

The workshop will begin by exploring what ethics are and how we make ethical decisions in our photographic practice. Then key ethical principles will be discussed, including, but not limited to, empathy, integrity, and responsibility, and example situations will be looked at to understand how we might apply these principles in different situations.

The Photography Ethics Centre is a social enterprise that aims to raise awareness about ethics across the photography industry and around

the world. It was founded in 2017 in response to the pivotal role that photography has played and continues to play in global events like the migration of Syrian refugees across the Mediterranean and the surge of violence against the Rohingya community in Myanmar. Photographs shape how we view the world, and when we take and present photographs we are shaping how others view the world. This is an enormous responsibility. In order to meet this responsibility, photographers who are ethically literate are needed.

The Photography Ethics Centre does not aim to define what is unequivocally right and wrong. Instead, presenting examples, raise questions, and explain different ethical arguments in photography to encourage photographers to develop their own informed ethical stance.

Savannah Dodd is the founder and director of the Centre. She is a photographer and a PhD candidate in anthropology at Queen’s University Belfast. With the Centre, she has conducted workshops in international locations, including at Documentary Arts Asia in Thailand and at the Yangon Photo Festival in Myanmar.

Savannah has also developed an online training programme in photography ethics in partnership with the Thomson Foundation. The Photography Ethics Centre has been recognised by a number of awards in the short time that since its founding, including being short-listed for the Howard Chapnick Grant.

Documenting the Everyday, with Sarah Pannell

Venue The Library Project, 4 Temple Bar Street, Dublin 2.
Running 10am–4pm Fri 24 May

In this one-day workshop you will begin with a brief on creating a short sequence of photographs exploring the concept of the 'everyday'. Following this, you will take part in a photo walk, using techniques and ideas outlined in the brief. These images will be printed during the lunch break, then edited, sequenced and discussed in the afternoon session of the workshop. Combining landscape, street and documentary styles of photography, participants will be challenged to find interesting and original visual elements in their everyday life, endeavouring to create a sequence of photographs that weave a simple narrative. Sarah Pannell will draw on her experience, as a documentary photographer and photo-bookmaker to explore the idea of documenting ones own 'backyard' or 'everyday'. Sarah's photograph's attain a specific quality through her use of framing and choice of perspective, as well as the subtle use of natural light in combination with often vibrant colours.

Sarah Pannell is an Australian documentary photographer whose work concerns culture, landscape, tradition and community. Sarah received a BA International Studies from Deakin University, Melbourne, Australia (2009) and a BA Photography, RMIT University, Melbourne, Australia (2012). Travelling regularly, Sarah's work observes how a landscape is marked by both history and accelerated modernisation, capturing the tension between these different influences and the result when past and present collide.



Photobook Launch: Sarah Pannell, Tabriz to Shiraz

Venue The Library Project, 4 Temple Bar Street, Dublin 2.
Launch 6pm Thu 23 May

Tabriz to Shiraz is the major new book project by Melbourne-based photographer Sarah Pannell. The publication draws on a vibrant series of photographs taken during her travels through Iran in 2016 and 2017, which saw her navigate vast stretches of the country. On her first visit, she travelled from the capital, Tehran, north to Qazvin and west to Tabriz, south to Isfahan and Shiraz, and east to Kerman and Yazd, while on her second trip she explored regions such as the Gilan Province, which borders the Caspian Sea, and Kurdistan in the mountainous region bordering Iraq. Beyond that of a mere travelogue, the book assumes a position that flits between the poetic, intimate, incisive and playful in its un-layering of contemporary Iran's visual, cultural and architectural languages and subjectivities. Across photographic modes spanning portraiture, landscape, architecture and impromptu formalism, Pannell offers a series of vantages on a place that proves at once familiar, foreign and happily jarring in its multiplicity. Tabriz to Shiraz is Pannell's debut book and will be a significant publication, designed by celebrated London studio Daly & Lyon and published by Melbourne supporter Perimeter Editions in conjunction with Hillvale, who supported Pannell's second trip to Iran via a Hillvale Project Grant. The book will be launched alongside a major exhibition of Pannell's work at Hillvale Gallery in Melbourne in April 2019, before a subsequent launch at Offprint London, at Tate Modern, in May 2019 and before making its way to The Library Project, Dublin, for Photofireland Festival!



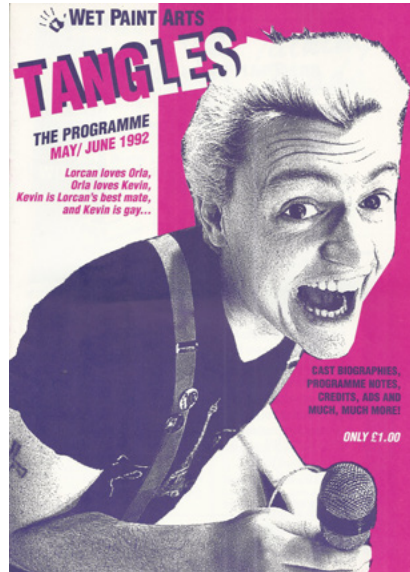
“Foul, Filthy, Stinking Muck”

Venue Project Arts Centre, Temple Bar, Dublin 2
Symposium 2-6pm Tue 4 June
 Free, but booking required

“Foul, Filthy, Stinking Muck”: an archival study into the LGBT theatre of Project Arts Centre 1967-2000.

“Foul, Filthy, Stinking Muck” was just one of the more colourful outcries against the 1976 Gay Sweatshop plays, Mister X and Any Woman Can. It was a time when men could be imprisoned for simply holding hands in public; a time when women had their children taken from them for revealing their sexuality; a time before AIDS; before Ireland's first Pride march; before equal marriage and gender recognition. The 1976 presentation of the Gay Sweatshop plays was just the start of Project Arts Centre's public support for the LGBTQ community. Over the following decades, it would go on to produce many works highlighting LGBTQ issues, proving to be one of the community's strongest platforms in which to portray their stories.

