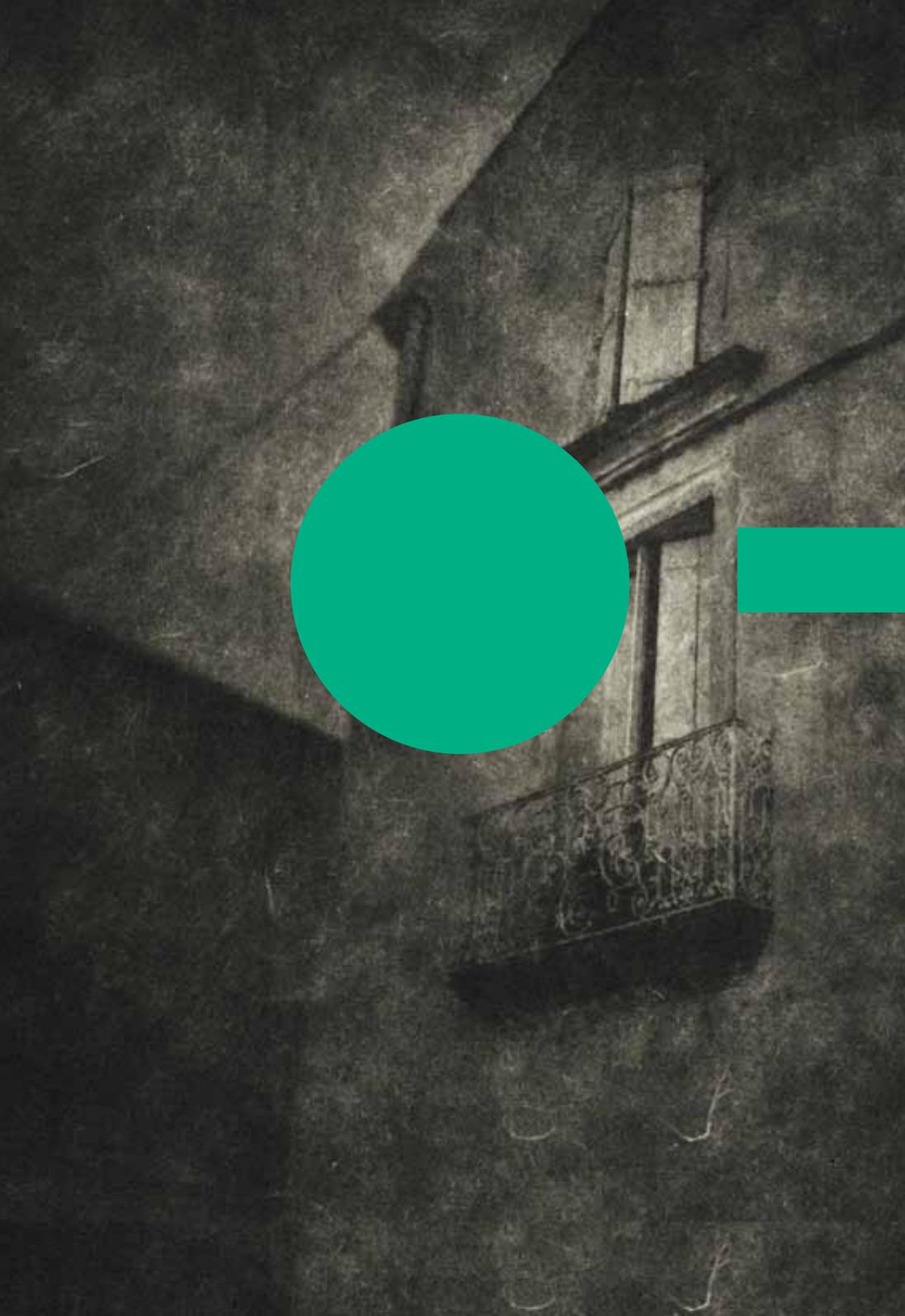




**Photolreland
Festival 2012
Migrations
1–31 July**





Great pictures today.

A world of possibilities tomorrow.



The EOS 600D is your first step on the path to a bigger, better and more exciting world of photography. You'll experience incredible image quality every step of the way and with over 60 interchangeable lenses, whatever your view of the world there's a lens for you.



Canon
OFFICIAL SPONSOR



EOS 600D
Your EOS adventure starts here.

The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

canon.ie/EOSAdventure

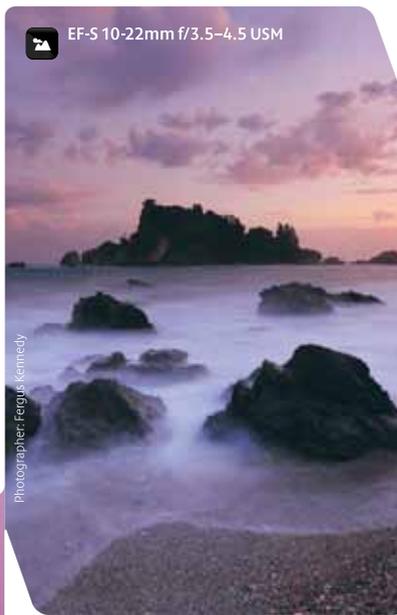
Humming Bird © Brutus Östling, Canon Ambassador

Sponsors & Partners



Power to see things differently

This 10-22mm lens is great for landscapes. Its short focal length lets you get more of the scene into your shot, giving you a sense of depth and distance. Take the next step on your photographic adventure. canon.ie/EFLenses



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.



Main Sponsor
Canon



Kindly Funded by
Arts Council Festivals
Dublin City Council



Supported by
RTE
The Irish Times



Sponsored by
Fire

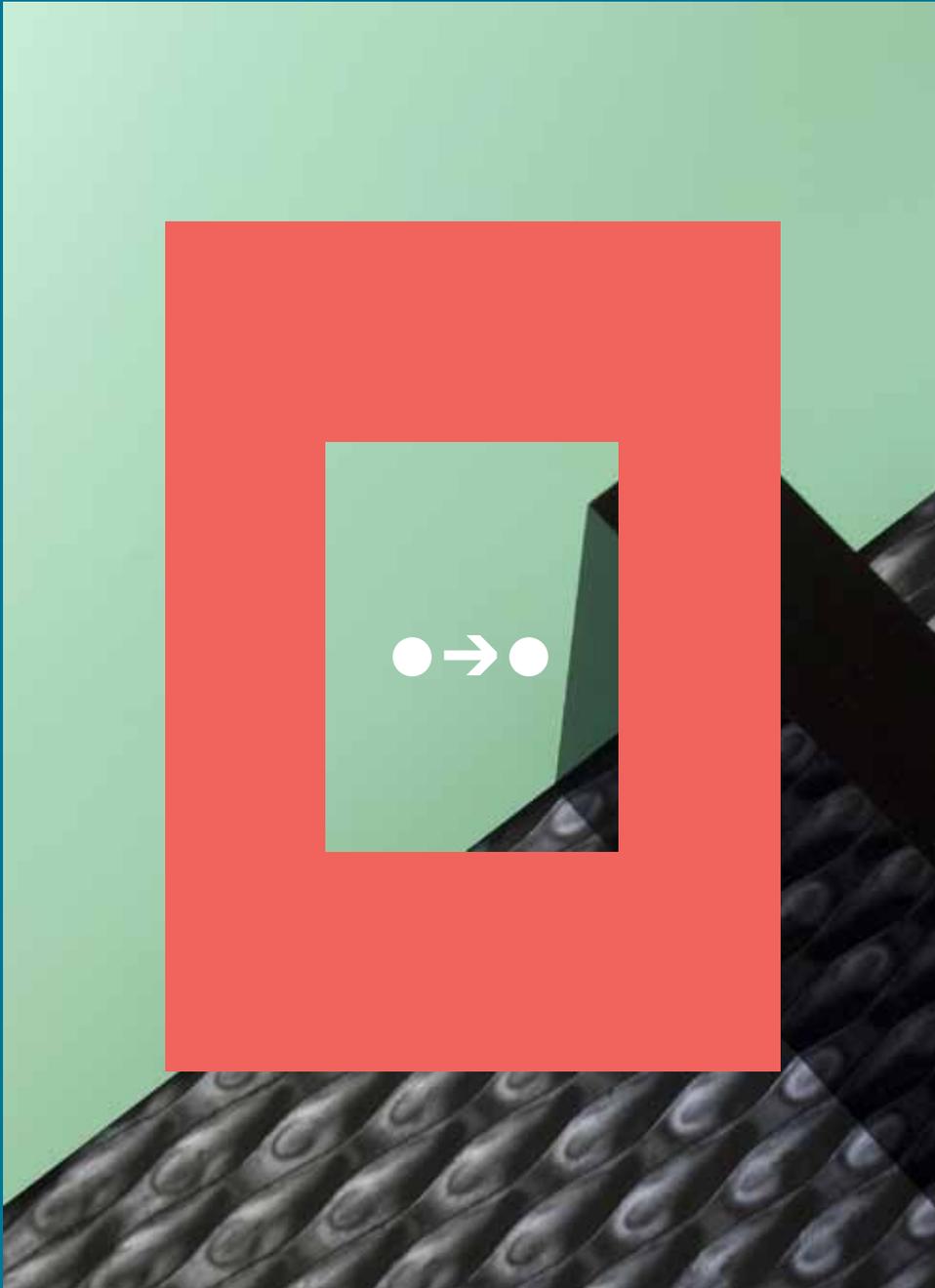


Cultural Partners
Instituto Cervantes
French Embassy
Alliance-Francaise
Instituto Italiano
Austrian Embassy
Goethe Institut
Lithuanian Embassy
Polish Embassy
Dutch Embassy



Index

Director's Welcome	— 8
Introduction	— 14
Exhibitions	— 34
Events	— 137
List of Venues	— 156
Daily Programme	— 160
Artists Index	— 189
Festival Team	— 191
Thank You	— 191



**Photolreland
Festival 2012
Migrations**

**Vibrant,
Friendly,
all Inclusive:
a Festival for
all to Enjoy.**



Welcome to Photolreland Festival 2012

The present catalogue serves as a testimony to the hard work put into the events by everyone involved, and the festival team. We share our passion with you, and desire your participation, reassured you will enjoy the programme.

To introduce the third edition of Ireland's International Festival of Photography and Image Culture, I would firstly like to accentuate the very interesting time that Photography is undergoing in Ireland, with the flourishing of awards, residencies, educational programmes, publications and exhibitions, that add to the currency and relevance of the medium – serving to enrich continued critical discourse in the field. Although there are some challenges too, one of them being the current revision of the future of Photography education in Dublin, I feel excited to be a participant in this encouraging process.

During last years festival, we had an open discussion about the theme for 2012, 'Migration: Diaspora and Cultural Identity' and since then, we have been engaged in a fluid conversation with the participants. It is a particularly pertinent theme in the Irish context, at a time when the immigration flux has been superseded with the need to emigrate – unfortunately a historically persistent trend. The main exhibitions in the programme, curated by Moritz Neumüller, propose a very diverse engagement with this year's festival theme.

The featured exhibitions highlight a selection of key shows during the month of July, with the Gallery of Photography Ireland presenting the Irish premiere of the work of Evelyn Hofer (1922–2009), a keynote exhibition of this year's featured programme. The OPEN Programme, includes 52 exhibitions around Dublin city and beyond, bringing a wide range of perspectives into the offering. We are especially excited to be hosting our second Book and Magazine Fair, including the festival's book collection, and the portfolio reviews, that will

generate stimulating conversations and will feed into the legacy of the festival.

Irish cultural life is rich, varied, and extraordinarily valuable. It makes us who we are, as much as we shape it in our everyday life. It is part of our identity, and it is our identity. The Arts landscape is shifting, accommodating new challenges; and it will always remain as one of the core values of this creative nation. The current is a decade of celebrations in Ireland and we must not forget to celebrate ourselves.

I would like to personally thank the National Campaign for the Arts for their constant work "ensuring that the arts are on local and national government agendas and are recognised as a vital part of contemporary Irish life". I would encourage you to visit NCFA.ie to find out how you can participate.

Finally, I am extremely thankful to the very kind funders, sponsors and partners for valuing what Photolreland Festival adds to the cultural landscape in Ireland.

Ángel Luis González
Festival Founder & Director

16. — 19.
November
2012

The contemporary
photography fair in Paris

66, rue de Turenne • 75003 Paris
www.nofoundphotofair.com

nofound PHOTOFAIR



Photo © Peter Sutherland.



Migrations: Diaspora & Cultural Identity



Introduction

Migration is as old as mankind itself, but has gained new dimensions on our over-populated planet at the beginning of the 21st century. It seems that the only difference is that the mechanisms at work have become more sophisticated, mechanisms to pull in workforces at one moment and to keep unwanted migrant workers out at another, mechanisms to separate political from economic asylum seekers, mechanisms to fence in nomadic societies or fence out illegal immigration. It is particularly significant in this context that the recent efforts to close national frontiers within the European Union have been made in order to stop non-communitarian migrants to move freely within Europe. While one historical iron curtain has fallen, other fences are reinforced, or even newly erected, always with the same underlying aim: to stop people from moving from east to west, from south to north, from outside to inside, or vice versa.

The photographic medium has always been on the forefront of investigating migration, producing iconic images (such as Dorothea Lange's Migrant Mother), recording moments of change, and questioning cultural identity. This has often been achieved by aiming the camera at the artists themselves. In its third edition, *PhotoIreland* will explore Migration, Diaspora & Cultural Identity, in order to pinpoint these occurrences in a wider perspective, from more than one angle.

Migration goes hand-in-hand with globalisation, which can be seen both as a challenge and an opportunity, with

many political, cultural and economic implications. The same truth can be applied when looking at the individual story, a personal experience of leaving one's place of birth in order to make a new start somewhere else.

Isabelle Pateer's ongoing series *Unsettled*, shows the relation of displacement and globalisation, of "progress" and demolition, as in the example of the Belgian village Doel, threatened by the expansion project of the Antwerp Port. The series includes intriguing portraits of young inhabitants, alternated by landscapes, which symbolise, in the words of the artist, "the international tendency of global political and economic shifts and the way they manifest themselves to the people and their surroundings".

Another example is Mark Curran's *Ausschnitte aus EDEN/Extracts from EDEN*. He first visited the Lausitz, in the former East Germany in late 2003, seeking the impact of global capital on the periphery of Europe, as had been experienced in his native Ireland. Significantly and preceding the global economic collapse, he encountered the same globalising forces which had transformed unrestrained the landscape of his origins but through its forces of withdrawal and seepage. Since the fall of the Berlin Wall in 1989, the region has prophetically experienced rapid economic decline as jobs have gone further East while its younger population is migrating to the West.

The Mother of all Journeys by Dinu Li is a translation of the same process into personal accounts: Li's journey is

that of his parents from Southern China to Northern England, and his own, as he revisits the places that are pictured in family photographs, from his mother's old school to the corner shop she ran after arriving in England. Many of the sites of family events have changed beyond all recognition. What remains are photographs as fragments of a time only truly kept alive as memories.

Jean Revillard's *Sarah on the Bridge* documents the journey of a young girl from Ghana to Europe, where she hopes to find a better future as a dressmaker. Once she arrives, however, Sarah enters the vortex of modern slavery often connected with migration, as she is forced to pay back her debts by selling her body, in a forest near the Italian town of Turin.

Artists themselves have always been considered "mobile" citizens, sometimes they had (and still continue) to leave their countries in order to live in exile, sometimes just preferring to "live and work" somewhere far from their birthplace. Tina Remiz explores the issues of migration and cultural identity, by challenging the notion of the word "home". Telling the story of her home country, Latvia, from a perspective of somebody who left in search for a better life elsewhere, she captures the experience of returning to her homeland where she no longer belongs.

The question of what is lost, and what is gained in the process of transition between leaving home and settling the host country is addressed in Ieva Baltaduonyte's Project Migracijos, a dialogue with Lithuanian women

representing two generations who came to live in Ireland during the 'Celtic Tiger' years. The resulting 'conversations' reveal intimate intercultural complexities concerning notions of home, language and history.