Hannah Tiernan's current research looks at the LGBT theatre of Project Arts Centre from 1967 to 2000. Having conducted extensive archival research, she will reflect on how the documented works responded to social issues of the time and how they have influenced contemporary theatre practice. Her work will also consider the role of Project Arts Centre as an artist led organisation at the forefront of presenting and producing cutting edge work within the context of LGBTQ activism.



This research will be delivered as part of a half-day symposium. The outline for the event will involve a talk to deliver the research, followed by readings from some of the featured plays. The afternoon will conclude with a panel discussion featuring leading academics and practitioners working within the field of drama and LGBTQ arts.

Look at Italy!

Venue Italian Institute of Culture, 11 Fitzwilliam Sq. East, D 2
Talk 6:30pm Thu 6 June
 Free, but booking required. Event in English.



Photography and Social History in the 20th Century

This talk by Prof. Manuela Fugenzi, journalist and photo editor, is accompanied by a series of compelling images from the twentieth century, shot by some of the greatest photographers of the era. It is a journey into the past and the present which will reflect on the meaning of Italian identity thanks to the medium of photography, intended as historical document and precious testimony. While rediscovering some of the most important social transformations that happened in Italy throughout those years, the photographs will inspire discussions such as the role of women and the economic boom, as well as unemployment and immigration.

Fugenzi is a lecturer of photography at the University of Roma 3 and coordinator of the School of Photojournalism at the ISFCI in Rome. She has published extensively on the topics of history and photography.



Anita Groener & Owen Boss in Conversation

Venue Museum of Contemporary Photography of Ireland, The Printworks, Dublin Castle,
Talk 2pm Sat 27 July
 Free, but booking required

issues of our time – the refugee crises- and our collective response to it. The artist focuses on specific current events, their archetypal and psychological resonances, tracing urgent connections between people driven from their homes through armed, economic or political conflict and her own life and family.

Anita Groener was born in The Netherlands and is based in Dublin, Ireland. In 2005, she was elected a member of Aosdána, the prestigious official association of Ireland's preeminent cultural producers. Until 2014 she was a professor at the Technological University Dublin where she also served as the Head of Fine Art from 2004 to 2006.

Owen Boss is a Dublin based artist working across installation, video and collaboration. He has worked with theatre maker Louise Lowe since 2004 and in 2009 the pair established themselves as ANU. Boss uses ethnographic means of research employing multiple entry points including geographical, historical and the archival in a collaborative studio setting. The outcomes of this studio research is generally located in sites for which the very particular geography and history of the resonate with the work itself.



Since both Anita Groener and Owen Boss use photojournalism and news coverage as research material for their current work, the LAB Gallery have invited the artists to discuss their practice together in the Museum of Contemporary Photography of Ireland. This conversation will explore the themes of memorialisation, and the impact of global politics on the individual in the context of Anita Groener's current exhibition, The Past is a Foreign Country and Owen Boss's forthcoming solo exhibition, Intersection, at the LAB Gallery, Dublin.

Asking what it is to be human today, Anita Groener explores the tissue of trauma and loss rooted in this question, through drawings, large scale installations, films, and animations. She makes work for what still needs language experimenting with both figurative and abstract geographies. Symbolic representation tackles her own history and experience of displacement connecting it with one of the most pressing



fuse blow photo
book programme

Blow Photo Fuse

Venue Museum of Contemporary Photography of Ireland, The Printworks, Dublin Castle,
Talk 11am Sat 13 July

Fuse is a new Photobook Programme launched this year by Blow Photo. Through an international open call, an artist was selected for a 3-month process, that results in a professionally edited, designed and printed Dummy, consequently presented to a number of major publishers. By bringing together the collective knowledge of an editor, publisher, designer, and printer, Fuse gives the selected artist an opportunity to work with some of the industry's best people while gaining a deep insight into the process of making your own photobook.

The first winner of Fuse is Róisín White for her project Lay Her Down Upon Her Back. This conversation will come at the end of the programme, just as as the artist returns from the final stage of the process – having presented her finished dummy to publishers at Rencontres d'Arles. Agata of Blow Photo – founder of the Fuse programme, and Róisín White will talk through the process of the programme, and reflect on its outcome. Attendants will also get the chance to first view Róisín's dummy book produced during Fuse.

Fix

Venue Hang Tough Gallery, 25 Lennox St, Portobello, D8

Launch 4pm Sat 20 July

Running 20 July-3 August

Hours Mon-Fri 10am-6pm/Sat 12-3pm



Ciarán Óg Arnold, Megan Doherty, Richard Gilligan, Cait Fahey, and Johnny Savage.

Fix is an exploration of work created by five different Irish artists all positioned at different places creatively and geographically with their work. Collectively these artists share underlying themes of identity and location within their work, each using photography to make connections through captured moments and places, both real and imagined. The common bond each artist shares is the desire to create new work and explore, often without the knowledge of exactly where that work will take them. This exploration is the departure point for this collection.

Each artist has been invited to present images that have emerged through their own practice that somehow did not quite fit into a finished series but resonated in some way that presented an opportunity to experiment. By focusing on these in between moments a new and open narrative is presented that blurs the lines of the photo project, the fixed idea, and celebrates stepping into the unknown.