The Irish Diaspora is another starting point for illustrating migration as a process of losing, rebuilding, defending and questioning one's own cultural identity. The term diaspora, long used only to describe the dispersion of the Jewish people throughout the world, has been applied to all forms of dispersion of peoples, as Michel Bruneau expounds in his following text on the subject. After identifying four essential criteria for defining the term diaspora, as well as four different kinds of diaspora, he analyses the validity of the term "Transnational Community" for describing the question of migratory displacement. While it is worthwhile mentioning that, according to Bruneau's terminology, the Irish diaspora should rather be defined as an Irish transnational community, it is the fact itself, rather than the academic discourse around it, which has attracted the attention of artists such as David Monahan and Maurice Gunning. In this sense, the exhibition *Living – Leaving* brings together two strands of one and the same story. While Monahan has been working over two years on documenting young people who have had to take the boat in order to get their career brought to life, Gunning's account of the Irish community in Argentina adds to the complexities of time and distance to what is often

considered as a "cultural export".

The Jewish and the African diaspora are examples of massive displacements of historical dimensions, for the adaptation of old traditions into a new cultural context, and for a longing to get back to the roots. The exhibition *El Otro Lado Del Alma* introduces thirteen contemporary Cuban photographers who engage with the African heritage of a nation that has been called "Latin-African" by Fidel Castro, who, until recently has been its political leader. The extraordinary iconography of the Afro-Cuban religions and their relation to the heritage of the African diaspora invite a careful look into "The Other Side of the Soul".

Max Becher and Andrea Robbins have investigated the "international franchising" of a building in Brooklyn, New York, purchased in 1940 by the Lubavitchers, one of the largest groups of the ultra-orthodox Hasidic communities. Young Lubavitcher families are sent to distant parts of the world to set up and manage spiritual centres, which have been built to resemble the original building at 770 Eastern Parkway in Crown Heights. Becher & Robbins have documented all twelve 770's centres worldwide, in countries such as the United States, Canada, Israel, Italy, Brazil, Argentina, and Australia.

Francisca Lopez's project focuses on the Hungarian photographer Bandi Binder who was born in Transylvania in 1917 and emigrated when he was 18 years old, determined to dedicate himself to photography. Binder lived in

Montevideo, Uruguay in the fifties and in California during the psychedelic era before settling down in Buenos Aires, Argentina. Lopez focuses her obsessive dissection of this emigrant's story on Bandi's European roots; his enforced exile during the crisis of the thirties, which paradoxically saved him from the Nazis; his acceptance towards change and its conjunction with one constant future – his passion for photography. The project is presented as a work in progress, before its publication as a photobook.

Presented already at last year's Photolreland festival, Gergely László project about the Yad Hanna Kibbutz, officially founded in 1950 by young Hungarian holocaust survivors, has now taken on the form of a book dummy, to be published this year, together with Tehnica Schweiz, as *The Collective Man*. The artist has visited what is left of the kibbutz numerous times in the past 15 years, gradually becoming a witness to its slow continuous disintegration. Besides some descendants of the founders, new families have appeared, sharing the now-privatised land with Thai guest workers, Darfur refugees, and ex-settlers from former Jewish settlements in the West Bank.

In a collaborative process, Roger Eberhard and James Nizam have photographed the ruins of summer cabins demolished by their owners in the wake of a land dispute on the Katzie reserve in Pitt Lake, British Columbia. The resulting series, *Tumulus*, catalogues scattered structures throughout a forest landscape, which evoke the

imagery of German Romanticism and American land art. On the other hand, it reminds us that the scorched earth "strategy" is closely linked to the issue itself of migration, preferring to destroy anything that might be useful to the enemy, especially when forced to leave what we call our home.

Darek Fortas' *Coal Story* is the accumulation of an extensive photographic engagement (and archival research) with the subject being the two largest coal-mining companies in the European Union located in Silesia, the most industrialised part of Poland. The historic significance of the Solidarity-Movement of the Polish coal-miners with their struggle and resistance against communist regimes in the 1980s, initiated "the wildfire" and demise that spread throughout the whole Eastern Block.

Carlos Albalá also presents a work on Poland, *Nasz Dom* ("Our Home"). After the Nazis were pushed back toward the heart of Germany by the Soviets in September 1944, and the displacement of the eastern frontier of Poland with the Soviet Union, cities like Lviv became part of the USSR, which led to often dramatic deportation proceedings. Albalás visual re-interpretation of these events exemplifies the search of "a possible (or impossible) pact between history and memory", and the emotions resulting from such endeavours.

For his series *Assisted Self-Portraits*, Anthony Luvera breaks with the photographer/subject paradigm, as he hands over the photographic tools to

his vis-à-vis, so they can create their own self-portraits. A special case of this practise is Ruben Torosyan, who had left Georgia in the late 1980's when the country was still under Soviet rule. Not issued a birth certificate and unable to get a passport, Ruben was determined to get to the capitalist West to create a better life for himself. He spent over five years travelling across Europe attempting to obtain political asylum in over 15 different countries. When Luvera met him in London, he had just arrived on a container ship from Ireland, and they started a close collaboration. Ruben's photographs and assisted self-portraits gain their strengths from discrepancy between what he expected London to be and what, in his experience, it actually was.

After the success of last year's Martin Parr exhibition, we have decided to invite another expert on the subject of the photobook, Irène Attinger, to curate an exhibition linked to the migration theme. The exhibition consists of 20 photobooks from Attinger's collection, covers the time-span of over a hundred years and a wide range of countries and circumstances. Starting with Augustus Sherman's *Ellis Island*, the systematic recording of a registry clerk with the immigration division, this exhibition features masterpieces of the documentary genre, such as Dorothea Lange's *American Exodus* (first published in 1939), as well as recent publications, such as Thomas Mailaender's *Cathedral Cars*, a recording of the often strange vehicles that cross over the Mediterranean from Marseilles

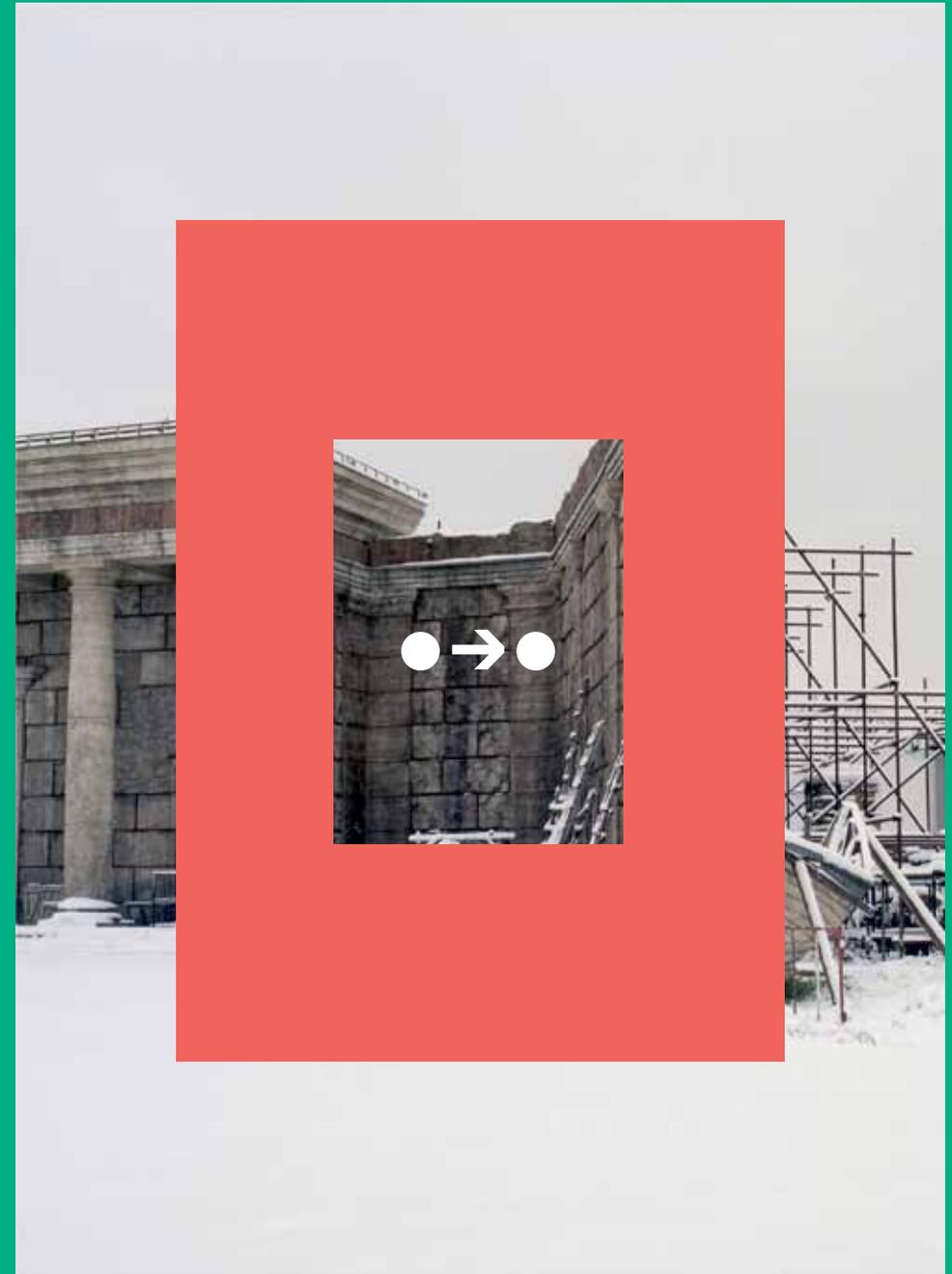
to North Africa, visually defying the laws of gravity, expressing tied-up dreams.

Another highlight of Photolreland Festival 2012 is an installation on the migration theme, co-curated by the editors of five photography magazines. By choosing photography magazines from Central and Eastern Europe (Poland, Austria, Czech Republic, Slovenia and Germany), we focused on a region that has been shaped by migratory movements and hybrid cultural identities. The curatorial process has been dialectic and open, and the selected viewpoints illustrate the great interest of contemporary artists on the issue. Some of these projects include videos, such as Heidrun Holzfeind's *The Romanians (Live like a king)* and Kateřina Držková's *Borders*. These works will be shown as part of the video program, together with other pieces such as Lilibeth Cuenca Rasmussen's *Absolute Exotic*, in which the Danish artist of Philippine origins joyfully sings about discrimination and otherness, and Debbie Castro's *Focused identity, Unfocused spaces*, on the largest Latin American market in Great Britain, "Pueblito Paisa", located in north east London.

This year again there will be a symposium on the festival theme, in collaboration with GradCam and the Dublin City Council's Arts Office: the role of photography and image culture in relation to migration and migratory practices, in the wake of the economic crisis. It will bring together a number of international speakers and artists, who will talk about these issues in a broader context.

Last but not least, the festival theme will also be reflected in the film screenings, this time featuring *The Mexican Suitcase*, a documentary on Robert Capa, the Spanish Civil War, and the role of Mexico in the story of the Spanish Exile.

Moritz Neumüller, Festival Curator



Diasporas and Transnational Communities



By Michel Bruneau

Introduction

The term Diaspora, long used only to describe the dispersion of the Jewish people throughout the world, has in the last thirty years elicited unprecedented interest and has attracted attention not limited to the academic world, but also from the media and is now part of everyday speech. It has come into such generalised use as to be applied to all forms of migrations and dispersion of a people, even if not as a result of migration. The connotation of this term corresponds not only to a development and generalisation of international migrations throughout the world, but also to a weakening, or at least a limitation, of the role, played by Nation-States, at a time when globalisation has become a dominant process. It is typically a term taken both from social sciences and everyday speech, which causes wide confusion as to its precise meaning. We are addressing the notion of Diaspora from a geographical stance, from a point of view that takes in account its materiality through the space, the place and the territory. We postulate that this geographical dimension is pertinent to the diasporic phenomenon.

The notion of Diaspora

A Diaspora exists and is reproduced by relying on everything that creates a bond in a place among those who want to group together and maintain, from a distance, relations with other groups, installed in other places but having the same identity. This bond can come in different forms, such as family,

community, religious, socio-political, economic bonds or the shared memory of a catastrophe or trauma suffered by the members of the Diaspora or the forebears. A Diaspora has a symbolic and “iconographic” capital that enables it to reproduce and overcome the, often considerable, obstacle of distance separating its communities.

The four criteria for a Diaspora

Diaspora areas and territories must be gauged first in the host country, where the community bond plays the essential role, then in the country or territory of origin—a pole of attraction—through memory, and finally through the system of relations in the network space that connects these different poles. The term Diaspora often has more of a metaphorical than an instrumental role. We can narrow down the different criteria suggested by most authors to four essential ones:

- The population has been dispersed in several places, not immediately neighbouring of the territory of origin, under pressure (disaster, catastrophe, famine, abject poverty).
- The choice of countries and cities of destination is carried out in accordance with the structure of migratory chains, which link migrants with those already installed in the host countries.
- This population is integrated without being assimilated in the

host countries, i.e. it retains a rather strong identity awareness linked to the memory of the territory, of the society of origin and its history.

- These dispersed groups of migrants (or groups stemming from migration) preserve and develop among them and with the society of origin, if the latter still exists, multiple exchange relations (people, goods of various natures, information, etc.) organised under networks. Relations tend to be horizontal rather than vertical.

For a Diaspora to be able to live on by transmitting its identity from one generation to the next, it must, have places for periodic gathering of a religious, cultural or political nature, or for all three at once, in which it can concentrate on the main elements of its iconography. These can be sanctuaries (churches, synagogues, mosques, etc.), community premises (conference rooms and theatres, libraries, sports clubs, etc.), or monuments that can be used for commemorations, perpetuate memory. They also include restaurants and grocery shops, newsagents and the media (newspapers, community magazines, local radio and television stations, websites). These various places can be concentrated in the same “ethnic” quarter, the same locality, or be dispersed throughout a city or a larger territory.

Four major types of Diasporas

The different Diasporas are deployed on

a world scale at the beginning of the 21st century, with an unequal degree of globalisation and at times a more or less confirmed continental tropism among them. In every Diaspora, the folklore, cuisine, language and culture in the wide sense (literature, cinema, music, press), community life and family bonds play a fundamental role. Family connections constitute the very fabric of the Diaspora, in particular those stemming from Asia and the eastern Mediterranean, which are characterised by the existence of extended families. Similarly, the community link is always present in and constitutive of every Diaspora. The most distinguishing characteristics are the unequal degree of their structuring and their organisation, and the more or less decisive influence exerted by their nation of origin, when it exists. Religion, enterprise and politics are the three major fields through which these two discriminating characteristics manifest themselves. At the current state of research, we can only sketch a typology according to these criteria from the example of some Diasporas.