Find out more about Hang Tough online at hangtoughgallery.com

© Megan Doherty



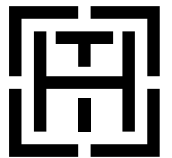
© Johnny Savage

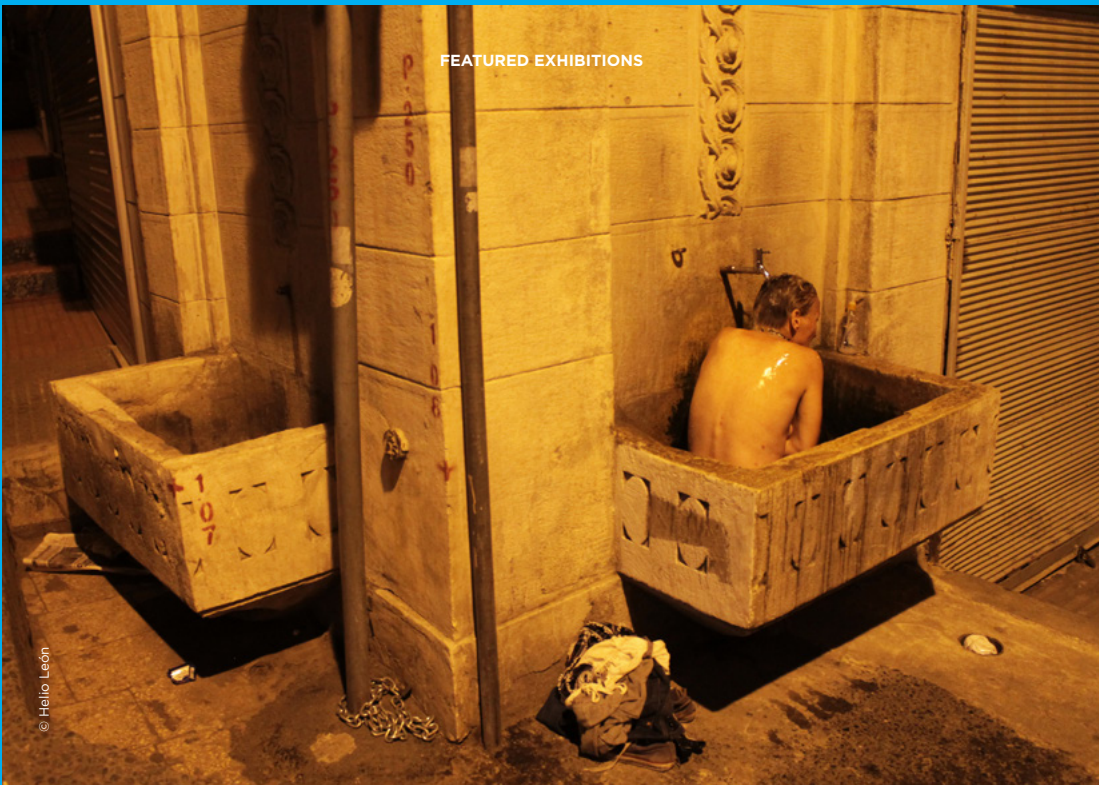


© Richard Gilligan



© Claran O'Arnold





A Vague Anxiety

Venue Irish Museum of Modern Art, Kilmainham, D8

Launch 6pm 11 April

Running 12 April-18 August

Curators Lunchtime Talk 1:15pm 7 June

Hours Tue-Fri 11:30am-5:30pm/Sat 10am-5:30pm
Sun 12-5:30pm

A Vague Anxiety addresses concerns of Generation Y, from political points of departure such as borders, housing, and the environment; to the manifestly personal such as mental health, hook-up culture, gender identity and precarity. These issues are pressing but have no simple solutions. Such themes are addressed through diverse means from traditional painting, sculpture and photography; through to installation, social media, workshops, dance, performance and club culture. This exhibition neither poses questions nor presents solutions but reflects on our present tensions.

Featuring work by Cristina Bunello, Marie Farrington, Saidhbhín Gibson, Helio León, plattenbaustudio, Brian Teeling and Susanne Wawra. Performances by Alexis Blake and Stasis.

Curated by Seán Kissane, Curator: Exhibitions, IMMA.

Performances curated by Poi Marr, Curator, Glasgow International.



The Parted Veil

Venue The Glucksman, UCC, Co. Cork

Running 12 April-30 June

Hours Tue-Sat 10am-5pm/Sun 2-5pm

As a memento, a keepsake, or a document, photography has a close and significant relationship to commemoration. In capturing moments of personal value, the photographic image becomes a record of our shared past, a visual chronicle that is both private memory and public history.

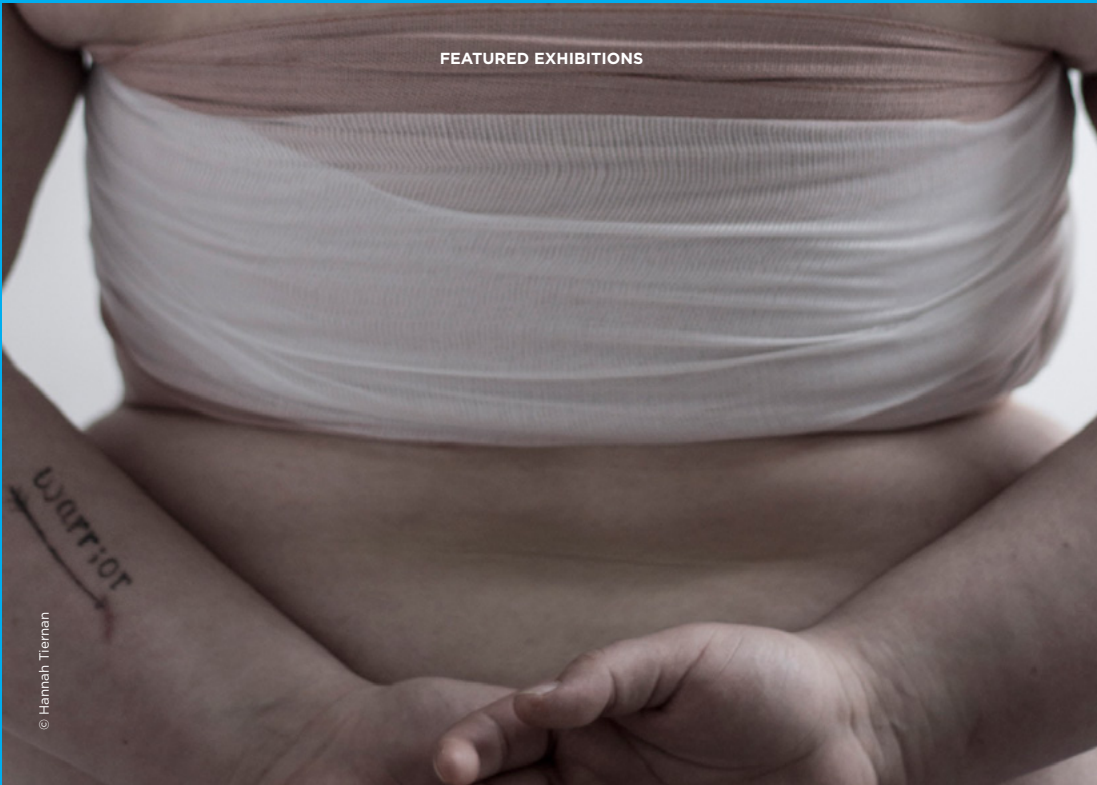
The Parted Veil: Commemoration in photographic practices is an exhibition and publication of Irish artists who use the photographic image to consider ideas of remembrance and celebration, and especially to reflect how intimate experiences express the wider events shaping our contemporary world. A dedicated publication accompanies the exhibition and will feature images from the exhibition, a contextual essay by Adam Hanna, and poems from invited Irish writers Ailbhe Darcy, Vona Groarke, Doireann Ní Ghríofa, Billy Ramsell, and Leanne O'Sullivan.