A first set of Diasporas is structured round an entrepreneurial pole; everything else is subordinated to it or plays only a secondary role. The Chinese, Indian and Lebanese Diasporas are the best examples of this. Essentially because it is diverse, religion does not play a structuring role. The nation-state of origin does not exercise any decisive influence, either because it is pluralist (Hong Kong, Taiwan, mainland China, South-East Asia in the case of the Chinese), or because it is deliberately

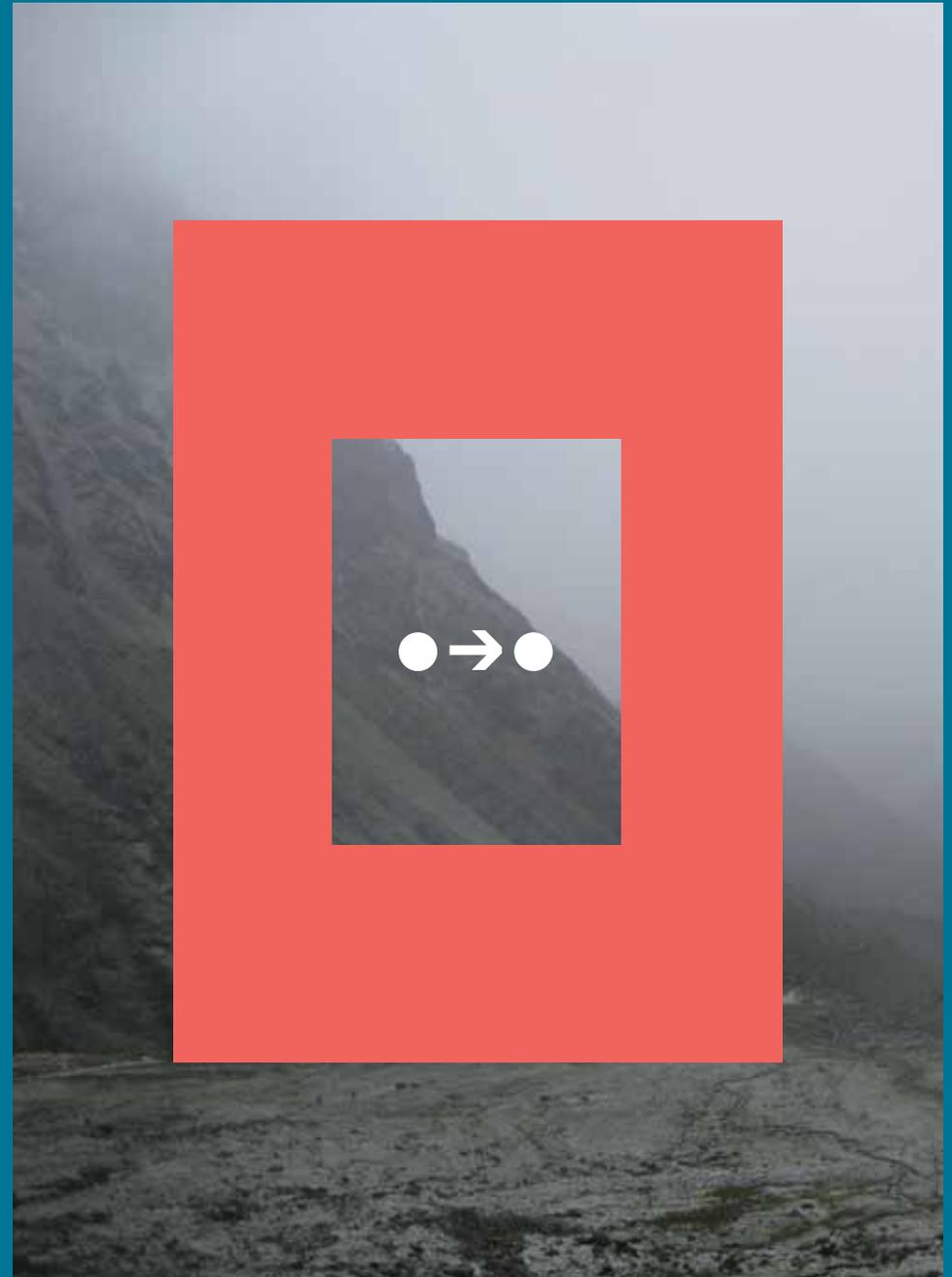
discrete and intervenes only in case of extreme difficulties (the case of India), or because it is too weak and divided (the case of Lebanon). Entrepreneurship constitutes the central element of the reproduction strategy of these Diasporas.

Another set of Diasporas is that in which religion, often associated to a language, is the main structuring element: this is the case of the Jewish, Greek, Armenian and Assyro-Chaldean Diasporas. This religion is monotheistic and strongly connected to a sacred language, be it Hebrew, Greek, Aramaic, or Armenian. In the case of the Jews, this language was long only a sacred language, but its identity-shaping force was such, that it was chosen as the national language for the Jewish state, Israel, in 1948. Greek and Armenian are taught in schools alongside religion in the schools of the Diaspora. Enterprises play a very important role in the life of these Jewish, Greek and Armenian Diasporas, but they are not the central pole that ensures the reproduction of the Diaspora in the long run. That pole is religion: the synagogue and the church, with a pronounced ethnic tint, are the constitutive elements of these Diaspora communities. On the other hand, ever since it has existed, the Nation-State has had an increasingly stronger influence on its Diaspora. Nevertheless, even in the Greek case, where this influence is the greatest, the Diaspora, the cohesion of which is secured by the Orthodox church, has managed to preserve a relative independence, after the Holy Synod of the Athens Church

(1908-1922) tried to take hold of the Greek communities in the United States, with the restoration of the jurisdiction of the Ecumenical Patriarchate. Since the independence of Armenia in 1991, the Armenian State has also exerted a growing influence but has not, for the moment at least, acquired the weight of the Greek or of the Jewish State in respect to their respective Diaspora. Religion remains the main element of Armenianness, the Apostolic Church the best defender of the language, culture, memory, and the "Motherland."

A third set of Diasporas, on which we have observations on a shorter duration, is organised chiefly round a political pole, when the territory of origin is dominated by a foreign power and the main aspiration of the population of the Diaspora, is the creation of a Nation-State. We may cite the example of the Palestinian Diaspora, which had succeeded in establishing a real state in exile, the Palestinian Liberation Organisation (PLO), whose objective to establish a Nation-State next to the State of Israel has already been partially achieved by the creation of the Palestinian Authority endowed with territories that it has administered since 1994. The religious content of the national identity of the Jews or the Armenians is absent among the Palestinians who are Muslims, but also Christians. Their collective memory is rooted in the historical events that mark estrangements, the main one of which is the catastrophe (nakba) of 1948.

A fourth set is organised around a racial and cultural pole; this is the



case of the black Diaspora, on which hinge several ways of defining identity. Centred on the notion of negritude, its originality in relation to the foregoing lies first in the fact that this Diaspora has no direct affiliation with the society or societies, or territory or territories of origin. This Diaspora stands out first by the continental scope and the diversity of its territory or territories of origin: the coasts of West and Central Africa as a point of departure of the exodus, but also the very vast continental hinterland that is very difficult to define, going as far as Ethiopia and Sudan, and even Egypt.

The black Diaspora is defined first and foremost by the socially constructed negro-race, and only subsequently by culture, the definition and origin of which are subject to various debates and interpretations. There is extensive vagueness on this front, due to the traumatic experiences under which this Diaspora formed: the slave-trade and slavery of the plantation estates. These two founding phenomena of the black Diaspora have levelled and clouded the identities and cultures of origin to the point of making them disappear in part from the conscience of the populations concerned. These populations define themselves more by their social condition and their "race"-the only visible element-in the societies into which they were brought, than by their identity and culture of origin, and even less by their nationality, of which they have no clear, if any conscience at all.

Transnational communities

It is therefore difficult to define a Diaspora from the economic and political migration of a people stemming from a segmented society and comprising notable differences of identity. To take better account of these phenomena, researchers such as Riva Kastoriano have suggested the notion of transnational community. Countries at the edge of the industrialised and tertiarised world of the major powers of the North (United States, Canada, Western Europe, Japan), which often are former colonies or old countries of the Third World, are sending more and more migrants in search of employment and remittances to their communities of origin, with which they keep strong ties. These are mostly unskilled economic migrants from rural areas. They are organised from a village, a basic rural community, to which the migrants remain very attached and to which they return periodically. The family structure, more than the village community of origin, is essential in explaining the cohesion of the networks. Those from a rural community in a Latin American country or the Philippines, for instance, migrate to more and more urban centres of variable sizes in the United States. A migration movement is established between this place of origin and the places of settlement and work. The migration territory also comprises relay places, most often a large city, the hub of the migratory route network: Dallas or Chicago for Mexicans from Ocampo, Buenos Aires for the Bolivians from the Cochabamba region. The

strong association with these different places thanks to the movement of the population of one village, where the dominant activity is migration under different forms, constitutes a transnational migration territory.

A transnational community is based on the specific know-how of mobility, a "migration expertise" which is the social capital of the inhabitants of these places, highly marked by migration, who have made it their essential activity. The mobility of these peasants may be based on the experience of mountain peasantry, which has always had to move with the seasons, whether in transhumance in certain cases, or because of several ecological stages in the case of Andean peasants. Peoples with a long nomadic tradition like the Turks or Mongols can also be moulded more easily in these transnational spaces. A transnational community links the global to the local, networking places of highly unequal importance without hierarchy between these different hubs. The role of the border is very highly relativised by a migrant population whose essential element of identity is knowing, how to cross the border, passing through the border area, and living beyond it, whilst avoiding expulsion.

These migrants come from a Nation-State, where they have lived for a relatively long time, to return periodically, investing part of their income in their village of origin. They left at best to stay there, or if not themselves, at least part of their family. The members of a transnational

community seek to acquire the citizenship of their host country, while retaining that of their country of origin. This double affiliation is not only a matter of ease, but also a way of life. Contrary to the Diasporas, there was no uprooting from the territory and the society of origin, nor trauma. There is no desire to return, because trans migrants never actually left their place of origin, with which they retain family and community ties that are much facilitated by the growth, regularity and safety of communications.

The concept of the Transnational Community is also used by researchers, who have studied transnational nationalism. The Turkish transnational community, for example, lives in a four-dimensional space: the immigration country, the country of origin, the immigrant communities herself, and the transnational space of the European Union. The "at distance nationalism" refers to the nation-state of departure, Turkey, which acts on the exile population by the way of language, religion, double citizenship. This nation-state tries to strengthen as much as possible the loyalty of its nationals outside. But the transnational networks of migrant associations can bypass the states acting directly on transnational European institutions. We observe the emergence of a transnational space, characterized by the dense interaction of actors belonging to different traditions (Islamist and laic Turcs, Alevi, Kurds, Lazés...). It is a new space of political socialization, of identification beyond the national societies. For Kastoryano,

the notion of Diaspora should be better applied to populations scattered before the making of their nation-state like Jews, Armenians... from whom the nationalism refers to a mythical place, to a territory to be recovered, to a future state-building.

Originality and value of the notions of Diaspora and transnational community

The value of the notion of Diaspora is that it shows the sedimentation, in time, often in the long term, of communities dispersed in the world, and more or less diverse depending on the case. These Diasporas are characterised by the search for a certain cultural or religious - at times even political - unity. They have been formed, through the course of time, by several waves of migration, each of which could have different or several causes at once. It is this sedimentation in the long run that makes the Diaspora, unlike the transnational community, which has been formed recently owing to a call for labour, or unlike smugglers who depend on the underground economy. The Diaspora members, wherever they find themselves, negotiate their cultural and social unity with the local and national shapes, as their integration is characterised by intergenerational trajectories.

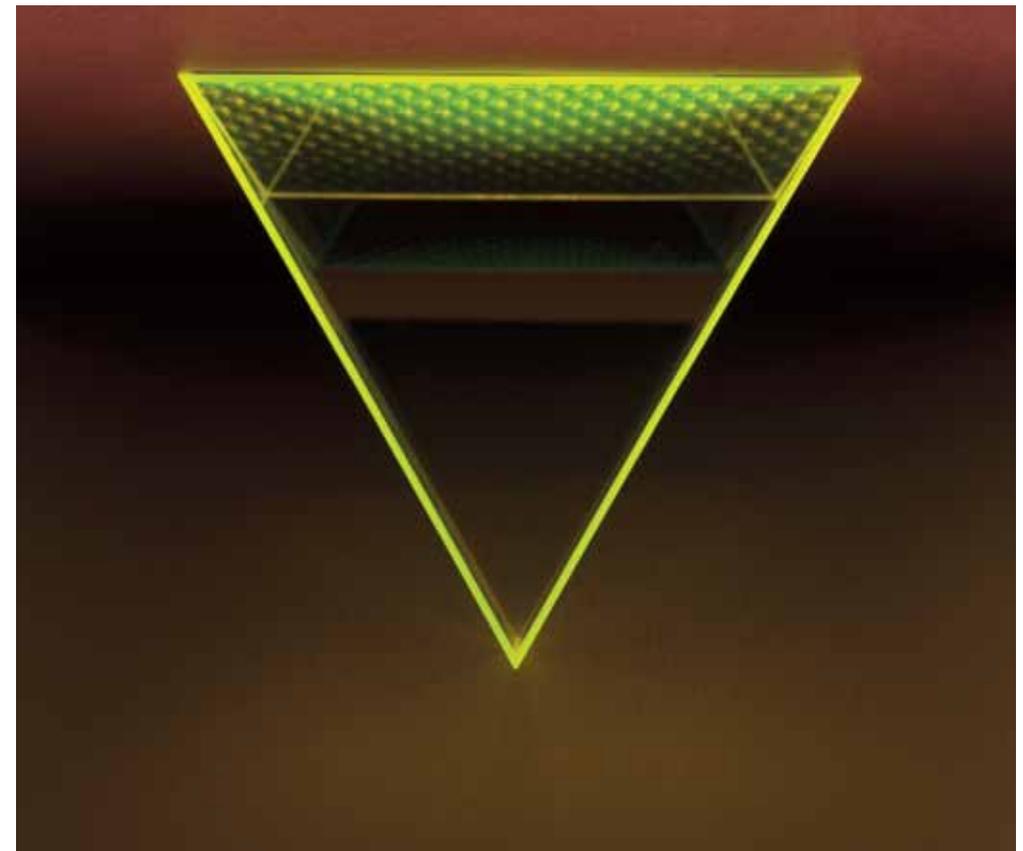
Unlike people of the Diaspora, trans migrants and cross-border entrepreneurs or smugglers do not seek to establish a social network destined to last, a transnational social group based on the richness of a symbolic

capital and a memory transmitted from one generation to the next. They seek first and foremost to build a house in their village and climb the social ladder there, and then in their place of settlement, when such a place exists. Trans migrants are far too dependent on their Nation-State of origin and on their host country to become as independent and creators as people of the Diaspora. The social group to which they belong often does not exceed the community of origin and the network of its migrants, whereas the people of the Diaspora have the feeling of belonging to a nation in exile, dispersed throughout the world, and bearing an ideal. But transnational communities, such as the Turkish one, are sometimes bearer of a transnational nationalism, which appears with the interactions of their different actors and try to influence the nation-state of their origin as the one of their settlement. Double citizenship and migratory circulation in the frame of a transnational region such as the EU favour the emergence of new trans-border societies different from the long term Diasporas.

Michel Bruneau
CNRS-University of Bordeaux

Excerpt of the article "Diasporas, transnational spaces and communities", published in R. Bauböck, Th. Faist (eds), *Diaspora and Transnationalism: concepts, theories and methods*, Amsterdam University Press, 2010, p. 35-49

Full article available for download at 2012.photoireland.org



WHAT IS CONCEPTUAL PHOTOGRAPHY?
A SHORT FILM BY SOURCE MAGAZINE

PREMIER SCREENING
FRIDAY 13 JULY AT 7.00PM
MOXIE STUDIOS
CORNER OF LAD LANE AND PEMBROKE ROW
DUBLIN 2
FREE ENTRANCE



www.source.ie

Exhibitions



Culturefox.ie is the definitive online guide to Irish cultural events, giving you complete information about cultural activities both here and abroad.

To find out what's on near you right now, visit **Culturefox.ie** on your computer or mobile phone.



Download the **FREE App**
available now for:

iPhone | Android | Blackberry

Main Exhibitions — 34
Featured Exhibitions — 66
Open Programme — 98



Main Exhibitions



Introducing a curated series of exhibitions engaging with the festival theme of Migrations: Diaspora & Cultural Identity.

On Migration

Moxie Studios

14.07–22.07.2012

12–5pm daily

Opening: 6pm Friday 13.07

While this year's festival theme is discussed over a number of shows around town, the main exhibition, *On Migration*, features a condensed vision of our curatorial approach to the subject. We have chosen ten projects by contemporary artists from around the globe for this show. Some of the projects are still works in progress or to-be-published photobooks; others have been finished in the last five to ten years. What they have in common is a personal view on Migration as a phenomenon, which has shaped our planet and the way we live, today more than ever before.

On the outside façade of Moxie Studios, we present Max Becher and Andrea Robbins' series *770*, which shows the Lubavitcher headquarters, located at 770 Eastern Parkway in Crown Heights, New York, and another eleven replicas of the building, around the globe. The following three projects are still in progress, and will be published as photography books soon. The first one is Francisca Lopez's project on the Hungarian photographer Bandi Binder who was born in Transylvania and emigrated to Buenos Aires, the second one is Gergely László book dummy on the Yad Hanna Kibbutz, to be published this year, together with Tehnica Schweiz, as *The Collective Man*. The third one

is *Nasz Dom* ("Our Home"), by Carlos Albalá, a search of "a possible (or impossible) pact between history and memory" in Post-War Poland.

Tumulus, a collaborative project by Roger Eberhard and James Nizam catalogues the ruins of summer cabins demolished by their owners in the wake of a land dispute on the Katzie reserve in Pitt Lake, British Columbia. Mark Curran's *Ausschnitte aus EDEN/Extracts from EDEN* analyses the case of the former East German city of Lausitz, which has experienced rapid economic decline as jobs have gone further East, while its younger population is migrating to the West.