The Glucksman has invited contemporary artists from across the island of Ireland to submit photographic works for inclusion in the exhibition. The selected works explore the relationship between the photographic image and commemoration, the importance of individual perspectives to national discourse, and how our collective memory is shaped through photography.

Featuring work by: Dervla Baker, Lian Bell, Lisa Butterly and Lisa McCormack, David Creedon, Adrian Duncan, Cáit Fahey, John Halpin, Roseanne Lynch, Tom Molloy, Vukasin Nedeljkovic / Asylum Archive, Ailbhe Ní Bhriain, Miriam O'Connor, James Parkin, Alan Phelan, Amelia Stein, and Mhairi Sutherland.

Curated by Fiona Kearney and Chris Clarke.

The Parted Veil: Commemoration in photographic practices is supported by the Arts Council of Ireland, the Department of Culture, Heritage and the Gaeltacht, University College Cork, and private philanthropy through Cork University Foundation.



© Hannah Tiernan



The Queeratorial

Venue Pallas Projects/Studios 115-117 The Coombe, D8
Launch 6pm Thu 20 June
Running 21 June-6 July
Hours Thu-Sat 12-6pm

The Queeratorial explores the conditions of the queer psyche within Ireland's sociopolitical sphere and the effects of our culture, pre and post marriage referendum, on LGBTQ+ experience and identity. Through a diverse selection of work by Irish artists utilising mediums such as sculpture, textiles, photography, text, interactive gaming and performance, the gallery is transformed into a space of relation, discourse and interrogation into what it means to be queer in contemporary Ireland.

The Queeratorial is part of Artist-Initiated Projects at Pallas Projects/Studios - an open-submission, annual gallery programme of 10 x 3-week exhibitions taking place between March and November 2019. This unique programme

of funded, artist-initiated projects selected via open call is highly accessible to artists, with a focus on early career, emerging artists and recent graduates. Projects are supplemented with artists' talks, texts, workshops or performances, and gallery visits by colleges and local schools.

Featuring work by Rebekah Bowden, Day Magee, Dámhain McKeown, Ríon Murphy, Maia Nunes, Lu Saborio and Hannah Tiernan.

Curated by Aoife Banks.

Anita Groener The Past is a Foreign Country

Venue The Lab Gallery, Foley Street, D 1
Launch 6pm 23 May
Running 24 May-28 July
Artist Talk 2pm 27 July
Hours Mon-Fri 10am-6pm/Sat-Sun 10am-5pm

Asking what it is to be human today, Anita Groener explores the tissue of trauma and loss rooted in this question, through drawings, large scale installations, films, and animations. She makes work for what still needs language experimenting with both figurative and abstract geographies. Symbolic representation tackles her own history and experience of displacement connecting it with one of the most pressing issues of our time - the refugee crises- and our collective response to it. The artist focuses on specific current events, their

archetypal and psychological resonances, tracing urgent connections between people driven from their homes through armed, economic or political conflict and her own life and family.

Born in The Netherlands and based in Dublin, Anita Groener is one of Ireland's most distinguished artists, exhibiting her drawings, installations, films and animations internationally. In 2005, she was elected a member of Aosdána, the prestigious official association of Ireland's preeminent cultural producers. Until 2014 she was a professor at the Technological University Dublin where she also served as the Head of Fine Art from 2004 to 2006.

The exhibition received an Arts Council Touring and Dissemination Award, and was initiated by the Limerick City Gallery of Art. The tour includes The Dock, Carrick-on-Shannon and Uilinn, Skibbereen in as well as the LAB Gallery.



From Ballots to Bullets

Venue National Photographic Archive, Temple Bar, D2
Running until 26 May
Hours Mon-Sat 10am-4:45pm/Sun 12-4:45pm

The end of World War I, the suffragette movement, the global flu pandemic and the first meeting of Dáil Eireann are among the pivotal moments in Irish history recounted in From Ballots to Bullets: Ireland 1918-1919 at the National Photographic Archive.

The exhibition documents the two tumultuous years leading to the birth of the Irish Republic through the National Library of Ireland's rich holding of photographs, contextualised by newspapers, posters, postcards and advertisements. Items on display include: anti-conscription articles, general election posters and evocative photography taken during key moments, such as Constance Markievicz's return to Dublin following release from prison, and delegates entering the first sitting of Dáil Eireann in 1919.

A bold, graphic timeline leads visitors through the dramatic events of this era and serves as the

backdrop for much of the material on display. Multimedia elements such as a rolling video display of contemporary and archival footage, and a touchscreen display, add a sensory, tactile dimension to the exhibition, allowing visitors to get 'hands-on' with history.