Anthony Luvera shows the *Assisted Self-Portraits* of Ruben Torosyan, who had left Georgia in the late 1980's, when the country was still under Soviet rule, and spent over five years travelling across Europe attempting to obtain political asylum in over 15 different countries. Dinu Li presents *The Mother of all Journeys*, a personal account of his parents' passage from Southern China to Northern England, and his own, as he revisits the places that are pictured in family photographs.

The question of what is lost and what is gained in the process of transition between leaving home and settling in the host country is addressed

in Ieva Baltaduonyte's Project *Migracijos*, a dialogue with Lithuanian women representing two generations who came to live in Ireland during the 'Celtic Tiger' years. The resulting 'conversations' reveal intimate intercultural complexities concerning notions of home, language and history.

We have also chosen two of the participants of this year's portfolio reviews to participate in the main exhibition. Tina Remiz tells the story of her home country, Latvia, from a perspective of somebody who left in search for a better life elsewhere, and she captures the experience of returning to her homeland where she no longer belongs. Darek Fortas has also left his home in Poland to become what is now called a "New Irish" citizen. His project *Coal Story* is the accumulation of an extensive photographic engagement (and archival research) with the Solidarity-Movement of the Polish coal-miners and their struggle and resistance against communist regimes in the 1980s.

The main exhibition is complemented by the show *Books on Migration*, curated by Irène Attinger, and an exhibition, which has been curated by five photography magazine editors. The latter project is presented as an installation, which reminds of the printed pages of a magazine. Some

of these projects include videos, such as Heidrun Holzfeind's *The Romanians (Live like a king)* and Kateřina Držková's *Borders*.

These works will be shown as part of the video programme, together with other pieces such as Lilibeth Cuenca Rasmussen's *Absolute Exotic*, in which the Danish artist, of Philippine origins, joyfully sings about discrimination and otherness, and Debbie Castro's *Focused Identity, Unfocused Spaces*, that is focused on the largest Latin American market in Great Britain, "Pueblito Paisa", located in north east London.

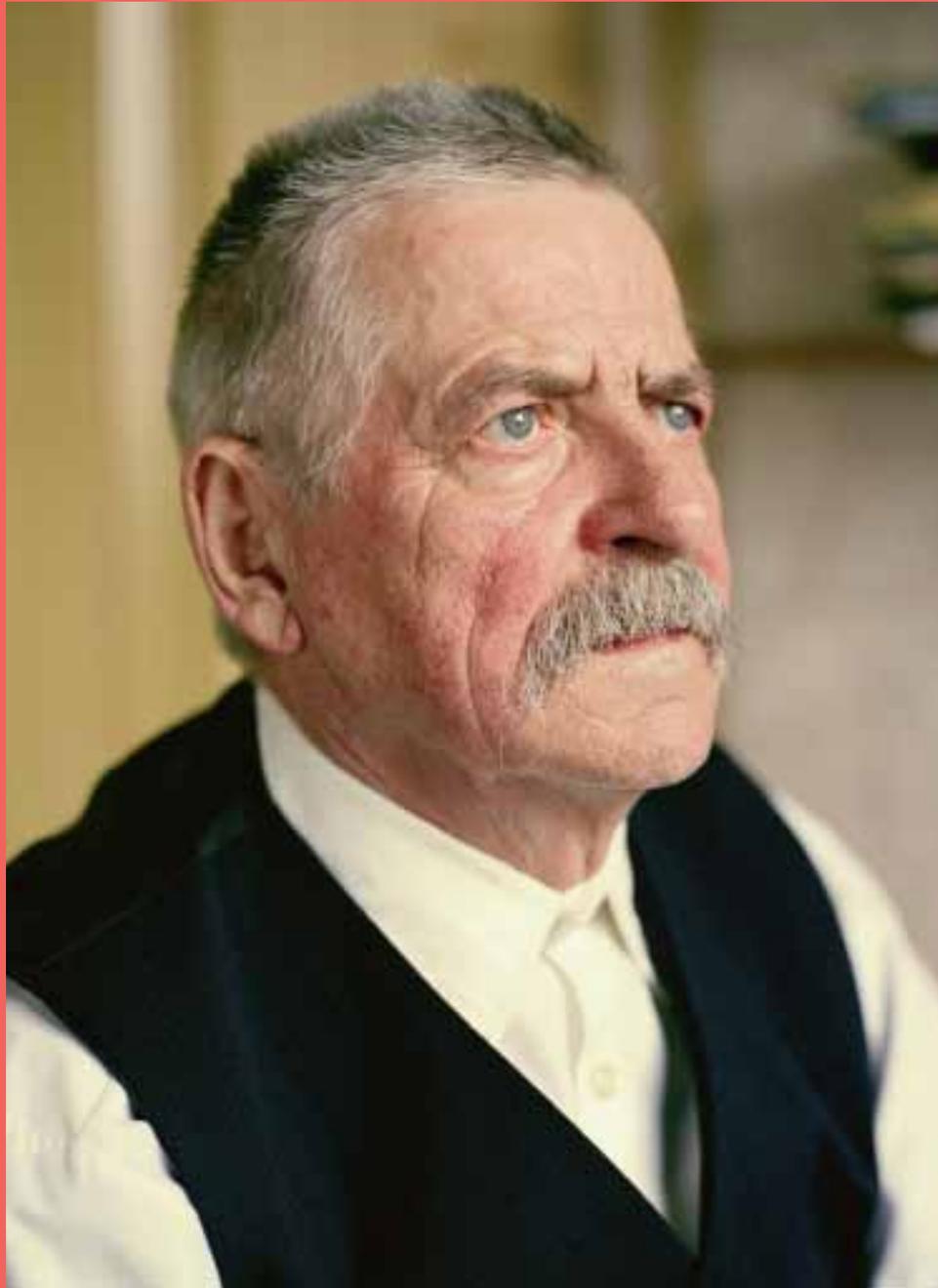


Image — Darek Fortas, Portrait VIII (Solidarity Ex-Member), from the series Cool Story, 2011

Books on Migration

Selected by Irène Attinger

Moxie Studios

14.07–22.07.2012

12–5pm daily

Opening: 6pm Friday 13.07

Introduction

Currently, the authorities of numerous countries are unremittingly trying to isolate the migratory movements of people, however these migrants have always had a profound impact that has resulted in a ripple effect in the political, economic and humane environments. For example, historically, people left Europe for the United States seeking amnesty, in the beginning of the twentieth century. Poor people migrated from the cornbelt to California. Even now, many poor farmers migrate through China, recurring famines drive hundreds of thousands of people in Sahel into forced wandering and the situation of the Roma people is more and more exasperated. The paradox of the proclaimed theme of free circulation within the European Union is advertised while the reality, passage is increasingly controlled and difficult with the majority of the states aiming to destroy the migrants' lifestyle. Simultaneously, North America and Europe barricade against emigrants of any origin. This

on-going sensitive and difficult topic is the subject of these books as well as showing how photography can express complex issues. I try to illustrate them through various books published covering a broad period of time, countries and circumstances.

A short list is always debatable. My choice is to offer books that ask the right questions through different eyes, even if it means to reveal inhumane realities.

Irène Attinger

Library Curator at Maison Européenne de la Photographie, Paris

Kindly supported by the French Embassy in Ireland

Selected Books**Ellis Island, 1905-192****Augustus F. Sherman**

Throughout his tenure as a registry clerk with the Immigration Division of Ellis Island, Augustus F. Sherman systematically photographed more than 200 families, groups, and individuals while they were being held by customs for special investigations. A historical document of unprecedented worth, *Augustus F. Sherman: Ellis Island Portraits* includes almost one-hundred portraits taken from 1904 through 1920. The resulting body of work presents a unique and powerful picture of the stream of immigrants who came through Ellis Island.

**Passionate Journey,
Photographs 1905-1937****Lewis Hine**

Lewis Hine was a sociologist, as his preference for themes related to immigrants and the working class in his photographs would clearly suggest. This volume presents a cross-section of Hine's creative work from a selection of photographs chosen from among nearly 11,000 negatives. It celebrates one of the truly great pioneers of documentary photography, an artist who left his mark in subsequent generations of photographers in this genre. Lewis Hine's influence upon the great documentary photographers of our time is undeniable.

**American Exodus, A Record of
Human Erosion in the Thirties****Dorothea Lange**

First published in 1939, *An American Exodus* is one of the masterpieces of the documentary genre. Produced by the incomparable documentary photographer Dorothea Lange with text by her husband, Paul Taylor, *An American Exodus* was taken in the early 1930s while the couple were working for the Farm Security Administration (FSA). The book documents the rural poverty of the depression-era exodus that brought over 300,000 migrants to California in search of farm work, a westward mass migration driven by economic deprivation as opposed to the Manifest Destiny of 19th century pioneers.

**A Seventh Man, The Story of a
Migrant Worker in Europe****John Berger, Jean Mohr**

A Seventh Man was first published in 1975. This impassioned portrait of migrant life is more relevant than ever as an incisive response to eruptions of anti-immigration rhetoric. Originally envisaged as a film-documentary-cum-family-album, the book is arranged into three chapters depicting departure, work and return. Its powerful mix of facts, figures, poetry, abstract theory and photographs opens up the dehumanising experience of migration to reveal a stultifying lack of freedom at the heart of neo-liberal capitalism, which Berger bluntly recoins "economic fascism".

The Palestinians**Donald McCullin**

In the last few years the world has begun to recognise that at the heart of the Middle East crisis is the 'Palestinian problem'. Yet, the myth persists that the Palestinians are little more than a group of ragged and down-trodden refugees led by ambitious desperados for whom terrorism offers an outlet for the savagery bred by camp life. The Palestinians explodes this myth by giving a voice to the people. It is about individuals. The book explores the crisis of a people without a land, demonstrating that the 'Palestinian problem' is not just an abstract issue, but also an urgent human tragedy.

Sahel, L'homme en détresse**Sebastião Salgado**

In 1984 Sebastião Salgado began what would be a fifteen-month project of photographing the drought-stricken Sahel region of Africa, where approximately one million people died from extreme malnutrition and related causes. Working with the humanitarian organisation Doctors Without Borders, Salgado documented the enormous suffering and great dignity of the refugees. This early work became a template for his future photographic projects about other afflicted people around the world. Since then, Salgado has again and again sought to give visual voice to those millions of human beings who, because of military conflict, poverty, famine, overpopulation, pestilence, environmental degradation, and other forms of catastrophe, teeter on the edge of survival.

Exiles**Josef Koudelka**

The sense of private mystery that fills these photographs - mostly taken during Koudelka's many years wandering through Europe and the United States after leaving his native Czechoslovakia - speaks of passion and reserve, of his "rage to see". The images here interrogate and penetrate, and reflect the nature of alienation. In these black-and-white photographs, Koudelka looks at incongruous images, things laying about on pavements, and people in grainy and stark surroundings. These images are underpinned by Koudelka's stark composition and the graininess of the photographs themselves. The photographs are beautiful, not just because they are pretty images, but because they reveal the realities and oddities of life.

**The Transported of Kwandebele,
A South African Odyssey****David Goldblatt**

In words and pictures, this book records the embattled lives of black South Africans banished to Kwandebele, a segregated "homeland" outside Pretoria. Because of the distance between Kwandebele and the city where nearly all are employed, the workers must endure four to eight hour daily bus commutes on rutted roads. This book is a direct, sober and unself-dramatising document.

Exile at Home**Frederic Brenner**

For 20 years and across five continents, Frederic Brenner has documented the lives of members of the Jewish diaspora. In 1997 he learned that fourteen of the families he had photographed around the world had immigrated to Israel. In celebration of Israel's 50th anniversary, Brenner photographed them again in their new homeland. The before and after photos of each family are on facing pages, posed, but still representing the truths of their particular situations. Stark or sophisticated interiors, crowded and dirty but smiling families, and dancing children reveal more than meets the eye. In keeping with Jewish tradition, this collection is truly a book of questions.

**Go No Go les frontières de l'Europe
Ad van Denderen**

For over thirteen years, Ad van Denderen travelled along what later came to be called the Schengen borders. His goal: to put a face to anonymous people. Van Denderen's photographs are not the familiar images of destitute refugees leaving behind their home after catastrophes, but document modern nomads, legal or illegal refugees, armed with mobile phones, in the heart of Europe and its far remote corners.

**Crossings, Photographs from the
US-Mexico border****Alex Webb**

The US-Mexico border, a ribbon of land some two thousand miles long and ten miles wide, is home to twelve

million people. It is a narrow strip where cultural differences between two lands are blurred, where an atmosphere of transience dominates. Alex Webb has spent more than twenty-five years covering this region, and his work captures the humour and pathos, paradox and tragedy, of life in the borderland. This collection of colour images shows a terrain where cultural differences between the two countries are blurred, where industrialised efficiency meets spirituality, where wealth meets poverty, and all are transformed in the process.

Déplacés**Rip Hopkins**

Déplacés is a book about the people of Uzbekistan. A Soviet creation, Uzbekistan is a melting pot of communities with mixed roots: Germans, Poles, Greeks, Russians, Koreans, and Tatars, amongst others, who were deported by Stalin's regime. The journey of "non-Uzbeks" emigrating today to their home country is depicted using a timeline with a biographical fragment to tell the stories of the people photographed.

**A life full of Holes, The Strait
Project****Yto Barrada**

Ceuta and Melilla, Spanish enclaves on the northern tips of Morocco have long been used, by African migrants, as stepping - stones into Iberia. But since EU legislation in 1991, movement across this small stretch of the Strait of Gibraltar has been heavily restricted,

and it has now become a main gateway for illegal immigration. Yto Barrada, a Parisian-born Moroccan photographer, captures the mood of longing, weariness and alienation in this book, asking the question "what is the condition of a country whose people are all leaving, or trying to leave?". She discovers a place in permanent transience and a population forever looking at the Spanish coastline for hope and a better life, yet rarely succeeding in reaching their destination.

The Roma Journeys**Joakim Eskildsen**

Between 2000 and 2006 photographer Joakim Eskildsen and writer Cia Rinne travelled seven different countries to gain an insight into the life of the Roma people and the conditions they face. They spent a considerable length of time among the people and, if possible, lived with them for a while. "We have frequently been asked what had triggered our interest in the Roma, but we were unable to provide a definitive, let alone exhaustive answer. What is certain is that once we had started we were unable to simply stop continuing with the project. The more we found out about the Roma and got to know them, the more our interest in and liking for them grew."

**From Somewhere to Nowhere,
China's Internal Migrants****Andreas Seibert**

"Trucks thunder along a wide expressway in Anhui Province, sending the dust swirling. A man can be seen at the side of the road, still a long way off, a

traveller. He slowly comes closer. He is carrying a bag on his right shoulder and a bundle on his back. 'Where have you come from?' I ask. 'From somewhere.' he says. 'And where are you going?' 'Nowhere.' He laughs at me, obviously quite content with his reply. Then he leaves me at the side of the road with the title of my book."

Ma proche banlieue**Patrick Zachmann**

Since the 1980s, Patrick Zachmann has been photographing suburbs. Drawing on the work of François Hers and Sophie Ristelhueber *Intérieur*, about apartment lives and portraits of the inhabitants, Zachmann dives into the private lives of the families of a Parisian suburb in 1989. In 1993, he turns his attention to the lives of the Malian community of Évry, a suburb experiencing migratory issues

**Jungles, Abris de fortune aux
abords de la Manche****Jean Revillard**

After several trips to Calais, Jean Revillard offers work evoking both the childhood dreams of Robinson Crusoe and the tragedy of these refugees. The zone referred to as "The Jungle", a stretch of trees and bushes along the highway leading to the Calais ferries where the migrant workers had built their makeshift tents, was dismantled with bulldozers under the watchful eyes of law officers on September 22, 2009. "We need shelter and protection, we want peace. The jungle is our home" read a banner hanging over the 300 remaining residents. From Irak,

Afghanistan, Sudan, Somalia, Erythrea, Iran, they are for the most part minors. Jean Revillard evokes these broken lives by taking pictures of these ephemeral homes where horror is a daily reality.

East of a New Eden, European External Borders, A Documentary Account

Alban Kakulya & Yann Mingard

Alban Kakulya and Yann Mingard have travelled along the European Union's new borders to document the borderland and its special architecture, outposts, road systems, lanes, signs and fences. In the two photographers' portrayal, the areas seem devoid of human beings and dominated by the clash between objects and nature. There is no exaggerated sensationalism, but a clear balance between how the emptiness is accentuated by the surroundings and the presentimental lack of editing. It is the absence of people and action that intrudes on us, like a mumble between tons of snow, stones, asphalt, iron and concrete, the nothingness like cries from the road's distant, endless horizon.

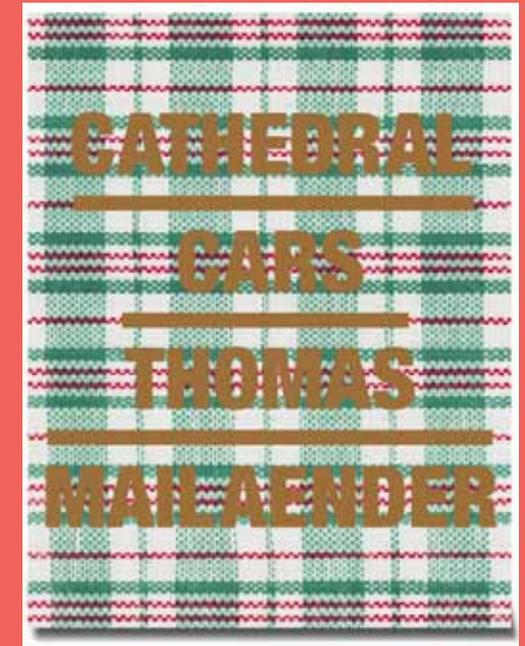
Transit
Espen Rasmussen

Espen Rasmussen, Norwegian photographer and picture editor for Norway's largest daily, *Verdens Gang*, has spent nearly seven years compiling the *Transit* project. *Transit* documents the plight of some of the 43 million refugees and displaced people around the world today. On the run from conflict, political persecution or natural disasters, desperate people, uprooted

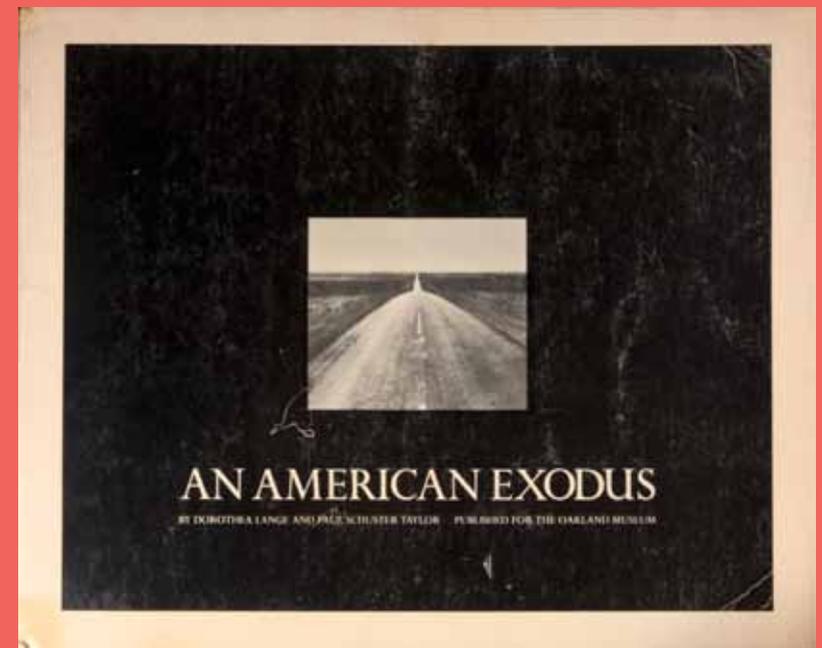
from their communities, undertake arduous journeys to find safety for themselves and their families. From the displaced of the war in Georgia, to the Janjaweed who kill and rape in Darfur, Rasmussen travelled to 10 different countries, recording the lives of individuals trying to make new lives for themselves after fleeing their homes, and the hardships that set them on the run.

Cathedral Cars
Thomas Mailaender

"Cathedral cars" is a generic term invented by dockers at the port of Marseilles to designate the vehicles that cross over the Mediterranean from Marseilles to North Africa by ship. Thomas Mailaender pays tribute to these "cathedral cars" that can be considered as human feats, visually defying the laws of gravity and tied-up dreams. The photographer has made portraits of these cars seen from behind or from the profile, taking the background away in order to isolate them in the frame. Evoking popular art and sculpture, these cars also speak of the voyage to come, and deal with the passage from one territory to another, exodus and migration.



Images — (Top) Thomas Mailaender, *Cathedral Cars*, 2012 / (Bottom) Dorothea Lange, *An American Exodus*, 1969



Magazines on the Wall: 10 Projects on Migration

Moxie Studios

14.07–22.07.2012

12–5pm daily

Opening: 6pm Friday 13.07

Introduction

Magazines have always been on the forefront of Photography. Their ability to react directly to new trends, reaching wide geographical distances while being able to cover and establish a solid discourse around an artist or body of work, continues its relevance as an ideal dissemination tool, for a medium that is best envisioned on paper. The aim of these magazines has always been to serve a specialized audience of artists, curators, collectors, academics, or simply photography lovers. The photography magazine shows the world through the eyes of the medium, yet in constant, mutual dialogue from a conceptual approach. Naturally, these goals shape the layout of the publication: No flashy headlines or typographic upstaging, but rather a solid and weighted design that serves an often-complex text-image relation.

The editors hardly ever just wear one hat. Rather, they are also artists, curators, writers, book publishers (some are all of that), and use these different abilities in favour of their publications. Five of them, have acted as co-curators for this section of Photolreland's main exhibit, on the Migration theme. By

choosing photography magazines from Central and Eastern Europe (Poland, Austria, Czech Republic, Slovenia and Germany), we have focused on a region that has been shaped by migratory movements, hybrid cultural identities and the effects of history through political systems. The curatorial process has been one with a dialectic and open approach, as we asked each editor to put forward three artists to be considered for the project. From this pool, the following list of 10 artists has been chosen for the exhibition.

The selected repertoire illustrates the great interest from contemporary artists on the issue at stake. With any such selection of artists, they also illustrate ideas on what has been left out, especially in this rather experimental setting.

This exhibition is an acknowledgement of the important role and contribution of the Photography Magazine to contemporary photographic practices. We are deeply thankful to the editors and invited artists for their participation.

Moritz Neumüller

EUROPEAN PHOTOGRAPHY

(BERLIN, GERMANY)

Published since 1980,

two issues per year

Editor in Chief:

Andreas Müller-Pohle

Two photographers from Switzerland ventured out into the big, wide world—one to Berlin, the other to Los Angeles. There, they devoted attention to their existential situation, migration, albeit in two very different ways. Benjamin Füglistler photographed and interviewed ex-pats in the Philippines, producing a small, delightful passport book, while Verner Soler undertook a photographic family genealogy, a long-term project that he presents in an expansive tableaux.

Benjamin Füglistler, b. 1978 in Zurich.
Lives and works in Berlin.
EXPAT Series, 2009

What was your reason for leaving Switzerland and moving to Berlin?

After having lived in the Netherlands I was motivated professionally to move to Berlin, the only German-speaking megacity and European incubator for the arts.

How would you describe the cultural difference between your former and current home?

From living abroad for 10 years, my view is surely blurred. My statement solely concerns Berlin, and capital cities are never quite a good place to experience average compatriots. Still, compared

to the Swiss mentality, the German is rather loud and direct. It is more pretentious, whereas the Swiss are more understated. The Swiss are aimed more towards meeting at a consensus; the German is more competitive.

Your work addresses the issue of migration. What's the concept behind it?

As a migrant one always meets other expatriates easier than the local people, since no one is waiting for you. It is very demanding to get deep into an existing local network. This fact made me curious to learn more about these seekers of paradise in the Philippines. I wanted to learn how they deal, with the fact of somehow, always remaining an alien in this very different world they have chosen to live in.

Where would you ideally like to live?

I would like to live somewhere where the weather is warmer and people care more about food.

Verner Soler, b. 1968 in Vrin. Lives and works in Los Angeles.
Fleeting Faces Series, 2008

What was your reason for leaving Switzerland and moving to L.A.?

Even before graduating from college with a teaching degree, I knew I didn't want to be a teacher for the rest of my life. I didn't know, at the time, that I was emigrating. All I knew was that California and L.A. offered opportunities to learn more about myself and explore life in ways not possible in a small village in Switzerland.

How would you describe the cultural difference between your former and current home?

The differences between my village of 250 people and L. A. are vast. Perhaps the difference that has affected me most, over the years, is the openness of the American people compared to us. Like the village that's enclosed by tall mountains on either side, we are a rather closed bunch. I have over the years become more American, in that sense.

Your work addresses the issue of migration. What's the concept behind it?
 Modern life promotes migration and one of the consequences is the fragmentation of the family. Fleeting Faces tries to draw attention to this fact by creating a portrait of it (reuniting it) from each individual member's face.

Where would you ideally like to live?
 Half the year in Switzerland and the

other half in Los Angeles would be a nice compromise.

Andreas Müller-Pohle

CAMERA AUSTRIA

(GRAZ, AUSTRIA)

Published since 1980,

four issues per year

Publisher: Reinhard Braun.

Editor in Chief:

Maren Lübbke-Tidow

Heidrun Holzfeind, b. 1972 in Lienz, Austria. Lives and works in Vienna.
The Romanians (Live like a king). Video, 14 min, 2002

My work portrays ordinary people at a pivotal moment in their life at which they reflect and question their achievements, their aims and hopes, and their place in society. These encounters with the lives of ordinary people, immigrants or minorities and their dreams reflect upon structures and conventions of our society aimed at success, efficiency and individuality. They challenge us to rethink and question our cultures' values and desires, the definitions of success and failure within the system. Peter Plesa left Romania in 1990, walking all the way from Romania to Austria. For a few months he stayed at a refugee camp in Traiskirchen (Lower Austria) before he found work in Kötschach-Mauthen, a village in Carinthia, in the south of Austria where Holzfeind grew up. Since 1991 he has lived there together with his

wife Aurelia in the house of Holzfeind's grandfather. *The Romanians*, portraits two, "well integrated" immigrants, with common aims. Their capitalist desires and a-political viewpoint are put in contrast with their former life in Romania and the difficulties they faced when they first arrived in Austria. *The Romanians mixes interviews* recorded at their home in Austria with their own home videos shot at their house in Austria and their holidays in Romania.

Marina Naprushkina, b. 1981 in Minsk/ Belarus. Lives and works in Berlin.
Self#governing Project, 2011

Known in Western democracies as "the last European dictatorship," Belarus became an independent country in 1994 after the collapse of the USSR. Since then, it has been under the authoritarian rule of President Alexander Lukashenko, who has used repression as a political tool against the opposition. Civilians are at the mercy of the whims of the military, the Internet is under surveillance, and there is barely any free press. This is arguably the high price the population has to pay for Lukashenko's alleged and much-touted "stability" for the entire country. Belarus has been going through a severe economic crisis in the last year, providing the perfect opportunity for Russia's expansion of its stronghold of influence in order to counter-act the effectiveness of financial aid. The continual demise of the Sovereignty of Belarus has reached the depth of decay to that of a carcass. Marina Naprushkina works

in close collaboration with key figures of the cultural and political scene to strengthen the democratic processes in the country. This year saw the first edition of Naprushkina's newspaper, *Self#governing*, whose aim is to develop future models for Belarus outside of the bloc-building confines of the EU or Russia. The newspaper's Russian edition was widely circulated in Belarus thanks to the efforts of many activists. The second edition disseminates the patriarchal, masculinist system of the government in Belarus. It shows how women themselves unwittingly have perpetuated this model, and also expounds on the possibilities for changing the situation. Considering the recent wave of protest and resistance across the globe, *Self#governing* can be read and used as a case study for daring examinations about other political alternatives worldwide.

Reinhard Braun

FOTOGRAFIJA

(LJUBLJANA, SLOVENIA)

Published since 1997,

in two double issues per year

Editor in Chief: Jan Babnik

Alexandra Croitoru, b. 1975.
Lives and works In Bucharest.
ROM_ series, 2004 - 2006

In this photography-based project, Alexandra Croitoru presents simple, tourist-like snapshots of the artist wearing a mask - knit in the Romanian

flag colours - in various European and world locations. The snapshots are an efficient commentary on national clichés and guilt, on immigration, adjustment and prejudice, as well as a meditation on the behaviour of the artist. While conditioned by the art market to become something of an international tourist, many artists, especially from Eastern Europe, still wear their national tag, embedded in their practice. The monumental "balaclava" makes us both afraid of and curious about the person beneath it; there is an exchange of power between the masked artist and the viewer.

Simona Dumitriu

Ana Adamović, b. 1974.
Lives and works in Belgrade.
Souvenirs from the Balkans (Suveniri sa Balkana), ongoing project since 2003

In her series, photographer and curator Ana Adamović captures an intimate child's world to which we all have an inherent strong emotional connection. Memories of an earlier, happier time of play, being with friends and having fun represent a starting point in her investigation of the specific traits of the place and time in which she lived, by means of deconstructing stereotypes of the Balkans. This work in progress is conceived as an intimate travelogue in which the artist offers her personal experience of the Balkans, presented in the scenes of frozen landscapes, architecture and events, through an

emphatically narrowed vision. Social context is very important in her work, including a subjective critique of the Balkan myths and theories. The artist desires to visualise her living space, which can be roughly determined as the "interspace", "crossroads" and the "Other" in relation to Western Europe.

Sanja Kojić Mladenov

FOTOGRAF
(PRAGUE, CZECH REPUBLIC).
Published since 2002,
two issues per year
Editor in Chief: Pavel Banka

Kateřina Držková, b. 1978 in Prague.
Lives and works in Amsterdam
Borders, video, 2'30'', 2007

The video deals with the theme of travelling, shopping and spending holidays in the countries of the former Eastern Bloc. On the basis of commented personal stories of Katka (Czechoslovak Socialist Republic) and Karin (German Socialist Republic), the children from the former Communist Czechoslovakia and Germany, depict the absurdity of that period. A visual pun on human nature and the old adage, "the grass is always greener on the other side", Katka, born in CSSR, she used to travel as a child with her family to GSR to shop there, because the goods were more luxurious than in CSSR. In the same way, Karin, born in GSR, remembers travelling as a child with her family to CSSR to shop there, because

the goods were more luxurious than in GSR. Karin and Katka are alternately telling a similar story from their childhood, about how they used to travel to the neighbouring countries (CSSR, GSR) to buy more luxurious goods and spend their vacations there. At certain moments when they, for example, describe the crossing of the border and the evasion of customs quotas, their texts converge in terms of both form and contents, reflects the artist about this autobiographical mixing of her own experience with that of her peer from East Germany. On the background of the states, which are falling into the realm of distant memories, Kateřina Držková presents both visual variability and stability of photographic images, their infinite possibilities of textual, emotional and pragmatic perception and mingling. The video "Borders" is about the memory of the past, not about the past itself.

Lucia Nimcová, b. 1977 in Humenne, Slovakia. Lives and works in Amsterdam
Poppy Nation, 1970-1985

Credits: Juraj Nimec / Lucia Nimcova,
Poppy Nation, Kodachrome, 1970-1985

"I am interested in the life of Rusyn minority not only because I am one of them, but more because their life was very much influenced by many political decisions and circumstances during the last century. Their homes are mountains, more than states. They have been part of Austro-Hungarian Empire, as were many other nations, but after First World War

their identities were fragmented into different states. Nobody respected the nation living in Carpathian Mountains for centuries. Many Rusyns emigrated to the US, specially in the 20's and 30's, where they formed big communities. The Poppy Nation is based on family archival photographs by Rusyns who stayed and those who emigrated to the US. It is at once a parallel and a comparison of different views on their identity and the reality they live in."