The National Photographic Archive is part of the National Library of Ireland (NLI), the library of record for Ireland. The NLI's mission is to collect, protect, share, and make available the recorded memory of Ireland, in whatever form it takes. National Library collections are permanent, accessible by all, and the NLI aims to share the story of Ireland through unique collections.

The National Library of Ireland cares for more than ten million items including photographs, books, manuscripts, newspapers, prints, maps, drawings, ephemera, music, and digital media on behalf of the State for the people of Ireland. It is a great privilege, and an enduring responsibility.



A Modern Eye: Helen Hooker O'Malley's Ireland

Venue National Photographic Archive, Temple Bar, D2
Running 20 June-November
Hours Mon-Sat 10am-4:45pm/Sun 12-4:45pm

From late June, the National Library of Ireland will partner with the Gallery of Photography to explore the creative legacy of American photographer and artist, Helen Hooker O'Malley (1905- 1993). Ireland was Helen's most important source of inspiration for over half a century. This decades-long love affair with the landscape, history and people of Ireland was ignited by her tumultuous relationship with revolutionary and author, Ernie O'Malley.

Having met Ernie, in the US during 1933, Helen braved family opposition to elope and marry him in London, 1935. The couple established homes in

Dublin and Mayo and had three children together. Despite divorcing Ernie in 1952, Helen's love of Ireland endured undiminished.

Helen photographed her life in Ireland from 1935 onwards. The National Library of Ireland's collection of her work dates largely from the mid 1970's, when she found a new freedom, enthusiasm and energy to pursue her art. These works demonstrate a mature creativity honed over a lifetime's involvement in the visual arts. The exhibition includes iconic Irish landmarks, such as Croagh Patrick, portraits of Helen's artistic circle, including Paddy Moloney and Mary Lavin, in addition to spontaneous images of everyday life in 1970's Ireland.



Pilvi Takala

Venue Temple Bar Gallery + Studios, Temple Bar, D2

Launch 6pm Thu 18 July

Running 19 July-7 September

Hours Tue-Sat 11am-6pm

The assumed, unspoken and culturally expected codes of conduct of various communities form the starting point of many of Pilvi Takala's works. Her videos often document the artist performing undercover in character, in a wide-range of everyday scenarios, such as office temping and teaching. In these hyper-normal situations, the artist subtly breaks boundaries of convention, personal space, and productivity, which in turn stimulates surprising and inherently human responses from her unwitting participants. These covert observations of our day to day interactions challenge the systems in which we are placed, and prompt us to consider how we engage and relate with those around us.

Pilvi Takala was born in 1981 in Helsinki, and now works between Helsinki and Berlin. Her exhibition in Temple Bar Gallery + Studios will be the first solo presentation of her work in Ireland. Takala has held numerous important international solo exhibitions including Second Shift, Kiasma, Helsinki (2018); CCA, Glasgow (2016); Workers' Forum, YAMA, Istanbul; Slight Chance, Bonniers Konsthall, Stockholm; and Centre D'Art Contemporani, Barcelona (all 2013).



David Thomas Smith Arecibo

Venue The Copper House Gallery, Synge Street, D8

Launch 6pm 5 July

Running 6-13 July

Hours Mon-Fri 9:15am-5pm/Sat 11am-4pm

Exploration is deeply ingrained in the make up of human kind. Our struggle is that of contact. The Arecibo message was broadcast into space with the aim of reaching out to extra-terrestrial life. The message was broadcast into space via frequency modulated radio waves at a ceremony to mark the remodelling 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 man made, explore important punctuations in human history.

David Thomas Smith is an Irish visual artist based in Dublin, who specialises in Post-Photographic Processes. His work has been exhibited in a number of diverse locations around the world from the Gaîté Lyrique in Paris to the Hyundai Motor Studio in Beijing. In 2017 he was nominated for one of photography's most prestigious awards The Prix Pictet. David's work has also appeared in a variety of publications from Esquire, Russia to Wired in the United States and anthologies such as Robert Shore's Post Photography - The Artist with a Camera.

Grad Shows 2019

OPEN PROGRAMME EXHIBITIONS

St. Kevin's College

Venue A4 Sounds, St Joseph's Parade, Dorset st, D1
Launch 6pm Thu 16 May
Running 17-20 May
Hours Mon-Fri 12-6pm/Sat-Sun 2-7pm

A4 Sounds plays host to graduates who have come through the QQI Level 6 programme in Photography at St Kevin's College, Crumlin.

Featuring work by Eric Byrne, Fin Brady, Melissa Griffin, Monchi Lados, Kristina Kairiene, Emi Jemei, Deividas Savicius, Liudmila Mendellene, and Avril O'Kennedy.



IADT

Venue Institute of Art, Design + Technology
Launch 5pm Thu 30 May
Running 31 May-8 June
Hours Tue-Fri 10am-5pm/Sat 10am-5pm

IMAGO is the graduate exhibition of the BA Hons. of Photography students who attend the Institute of Art, Design and Technology in Dun Laoghaire.

Featuring work by Seán E. Daly, Ruth Downey, Aaron McCourt, Arthur Doyle, Christine O'Connor, Giada Caprani, Sadhbh Kenny, Bronwyn Andrews, Jennifer Shortt, Hugh Quigley, Seán Daly, Shannon Daly, Nicole Lindsay, Damien Coyle, Becky O'Sullivan, Julia Godfrey, and Ciara Callinan.