KWARTALNIK FOTOGRAFIA
(WARSAW, POLAND)
Published since 2000,
four times a year
Editor in Chief: Waldemar Sliwczynski

Tamas Dezso, b. 1978.
Lives and works in Budapest.
Here, Anywhere, 2009-

Tamas Dezso's *Here, Anywhere* (2009-) has already gained international recognition. The artist explores the places on the map of contemporary Hungary passed round by the fast current of the civilization jump after the fall of communism. Those are the places drifting towards the peripheries of reality. We see old, decrepit buildings of unknown purpose, every now and then individuals lost in an otherwise desolate landscape. When the environment one is living in slips into non-existence, there is no longer any need to change places in order to emigrate. This is the situation that Tamas Dezso's heroes find

themselves in. Imprisoned in their patch of reality, which is atrophying, they too switch to another dimension, as if absorbed into a black hole of historical determinism, or history, as a dumping ground. Over the last one hundred years time and space have become relative and so has the notion of migration. This relativity can be traced in the project's title *Here, Anywhere*. Those stark places - abandoned and demolished, are not the places where one feels at home. Those are the places of exile and even those who decide to visit them do not make them less deserted. The solitary wanderers are emigrants who have not managed to leave.

Wojciech Wilczyk, b. 1961 in Cracow. Lives and works in Cracow.

The Innocent Eye does not exist, 2006 –
Courtesy of Atlas Sztuki Gallery Lodz

Wojciech Wilczyk's *There Is No Such Thing As an Innocent Eye* (2006-2008) documents Jewish religious buildings, including synagogues and private prayer houses, a few dozen years after the tragic disappearance of the community associated with them. Wilczyk visited various places all across Poland many of which have fallen into ruin or have been remodelled to serve completely different purposes (libraries, cinemas, and even craftsmen's workshops). In more than 300 photographs migration is depicted from a very different perspective. It gains a new eschatological dimension—existential, trivial and even sacrilegious purposes—for example, a sacral synagogue space being appropriated by

Polish secular post-war reality. It might be hard to find another theme, which would bring together so many aspects of what we call migration. The buildings in Wilczyk's photographs were created as a result of the Chosen People's migration to our part of Europe. The moment this migration, changed into settling in, Holocaust came as the most sinister and apocalyptic form of expatriation. Finally several dozen years later, another act of migration occurred where the buildings changed their precisely defined function into a peculiar zombie-like (or maybe Ahasverus-like) existence. No real resurrection has turned out possible.

Katarzyna Majak

Images — (Top) Benjamin Fuglister, EXPAT, 2009. Published by New Horizon Production, 2011 / (Bottom) Alexandra Croitoru, from ROM_ series, 2004-2006



David Monahan and Maurice Gunning
Living-Leaving

National Photographic Archive (NPA)

06.07–22.07.2012

Mon–Sat 10am–5pm

Sun 12–5pm

Opening: 6pm Thursday 05.07

In 2008, Maurice Gunning travelled to Buenos Aires in Argentina and began interviewing and photographing the Argentine Irish *Díaspóra*. Over three months he met with all the Argentine Irish organizations of the city and explored the vast farmland areas of Buenos Aires Province. The Irish Embassy of Argentina was instrumental in making introductions on his behalf and he returned to Buenos Aires in 2010 to exhibit the work under the title *Encuentro-A Gathering*. During this time he revisited many of the places and people he had met on his previous trip and also travelled to other locations in the province surrounding Buenos Aires. His exploration of contemporary life of the Argentine Irish *Díaspóra* incorporates immigrant letters from Argentina to Ireland in the 1860's.

David Monahan's series *Leaving Dublin* is another attempt to photographically recognize the courage and efforts of those who have left their homeland. For over two years now, he has been capturing emigrants as they prepare to leave Ireland in search of better opportunities abroad. His images have a heroic touch, as if to celebrate the person, to show they are full of pride, full of dignity, that they are strong, upright and confident. In this sense, the exhibition *Living-Leaving* brings together two strands of one and the same story, and reminds us that the intensely personal decision to emigrate will not only dramatically shape the future lives of those who leave, but also has a huge impact on those left behind.

Images — (Top) David Monahan, *Leaving Dublin*, 2010. / (Bottom) Maurice Gunning, *Encuentro. A Gathering. Photographs of the Argentine Irish Diaspora*, 2008-2010



**El otro lado del alma /
The Other Side of the Soul**

Instituto Cervantes

06.07–30.08.2012

Mon–Thu 2–7pm

Fri 10–2pm

Closed Sun & Public Holidays

Opening: 6pm Thursday 05.07

Our assessment of Cuban photography is still strongly predisposed by Korda's iconic Che Guevara portraits and influences from the great achievements of Epic Photography. Today, Cuban photography and video art strongly interact with international movements and are systematically shown in exhibitions around the globe. Many of these contemporary artists reflect a profoundly Cuban culture, as a subject, in their works. The Afro-Cuban aesthetics have been prominently discussed theoretically and have become widely known in installations, performance art, painting and sculpture. They represent a visual dissemination stemming from strong roots firmly planted, which originated from African cults that were imported by slaves hundreds of years ago, resulting in a syncretism of religious expression.

This first show, focused on the relation between syncretistic religions and contemporary photography, had great impact in its first venue, the Fototeca de Cuba (Havana's National

Museum of Photography) in 2003. . For political and historic reasons, the part of Cuban photographic production that was unrelated to the social reality of the Revolution did not find any interest at the time and for many years after. Historically, documentary and religious photography were lacking public acceptance and were not promoted by the art institutions. Also, the formal aperture of Cuban photography towards more "conceptual" tendencies did not happen before the 1980s, only then allowing the development of new approaches to the religious theme.

Contemporary Cuban photographers engage with the Afro-Cuban traditions from a range of perspectives. One end of that spectrum is defined by documentary photography, such as the work of Jorge Luis Álvarez Pupo, Raúl Cañibano, Elio Delgado, Humberto Mayol, and Ramón Pacheco. The other is marked by a conceptual approach to the African heritage (Pedro Abascal, Ricardo Elías and Liudmila y Nelson). Marta María Pérez Bravo and René

Peña inscribe the symbols of an authentic Afro-Cuban language into their self-portraits, while Kattia García investigates the role models of the female in the Santería. Juan Carlos Alóm never draws on any specific ritual practices; however, his visual vocabulary shows a spiritual connection to the legacy of the African Diaspora. Most of the works, of this exhibition, were still hand-printed in black and white, however Sandra Ramos was one of the first Cuban artists to use digital photography, which she utilized in capturing the pilgrimage to the church of San Lázaro.

This collection strives to highlight the individual artists' profound interpretation of the collective spiritual

memory of a nation that has been called "Latin-African" by its Comandante en Jefe, Fidel Castro. Historical and artistic cross-references (e.g. to Ana Mendieta's oeuvre and Contemporary Photography from other Latin-American countries) illustrate the complex interference between Cuban photography and the religious subject matter.

The extraordinary iconography of the syncretistic religions and their relation to the heritage of the African Diaspora invite a careful look at these artists in order to uncover new insights into "El otro lado del alma", the other side of the soul.



Image — René Peña, Series Ritos, 1992

Isabelle Pateer**Unsettled (2007–2012)**

The Copper House Gallery

28.06–12.07. 2012

Mon–Fri 10am–6pm

Sat 12–4pm

Opening: 6pm Wednesday 04.07

Finissage: 7pm Thursday 12.07

Isabelle Pateer started *Unsettled* five years ago, as a long-term project about the consequences of the international tendency of industrial expansions. It shows the relationship between displacement and globalisation, of "progress" and demolition, as in the example of the Belgian village Doel, threatened by the expansion project of the Antwerp Port. The series includes intriguing portraits of young inhabitants, alternated by landscapes, which symbolise, in the words of the artist, "the international tendency of global political and economic shifts and the way they manifest themselves to the people and their surroundings".

Born on the Dutch side of the border with Belgium, only twenty kilometres away from the village of Doel, Pateer was quite familiar with the area and felt an interesting story was unravelling nearby: the inhabitants of the village fighting against the power of politics and economy, to protect their living area, a lot of media

coverage which helps them spread the word, and yet, the almost certain evidence that Goliath will win this time, as so often happens.

Unsettled is the combination of portraits of young inhabitants with interior pictures, exterior pictures and landscape photographs of the area that is in transition. Looking at the series, one wonders what is happening, whether it is a real place or a staged setting. And this is exactly what Isabelle Pateer wants to do: raising questions, rather than giving answers or wise explanations. She evokes other cases of forced displacements around the globe, such as the Brazilian rain forest, the Three Gorges Dam in China, or the Chernobyl region, to name just a few.

**Kindly supported by the Dutch
Embassy in Ireland**

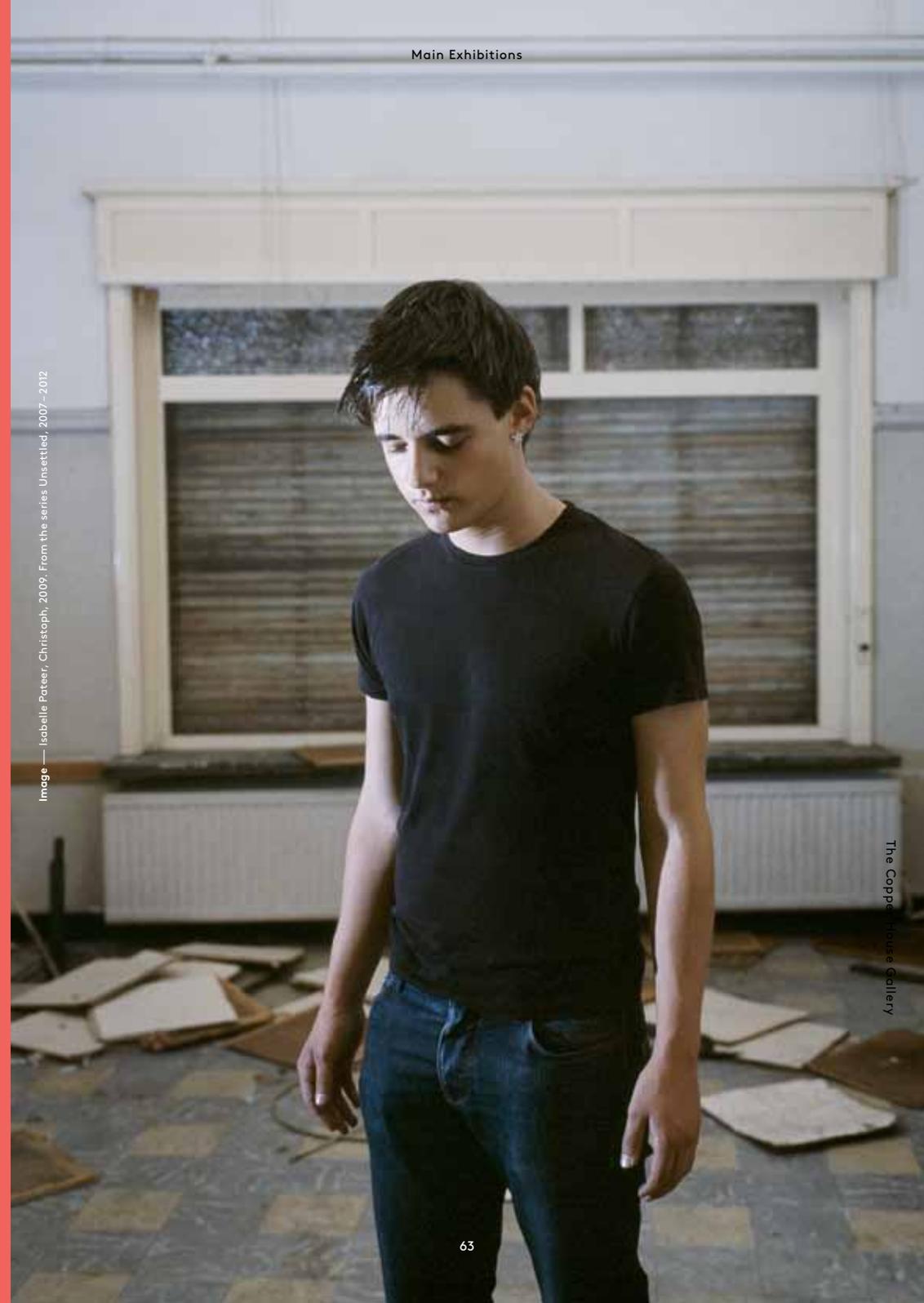


Image — Isabelle Pateer, Christoph, 2009, From the series *Unsettled*, 2007–2012

Jean Revillard

Sarah on the Bridge

The Copper House Gallery

16.07–04.08.2012

Mon-Fri 10am–6pm

Sat 12–4pm

Opening: 8pm Saturday 14.07

Jean Revillard's Sarah on the Bridge is a work about human trafficking, migration, and forced prostitution. It documents the journey of a young girl from Ghana to Europe, where she hopes to find a better future as a dressmaker. Once she arrives, however, Sarah enters the vortex of modern slavery often connected with migration, as she is forced to pay back her debts by selling her body, in a forest near the Italian town of Turin. This is where the artist met her, on a day in March, in 2010: "She sold her body on a dirt road. The encounter was fierce, full of mutual fear, and the first photos wobbly. Sarah was a girl among others to shoot on these country roads northeast of Turin. I covered this area for several months, concentrating on a few routes to map

the positions of the 'fireflies' as they are called in Italy, to meet girls who have turned to prostitution to pay their passage to Europe. There was that girl. Her words. Her chair, her fire, and her umbrella. There is this dirt road, the forest, mattresses, and in the middle there is this bridge, a metaphor for the passage so difficult to reach Europe."

As Jean's detailed records of her journey reveal, Sarah has meanwhile moved on to live in Athens. Others have substituted her, have placed their chairs where hers was, maybe one has put their mattress on top of Sarah's old one, using it to generate income for the next movement. There are many Sarahs, and many bridges.



Image — Jean Revillard, Series Sarah on the Bridge, 2009 - 2011

**ART
FOR ART'S
SAKE**

Guided Tours

Saturday
7th & 21st July

Start: 12 pm
From: Ticket desk Connolly Station
Duration: 5 hours
Includes a 1 hour break

Enjoy an afternoon of artistic delights discovering what PhotoIreland Festival has to offer. From the established to the grass root and non-profit galleries: a visual feast in spades! A superb way to see Dublin and absorb some of its photographic talent.

Tour includes:
- Walking guided tour of selected shows
- Discussion on the works visited
Lunch is not provided. No booking needed.

Please note that tours are free but any donations are welcomed to contribute to the development of **Art for Art's Sake!**

Full details of both tour dates available on www.artforartsake.org and 2012.photoireland.org

**imagi-
nation
once
again**

The Arts are a necessity.
Not a luxury.

The Arts are an asset.
Not an overhead.

National Campaign for the Arts.
Visit ncfa.ie to see what you can do.

Get your
FREE

**Photographers
Essential Kit***

When you buy the
Award-Winning
Canon EOS 600D
at Conns Cameras.

Your Kit Includes:

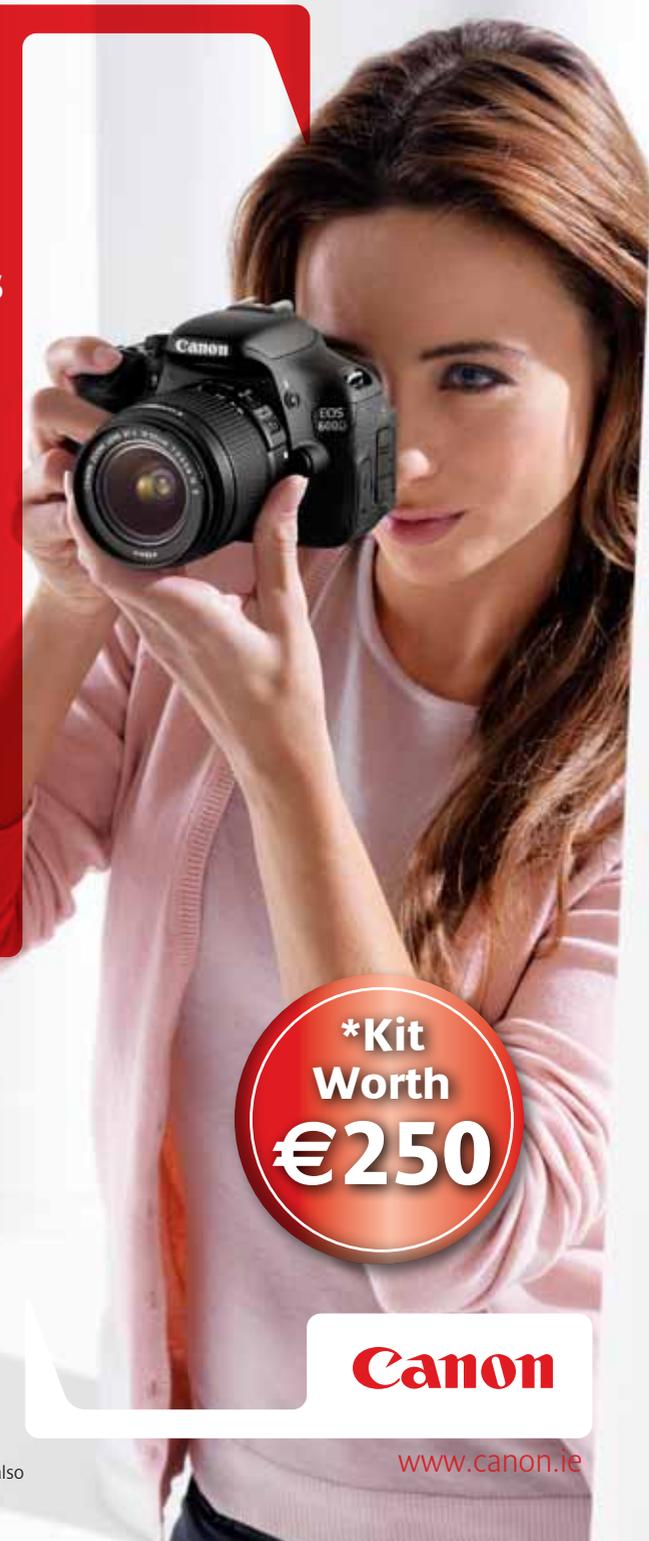
- Canon Reference Book
- Training DVD
- Training Course Voucher
- Lowepro Carry case
- 8gb Sandisk Ultra SD card

Conns Cameras

54 Clarendon Street, D2,
01 677 7179
www.connscameras.ie

**New LOWER prices on a
range of Canon lenses
for DSLR Cameras,
see in store for details.**

Please note: The Photographer's Essential Kit is also available with other Canon DSLR cameras



***Kit
Worth
€250**

Canon

www.canon.ie

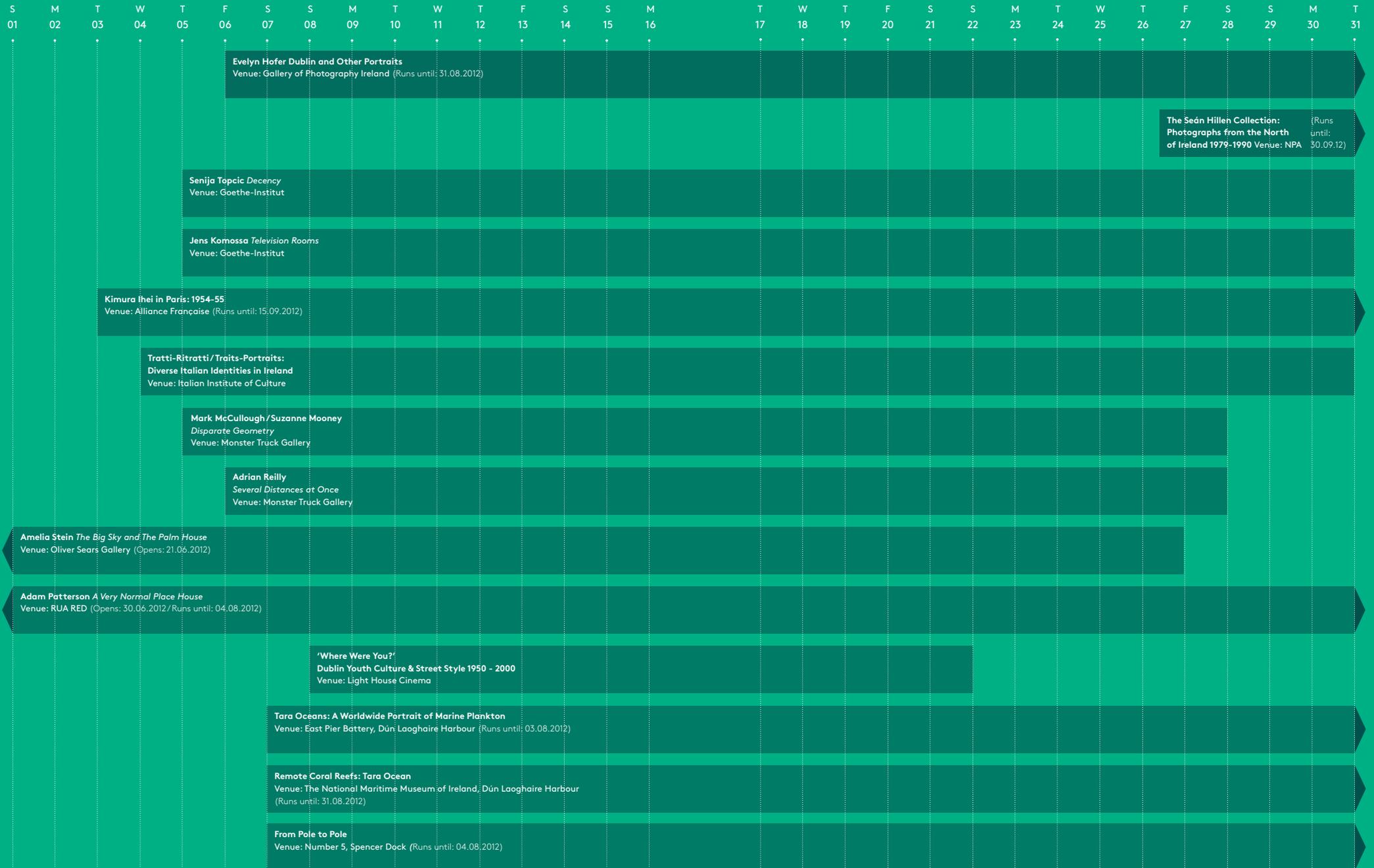


Featured Exhibitions



Highlighted exhibitions by galleries and organisations such as the Gallery of Photography, the Royal Hibernian Academy, the Goethe Institut, Alliance Française and the Italian Institute of Culture.

Featured Exhibitions: Programme



Featured Exhibitions: Programme

Evelyn Hofer
Dublin and Other Portraits

Gallery of Photography

06.07–31.08.2012

Tue–Sat 11am–6pm

Sun 1–6pm

Opening: 6.30pm Thu 05.07
 Gallery Talk 1.15pm Fri 06.07
 Susanne Breidenbach, Director of
 Galerie m Bochum, will give a talk
 about the life and work of Evelyn
 Hofer.

Gallery of Photography Ireland and
 Galerie m Bochum present the Irish
 premiere of the work of Evelyn Hofer
 (1922–2009). At the heart of this
 specially curated exhibition are Hofer's
 beautiful and considered photographs
 made during her visit to Dublin in 1966.
 In colour and black and white, the work
 captures Ireland at the tipping point
 between an older, more conservative
 culture and the emerging modern world.

The exhibition also features selected
 images from Hofer's international
 practice, including her portraits of
 Warhol at the Factory and other
 American street scenes. What is always
 remarkable about Evelyn Hofer's
 photographs is the keenly felt balance of
 her compositions and the empathy she
 demonstrates with her subjects. Hilton
 Kramer, the chief art critic at The New
 York Times, once called Evelyn Hofer "the
 most famous unknown photographer
 in America", a title she did not dispute.
 He hailed her work for its "quality for
 pure observation" adding that for Hofer
 "There are no 'low' subjects. Everything

she photographs acquires a high
 dignity."

In recent years, the work of Hofer's
 long-time assistant Andreas Pauly,
 as well as the monograph edited by
 Susanne Breidenbach and published by
 Steidl in 2004, have led to a rediscovery
 of the work of this extraordinary
 photographer.

The Exhibition is kindly supported by
 the Goethe-Institut Irland. It is a keynote
 exhibition of the Photolreland Festival
 2012. Thanks also to Maurice Ward Art
 Handling and Andreas Pauly/Estate of
 Evelyn Hofer.

About Evelyn Hofer

Evelyn Hofer was born in 1922 in
 Marburg, Germany. She began her career
 as a photographer in the mid 1940s,
 after fleeing Germany and arriving in
 New York where she was quickly taken
 up by the legendary art director Alexey
 Brodovich.

One of the earliest modern
 colourists, Hofer's work subtly updates
 the traditions of Atget and Sander
 adding colour, irony, and a female
 perspective on the world. Moving
 back and forth between portraits
 and landscape, and black and white
 and colour, over the four most active
 decades of her career, Hofer created
 a body of work that made her in critic
 Hilton Kramer's words "one of the most
 accomplished masters of the medium".
 While frequently busy doing editorial
 commissions for Condé Nast magazines,
 Hofer's personal work includes a series of
 collaborative books focused on individual
 cities, including *Dublin: A Portrait* (1967).

While known mostly to a small
 circle of commissioning editors and

cognoscenti during her lifetime, Hofer
 is only now attracting the significant
 critical acclaim her work merits. In
 2004, on the instigation of Susanne
 Breidenbach, Steidl published a major
 monograph Evelyn Hofer. In 2006 a
 retrospective exhibition was presented
 at The Hague Museum of Photography.
 Hofer's work has now begun to be seen
 alongside her peers ranging from Diane
 Arbus to William Eggleston. She died in
 2009 in Mexico City.

The Seán Hillen Collection
Photographs from the
North of Ireland 1979-1990
 National Photographic Archive
 27.07–30.09.2012
 Mon–Sat 10am–5pm
 Sun 12–5pm
 Opening: 6pm Thu 26.07

“The photographs are like black and white time machines that bring back the desolation and danger of the Troubles. The images have a documentary accuracy but it is the aura of melancholy witness that marks them as the work of Seán Hillen.”

Seamus Heaney

In 2011, the National Library of Ireland (NLI) acquired The Seán Hillen Collection. This collection consists of 530 original 35mm black/white negatives taken by Newry-born photographer Seán Hillen in the North of Ireland between 1979 and 1990. Seán Hillen’s is a significant addition to NLI’s photographic collections, currently containing an estimated 4.5m photographs.

The photographs in the Seán Hillen Collection are unique local insights and are largely unpublished. The earliest photographs were taken by 18/19 year old Seán Hillen, then a student at Belfast College of Art, later moving on to study at the London College of Printing and

the Slade School London. The collection includes photographs of the H Block Campaign (1980) and the Hunger Strikes, particularly the death in 1981 of Patsy O’Hara and the related Bogside rioting in Derry. The photographs also document Orange Parades and Roman Catholic Processions, both in Newry and Belfast, between 1979 and 1990. In recent years, Seán Hillen has revisited a number of these photos, using them in his celebrated photo-collage artworks, and by way of background when co-designing the Omagh Bomb memorial.

Seán Hillen has indicated that he will make donations of further related material to the NLI, in the coming years.

Elizabeth M. Kirwan
 National Photographic Archive,
 The National Library of Ireland

Find further reading about The Seán Hillen Collection at 2012.photoireland.org



Image — The Seán Hillen Collection, Photographs from the North of Ireland, 1979–1990

Senija Topcic
Decency

Goethe-Institut

05.07–31.07.2012

Tue–Thu 10am–6pm

Fri 10am–2.30pm

Opening: 6pm Wed 04.07

Decency is an exhibition of four selected photographs from a series of images taken by Senija Topcic relating to the Nigerian community in Ireland. The title of the exhibition, Decency (borrowed from a Nigerian restaurant of the same name in Dublin) suggests a quiet respect for difference and the aspirations of the immigrant. That is, while one recalls one's origins in the way of living in a new location, one simply wants to get on with everyday living with mutual respect.

Drawing on her own experience of migration, Topcic immerses herself in the pursuit of a diversity of images that silently and without a set ideology or commentary reflects a living community. While allowing the viewers of these images to impose their own interpretation on the

images, the subject matters chosen by Topcic are telling in their own way. By concentrating on the normal activities of eating, grooming, education and religion you cannot but empathise with the subjects.



Image — Senija Topcic, Decency, 2012

Jens Komossa
Television Rooms

Goethe-Institut

05.07–31.07.2012

Tue–Thu 10am–6pm

Fri 10am–2.30pm

Opening: 6pm Wed 04.07

Jens Komossa's exhibition in The Return Gallery in the Goethe Institut, features several of his Television Rooms photographs. These eerie images are taken using only the light, which emanates from the occupant's television after dark. Komossa's photographic technique requires a long exposure time. The final outcome not only reflects the image of the room but also somehow evokes the time spent in the space. Jens Komossa places his camera directly in front of the television, with the lens directed not towards the screen but rather back into the room. You can imagine the room being somehow engaged in a long dialogue with the television (discussing the ideas transmitted), while bathed in its light. This acts as a reversed stage set

where light is part of the occupant's arrangement of their space. By setting up their TV in a particular room, at a certain angle, they create their own installation.

In addition to the exhibition in The Return Gallery, Komossa has produced a series of transparent Television Rooms images installed on several windows throughout Dublin. The placement of the photographs, that provide a glimpse into the life of another, is taken one step further by the actual placement of the images on windows. These works have the advantage of being on show out of the normal viewing hours during the festival.



Image — Jens Komossa, Television Rooms, 2012

Kimura Ihei in Paris: 1954-55

Alliance Française

03.07-15.09.2012

Mon-Thu 8.30am-6.30pm

Fri 8.30am-5pm

Opening: 6.30pm Mon 02.07

The Japanese photojournalist Ihei Kimura was a keen adept of the Leica camera, which had been introduced to Japan in 1929 and a great admirer of Henri Cartier-Bresson. Kimura started portraying his native Tokyo in the early 1930s and is considered one of the photographers to have best captured the city's spirit. In 1932 he co-founded the monthly photo magazine *Koga* to showcase the German-influenced New Photography movement in Japan and during the war worked as a photojournalist in Manchuria.

In the mid-fifties, Kimura made several trips to Europe, providing photographs for magazines. *Kimura Ihei shashinshū: Pari*, a collection of his color photographs of Paris, would only be published in 1974, and outside of Japan, it was only known to a few enthusiasts until its exhibition in the Arles Festival in 2004.

Kimura's photos are not only a reference to European culture (including photography), through the eyes of an outsider. They are also a testimonial.

What looks somewhat nostalgic from today's point of view was way ahead of its times then. Paris was a bustling Metropolis and Kimura photographed it in colour, something unheard of in the 50s.

On his return to Japan, Kimura concentrated on photographing rural life in Akita, and on portraits, particularly of writers. He died in his home in Japan in 1974, the year of publication on *Pari*.

Thirty years after, the 174 colour photographs of Paris have been newly edited together, offering also many unpublished works.



Image — Ihei Kimura, Paris, 1954-55 (first published 1974, republished 2004)

**Tratti-Ritratti/Traits-Portraits:
Diverse Italian Identities in Ireland**

Italian Institute of Culture
 04.07-31.07.2012
 11am-2pm & 3pm-5pm
 Closed Sat & Sun
 Opening: 6pm Tue 3.07

A visual art exhibition of portraits that reflect the diversity of Italian identity in contemporary Ireland. Curated by Angela Tangianu, Director of the Italian Institute of Culture in Dublin. The exhibition is organised by the Embassy of Italy and the Italian Institute of Culture in Ireland.

This exhibition develops one of the key themes designated by the Italian Ministry of Foreign Affairs for 2012: "L'Italia del futuro. L'Italia dei territori" (Italy of the future. Italy of the territories). The exhibition, promoted by the Italian Institute of Culture in Dublin, aims to exist as an opportunity of dialogue between the Italian community and the Irish public and that of other countries. It does not wish, and indeed it could not, be an exhaustive

representation of the numerous and skilled Italians who live and work in Ireland under many different guises. Rather, it intends to present new aspects of the Italians presence in today's Ireland, constituted by a diversity of individuals who work in different sectors, in disparate contexts and with varying levels of responsibility.

Photographs by Veronica Vierin.



Image — Veronica Vierin, Giovanni Trapattoni, from the series Tratti-Ritratti/Traits-Portraits, 2011

Mark McCullough / Suzanne Mooney

Disparate Geometry

Monster Truck Gallery

06.07-28.07.2012

Tue-Sat 12pm-6pm

Opening: 6pm Thu 5.07

For this year's Photolreland festival, Monster Truck presents an exhibition featuring two Irish artists living and working in Britain, Suzanne Mooney & Mark McCullough. Both produce conceptual, lens-based works, which while abstract, concern ideas of representation: McCullough by combining motifs and visual phrases from draughtsmanship and geometry to provide an alternation between design and result; Mooney, by taking pre-existing materials and products and collapsing them to unsettle dimensional pre-conceptions.