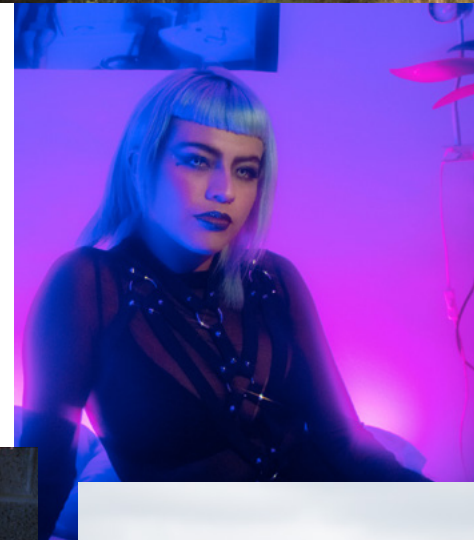


PHOTOIRELAND FESTIVAL 2019

LSAD

Venue Limerick School of Art and Design, Limerick
Launch 3pm Sat 1 June
Running 2-9 June
Hours Mon-Sun 10am-5pm

Final Year students of the innovative BA(Honours) in Fine Art Photography, Film, Video Graduate Show present their graduate show, incorporating a range of media and methodologies, to include analogue and digital photography, moving image - 16mm film and digital projection and immersive environments.



Griffith College Dublin

Venue Griffith College Dublin, Sth Circular Rd., D8
Launch 6pm Thu 6 June
Running 7-12 June
Hours Mon-Fri 11am-6pm/Sat-Sun 12-5pm

Featuring work by Iryna Baklan, Michael Beaton, James Campbell, Ailbe Collins, Christopher Corner, Carol Cummins, Sarah Dargle, David Hogarty, Persida Leia Mocan, Sean Moore, Jeanne Ordaz, Michelle Purdue, Luisa Sanchez, Dylan TerMorshuizen, and David Uzell.



TU Dublin

Venue Gallery of Photography, Temple Bar, D2
Launch 6pm Tue 4 June
Running 1-12 June
Hours Tue-Sat 11am-6pm/Sun & Mon 1-6pm

The graduate exhibition of students on the BA Photography programme at the Technological University, Dublin (City Campus) will take place at the Gallery of Photography on Meeting House Square in Temple Bar. The title of the exhibition is Oikeiosis, a greek term meaning belonging. Featuring work by Kate O'Connor, Liam Devine, Gary Byrne, Alexa Simonics, Laura Holmes, Shane Caldwell and Carl Byrne.

Veronica Nicholson, 36 Views of Croghan Hill

Venue The Atrium, Offaly County Council,
Charleville Road, Tullamore, Co Offaly

Launch 5:30pm Thu 2 May

Running 1-31 May

Hours Mon-Fri 9am-4pm

36 Views of Croghan Hill is a series of photographs by Veronica Nicholson depicting the landscape and people of the townlands surrounding Croghan Hill in various seasons and weather conditions. The idea for the series was inspired by the fact that Croghan Hill is visible from so many places around the county, which brought to mind a famous set of woodblock prints from 19th century Japan called 36 Views of Mount Fuji by an artist called Hokusai, who completed the series when he was in his seventies. Hokusai has given us an enduring record of life in 19th century Japan; Nicholson's photographs have recorded for posterity a section of life in the 21st century in North Offaly.



The exhibition is funded by Offaly County Council's Creative Ireland Programme 2019 and Exhibition Programme 2019.



Capture

Venue SO Fine Art Editions, Powerscourt
Townhouse Centre, D2

Launch 6pm Thu 9 May

Running 10 May-6 June

Hours Mon-Fri 10am-5:30pm/Sat 11am-5pm

SO Fine Art Editions presents Capture, a group show of contemporary photographers to coincide with Photolreland Festival 2019.

Participating artists: Enda Bowe, Patricio Cassioni, Gregory Dunn, Diarmuid Grogan, Joe Lee, Fionn McCann, Aisling McCoy, Hugh O'Connor, Dominic Turner.

Paul Kelly, Indomitable

Venue Dublin City Council Civic Offices, Wood Quay, D8

Launch 5pm 2 May

Running 3-16 May

Hours Mon-Fri 9am-5pm

The North Wall area is situated on the North Side of Dublin's river Liffey, and inhabiting some of the most valuable real estate in Europe, the people here are indomitable and full of humour and passion. An intense pride and sense of place exists here. The area is in a state of great change with one of the largest expansions of financial and tech businesses presently in progress. It remains to be seen how the existing community survives and how those arriving integrate. The exhibition will be accompanied by a limited edition of postcards from from the North Wall Series. A short documentary film by Paul Kelly entitled North Wall Stories will feature on the Nationwide programme on RTE during May 2019.



The exhibition is supported by the Dublin North East Inner City.



INSIDE, OUT

Venue The Workman's, 10 Wellington Quay, D2

Launch 6:30pm Fri 31 May

Running 1-13 June

Hours Mon-Sun 5pm-3am

INSIDE, OUT is an analogue exhibition, all three photographers working with cameras from vintage to more modern. It's not just the technical differences which make film photography so absorbing - capturing an image with a limited number of exposures, with the uncertainty of the outcome adds a leap of faith to the process, and relies on a different instinct; the results often carry that kind of mortal stamp, which adds something unique and unfiltered to the image.

These pictures show the anatomy of Dublin city and north county Dublin from different angles but also speak to a deeper intimacy. Kerrie O'Brien captures street scenes, showing the face of the city but hinting at the stories within its heart. Ruth McKee offers a window to the inner world through interiors and objects, illuminating moments of absence and presence with an eye for metaphor. Sanda Semeika's work speaks to the brokenness of displacement; she brings a subtle abstraction to her images, which have a sensitive narrative and a delicate expression of colour.

Photo 2019, Dublin Camera Club

Venue 1 Dublin City Library 138-144 Pearse St, D2.

Running 4 June-28 June

Hours Mon-Thu 10am-8pm/Fri-Sat 10am-5pm

Venue 2 The CHQ Dublin, Custom House Quay, D1.

Running 1-12 July

Hours Mon-Sat 11am-4pm

The Dublin Camera Club's Annual Exhibition is the highlight of the Club competition year. This year it will be hosted in Dublin City Library, for the month of June and in the CHQ in July. More than 250 printed images together with digital entries, all the work of club members, will be on display to the general public. The Exhibition presents the work of members of every grade within the Club and many of its members hold national and international awards and distinctions. Exhibition images are chosen by expert judges external to the Club and represent the best of members' work in every genre.

The Dublin Camera Club is the oldest and largest camera club in Ireland. Founded in August 1945 when a group of Dublin photographers felt that the entry conditions of Photographic Society of Ireland were too high to attract those starting out in photography, they got together and decided that there was a need in the city for another camera club.

The Bridge

Venue The Bridge

Ballina Quay, Ballina/Killaloe, Co. Tipperary

Launch 7pm Thu 18 July

Running 19-31 July

Hours Tue-Sat 10am-6pm

This is the inaugural exhibition of The Bridge, a new creative arts centre in the twin towns of Killaloe/Ballina whose aim is to be a hub not only for photography but all creative arts in the Lough Derg area. This installation is a collaborative project between local photographers Arkadiusz Baczkowski and Robert Fairfield to promote interest in the often-overlooked area of Killaloe, Ballina, and Loch Derg through landscape photography.



The inaugural meeting was held on November 5th in the old Jury's Hotel in College Green. The meeting took the form of a monochrome lantern-slide lecture showing photos taken by Harry Braine on a trip through pre-war Holland, Belgium and Germany. The Club's first president was a man named James Wilson. The Club's headquarters are in a dedicated three-storey premises at 10 Lower Camden Street, Dublin 2 which provides members with the perfect central location for the Club's comprehensive range of facilities and activities. The Club contributes to the regeneration of the City by providing activities in the premises on weeknights and at weekends.



Simon Bates, Labourer's Cottages

Venue Irish Architectural Archive,

45 Merrion Square East, D2

Launch 6pm Tue 25 June

Running 26 June-31 July

Hours Tue-Fri 10am-5pm

Labourer's Cottages of County Wexford is a research project undertaken by Simon Bates and ongoing since 2016. The project began with an urge to draw attention to these iconic buildings which seem to permanently sit in the landscape. Exploring Labourer's Cottages through photography, the images of Bernd and Hilla Becher come to mind.



After the Landscape

Venue The Library Project, 4 Temple Bar St, D2

Launch 6pm Thu 30 May

Running 31 May-2 June

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

Participating students of University of North Carolina-Greensboro Melissa Averitt, Peter Brown, Alyssa Chase, James Claiborne, Kathryn Douglass, Nadia Ekezue, Caroline Lombardino, Gabrielle Mills, Theresa Newell, Brittany Souder, Louie Tangca, and Todd Turner, with Facilitators Leah Sobsey and Heather Mallory will present their work at The Library Project, produced during an artist residency at Cow House Studios.

Throughout the residency, students will experiment with a variety of different photographic techniques, technologies, and methodologies in order to discern not only how process affects outcome but also how it changes the way an artist is able to interact with and within a chosen landscape. Students will learn that the camera is only one of many tools they can call on to reshape their notion of nature and to create their own new language of landscape photography. As a result, the show will include work produced using both digital and analog processes as well as alternative processes (such as cyanotypes).

This residency was made possible by funding from the University of North Carolina-Greensboro's Undergraduate Research, Scholarship and Creativity Office; the International Programs Center Kohler Fund; the UNCG Global Engagement Course Development Award; the UNCG School of Art, the UNCG College of Visual and Performing Arts; and the Maggie and Gene Triplett Fund.



Exhibitions at The Darkroom

Venue The Darkroom, 32 Brunswick St Nth, D7
Hours Mon-Fri 11:30am-6:30pm/Sat-Sun 12-4:30pm



The Darkroom was founded in 2010 by Visual Artist and Photographer Mella Travers. Mella began her photographic career in the 1990s, working for many prestigious fashion publications, while also maintaining an extensive personal practice. Her work has been exhibited widely in Ireland, including VISUAL Carlow and RHA Dublin. Beginning as a small space at the artist collective Block T in Smithfield, The Darkroom has expanded and grown, and in 2016 moved to a purposely fitted and designed space centrally located in Stoneybatter. Housing a studio, gallery, and a large, black and white darkroom. This year, The Darkroom presents five great exhibitions during Photoreland Festival.

Diversity of Four

Launch 6pm Thu 16 May
Running 17-25 May

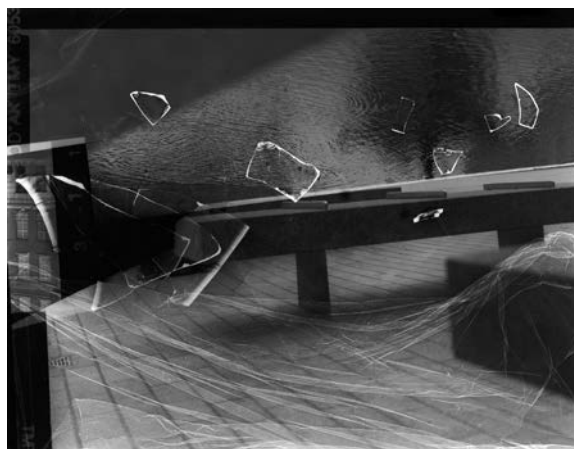
Four different artists have come together. What combines them is their use of analogue photography and techniques revealing four diverse methods and approaches. Featuring work by Giulia Berto, Róisín White, Bob Gallagher and Aoife Fogarty.



Threads

Launch 6pm Thu 30 May
Running 31 May-9 June

Threads investigates the invisible threads that link or are broken within the featured artists' work, looking at both the tangible and invisible realities. Each artist choosing different subject matter and approaches combining in a diverse set of works. Featuring works by: Catriona Leahy, Dominick McGrath, Charlie Doherty, and Karo Van den Brande



Wanderings

Launch 6pm Thu 13 June
Running 14-23 June

Two photographers from two different eras, each have a passion for travel and photography, both using film as their medium. This exhibition spans over 3 decades with Frank Little, using an Olympus OM1 who started his wanderings in 1980. Taking his camera armed with Kodachrome and black and white film, he travelled widely around the world over a 10 year period. His work captures the everyday in a quiet reflection which invites the viewer to delve in and be taken on a journey of forgotten times as well as new work from a recent trip to Vietnam.

Mella Travers, Inverse

Launch 6pm Wed 3 July
Running 4-14 July

In this work, Mella Travers uses experimental film development techniques by using chemical stripping agents and re-developing techniques to create this body of work reminiscent of the 1920 silent movies. The wall itself is a perfect backdrop where people and objects appear to be emerging or disappearing, with the use of experimental process showing the negative and positive image in one frame.



Sinead Curran, Spruce

Launch 6pm Thu 18 July
Running 19-30 July

Spruce explores the forest landscape over a period of plantation to maturation, in particular the sitka spruce, a conifer introduced from Canada to Irish forestry in the early 1900s by Augustine Henry. A dialogue emerges between the plantation landscape and the built environment that examines the way people observe and relate to the natural landscape. In the photographs a building acts as a metaphor for a childhood idealistic narrative from one of displacement: a space of uncertainty and disillusionment. The work sheds lights on the tragic conflict while the film underpins the construct of cultural acceptance.



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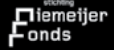
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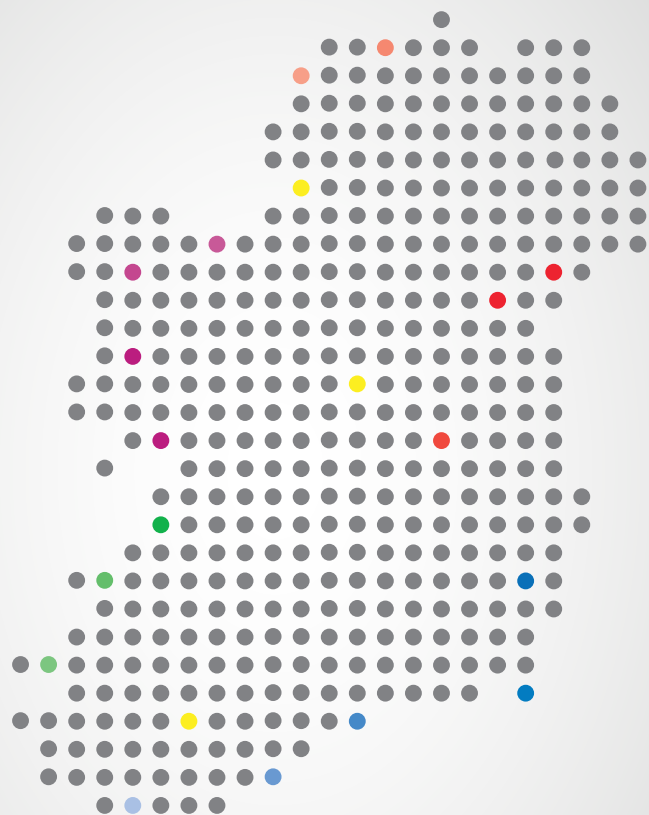
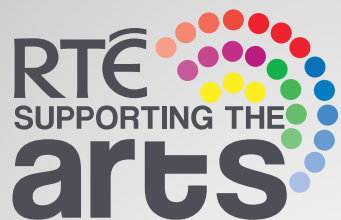


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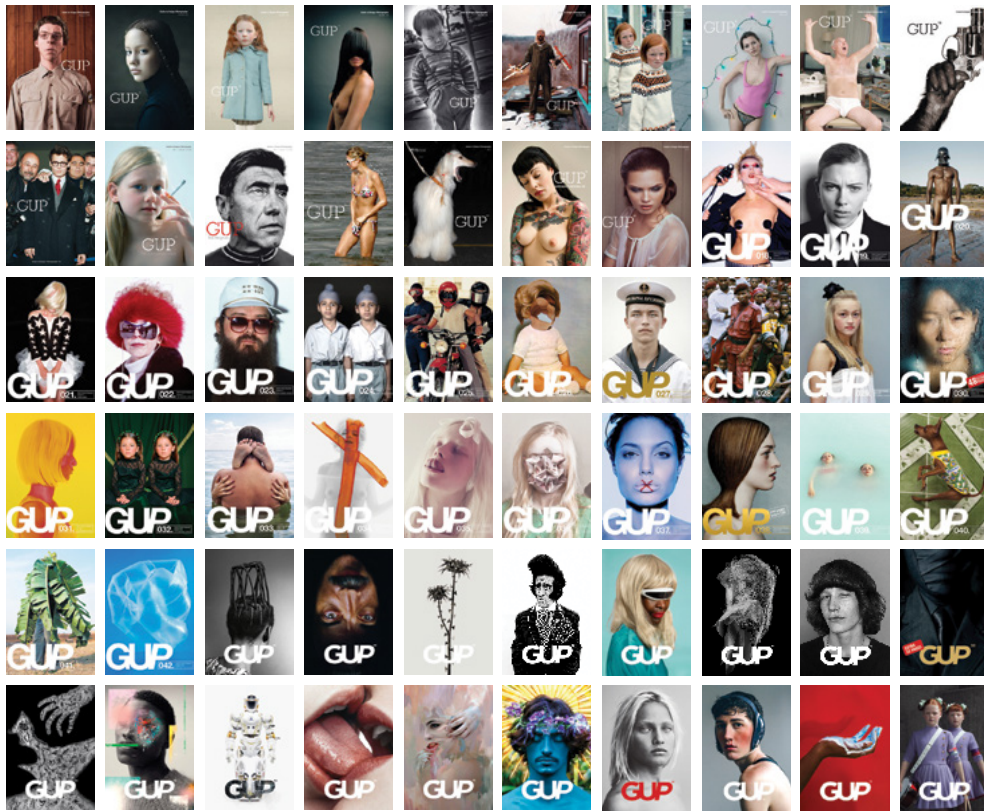
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