A mutually beneficial relationship between sculpture and photography exists within McCullough's practice, where the delineative properties of the photographed objects fades the moment of their three-dimensional origins, using a faint suggestion of depth to delicately convey ideas of space and vision, without overly burdening them with overt physicality. Mooney's work situates itself in an arena where the fetishisation of objects

occurs; her visual props are raw display systems - the functional, professional materials used in retail environments, used to draw attention not to themselves, but to the products they support and surround. Their actuality is presented in such a way-with, for instance, deft economy of tonal contrast-as to provoke disbelief in their tangibility. Neither use digital, nor ex-camera manipulation in their images. Scenes and objects are suggestively interpreted, but never violated.

Curated by Davey Moor.

Mooney also features in *What is Conceptual Photography?*, a documentary produced by Source Magazine, which will be screened, as part of the festival, at Moxie Studios, 7pm Fri 13.07

Image — Suzanne Mooney, from the series Equilateral Coercion, 2010



Monster Truck Gallery

Adrian Reilly

Several Distances at Once

Monster Truck Gallery

06.07-28.07.2012

Tue-Sat 12pm-6pm

Opening: 6pm Thu 05.07

This exhibition is concerned with global consumption, situational happenstance and the migrations of both humans and the inanimate. The objects depicted are that of mass production and consumption, suggesting narratives of the everyday. The work is influenced by the Modernist conception that everything is connected, that the residue of invisible social relations is found in urban detritus and that photography, rather than containing definitive narratives-due to its supposed veracity-is merely a catalyst for a multitude of subjective possibilities, which suggest the myriad hybrids of human relations.

Image — Adrian Reilly, from the series *Several Distances at Once*, 2012

The RHA Annual Exhibition 2012

Royal Hibernian Academy

28.05–18.08.2012

Mon and Tue 11am–5pm

Wed to Sat 11am–7pm

Sun 2–5pm

Evening Tour & Talk with Amelia

Stein, 7pm Wed 4.07

The 182nd RHA Annual Exhibition features photographs by Amelia Stein, Abigail O'Brien, David Farrell, Elaine Byrne, Tamsin Snow, Armelle Skatulski, Remco De Fouw, Andrew Duggan and Siobhan Dempsey, CX Hayden, Anna Rackard, Jeanette Lowe, Ulla Schildt, Miriam O'Connor, David Creedon and Jamie Young among others.

Special attention should be given to The Curtin O'Donoghue Photography Award 2012 recipient, David Farrell, and The Curtin O'Donoghue Emerging Photographic Artist Award 2012, Elaine Byrne.



Image — David Farrell, from Small Acts of Memory, Coghalstown Wood, 2010

Amelia Stein
The Big Sky and The Palm House
Oliver Sears Gallery

21.06–27.07.2012
 Mon–Fri 10am–5.30pm
 Sat–By Appointment

Gallery Talk 6pm Thu 12.07 Amelia Stein will give an introductory talk on the exhibition at Oliver Sears Gallery. RSVP essential. Tel: 01-644 9459 / info@oliversearsgallery.com

The Big Sky images were made over recent months in the epic landscape of Co. Mayo. Here, visiting locations that have become increasingly familiar to her. Working with traditional film, the large format, hand held Mamiya, translates truthfully the drama of light, weather and isolation that descends on this corner of Ireland. In each composition the sky envelopes the presence of man, a shed, a ruined cottage, a half-open gate. The narrative may seem familiar but the technique feels almost painterly. Amelia Stein speaks about waiting for the photograph to find her rather than chasing the elusive image. The fluency of the Big Sky images shows that her patience has been rewarded.

The Palm House photographs were made in 2001 in the Great Palm House in the National Botanic Gardens in Dublin. It took two years to complete this series allowing time to record seasonal changes in the lives of the tropical planting, the unique pot and tub culture and all the nuances of light refract through the glass of this great Victorian building prior to its restoration. Lilliput Press released this year a publication entitled the Palm House with an introduction by John Banville and botanical text by Brendan Sayers. A limited edition copy with a single print included is also available.



Image — Amelia Stein, from the series The Big Sky, 2012

Adam Patterson
A Very Normal Place
 RUA RED

30.06–04.08.2012
 Mon–Sat 10am–6pm
 Opening: 6pm Fri 29.06

A photographic exhibition featuring work produced by Adam Patterson during his time in Tallaght. This work is about people—their faces, their gaze and their thoughts. The series depicts moments of Adam’s place in that corner of time.

“I arrived with ideas and plans. Much had been written about west Tallaght and my aim was not to correct or offer an alternate view. The purpose was to record my personal time living in the area, through those that opened their doors to me. This work is about people—their faces, their gaze and their thoughts. The series depicts moments of my place in that corner of time. In every sense it is a collaboration with locals that took me into their world. These photographs could not have been formed without their guidance and trust.” -Adam Patterson

Adam Patterson - A Very Normal Place



Image — Adam Patterson, from the series A Very Normal Place, Tallaght, 2012

RUA RED

'Where Were You?'
Dublin Youth Culture
& Street Style 1950 - 2000

Light House Cinema
 08.07-22.07.2012

Daily 1-11pm

Opening: 6.30pm Sat 07.07

"Where Were You? captures the exuberance of Dublin's teenage cults and DIY styles at street level, from Teddy Boys and Mods and Rockers to Punks, Skins, Goths, New Romantics, Ravers and Urban Cowboys. The images, some wrinkled with age, freeze moments from photo booths, casual snaps and posed exhibitionism. While a lone snapshot may generate mild curiosity, it's the sheer critical mass of these snapshots that makes this book a much deeper seam of memories. The images are ordered by era and classified by location rather than by people's names, adding to the sense of history of entire classes and generations."

Stephanie McBride,
 Irish Arts Review

'Where Were You?' is a photographic celebration of Dublin's youth culture, street style and teen life, from the 1950s to the 1990s. The exhibition features photographs from the book 'Where Were You?' published by Hi Tone Books in 2011. Compiled by Garry O'Neill, the book was the culmination of almost 10 years of collecting and research. The photographs are taken from a huge range of sources and include the work of established photographers such as Evelyn Hofer, Tony O'Shea, Derek Speirs, Bill Doyle and Fergus Bourke, alongside an eclectic mix of snapshots contributed by the public.

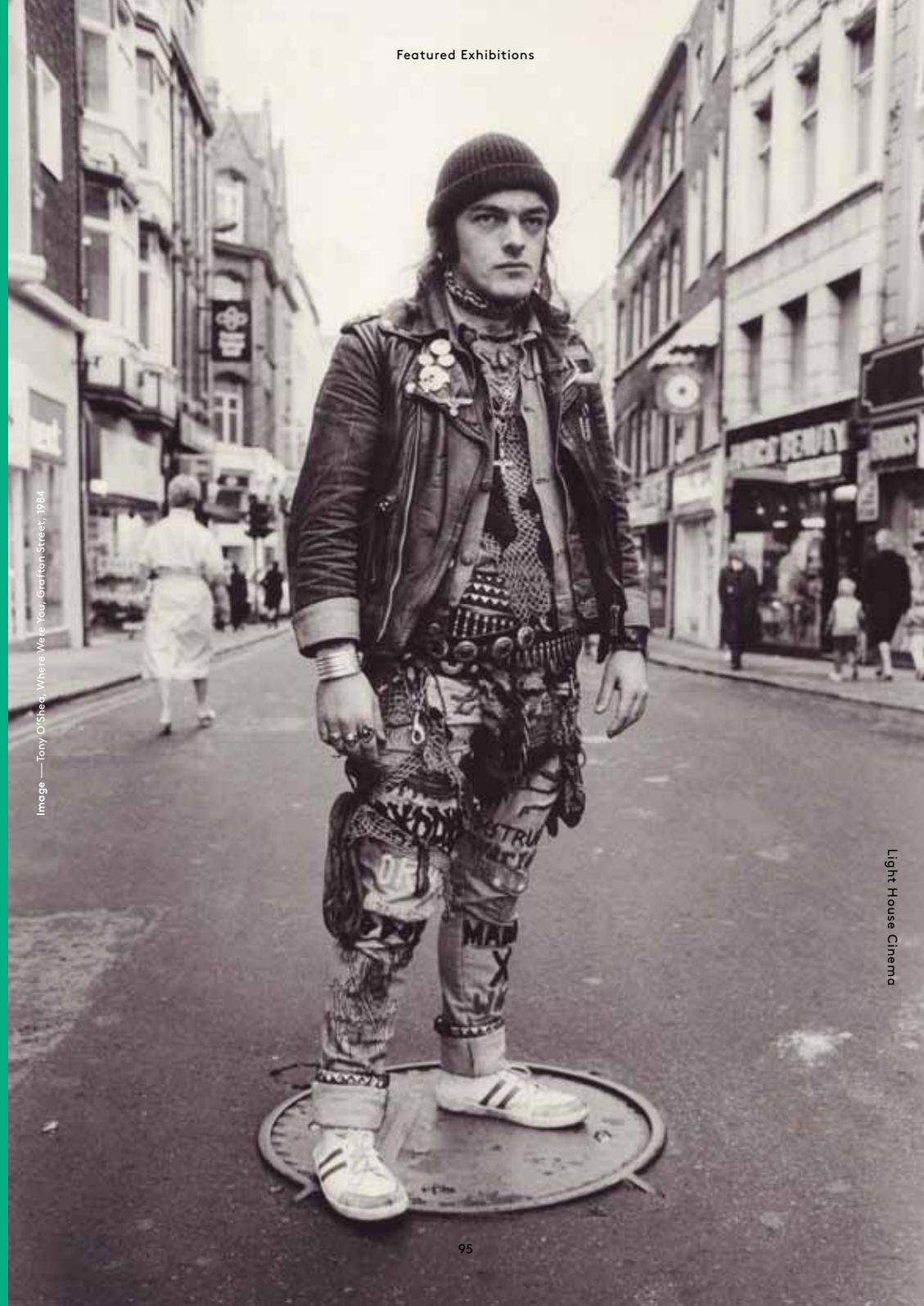


Image — Tony O'Shea, Where Were You, Grattan Street, 1984

Tara is Back

Tara Oceans Expedition is the very first attempt to make a global study of marine plankton. On 31st of March 2012, the schooner Tara, equipped with new technology for sampling the entire plankton communities from viruses to animals, and benthic diversity in coral reef ecosystems came back to her homeport, Lorient, France. After 115,000kms, about 27,800 biological samples, 100 scientists, 50 countries crossed in 2 ½ years. Tara will arrive to Dún Laoghaire Harbour at 4pm Tuesday 10th of July. The following events celebrate her arrival to Ireland.

Tara Oceans

A Worldwide Portrait of Marine Plankton

East Pier Battery, Dún Laoghaire Harbour
07.07-03.08.2012
 outdoor exhibition

This unique exhibition on the East Pier of Dún Laoghaire Harbour will present a worldwide view of marine plankton. Every image has been taken onboard Tara during the Tara Oceans Expedition from 2009 to 2012 by one of the team headed by Dr Emmanuel G. Reynaud.

Photographers: Emmanuel Reynaud, Noan Le Bescot, Mattias Ormestad, Eric Roettinger, Johan Decelle, Fabrice Not, Cedric Guiguand, Jennifer Gilette, Aldine Amiel, Jérémie Capoulade, and Sébastien Colin.

Remote Coral Reefs: Tara Oceans

The National Maritime Museum of Ireland, Dún Laoghaire Harbour
07.07-31.08.2012
 11am-5pm Tue to Sun & public holidays

This exhibition presents the images taken during the two major remote coral reef surveys as part of the Tara Oceans Expedition: Saint Brandon and Gambiers The Kahi Kai team, co-founded by the photographers Aldine Amiel and Eric Roettinger, had the privilege to be involved in the development of the imaging platform of the Tara Oceans Expedition.

From Pole to Pole

Number 5, Spencer Dock
07.07-04.08.2012
 Opens 09.07 6.30pm
 Tue-Fri 10am-6pm
 Sat-Sun 1pm-6pm Closed Mon

From pole to pole recounts the journey of photographer Vincent Hilaire in 2007 and 2011 to both ends of the earth on board of the Tara.

The series of images convey some of the unusual atmosphere that prevails in these still untouched areas. The black & white images reinforce this impression of eternity that reigns in the parts of the world; these landscapes appear to have finally stopped the mad rush of time.

Find further information about the partner organisations, associated events (talks, film screenings, guided tours aboard the Tara vessel), ticket prices, and bookings, www.ambafrance-ie.org

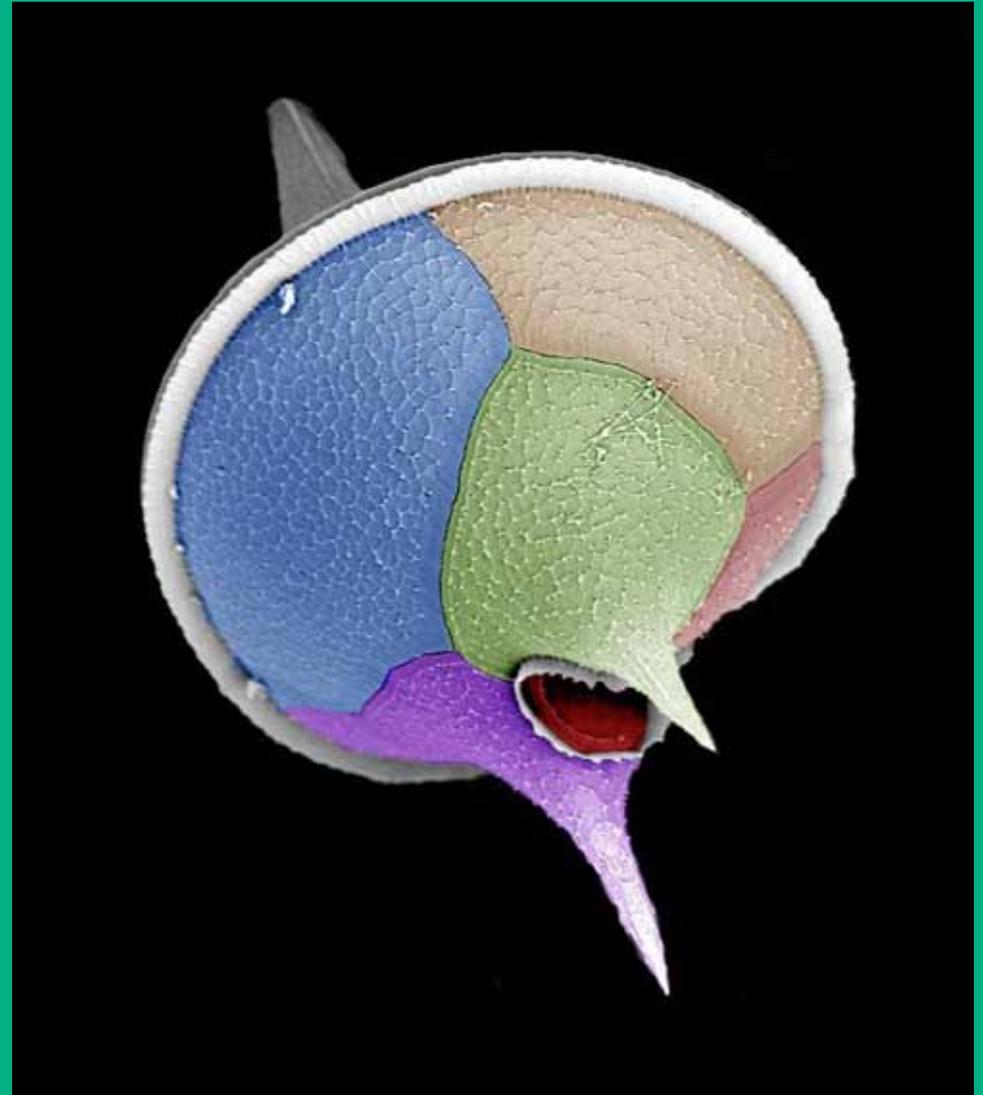
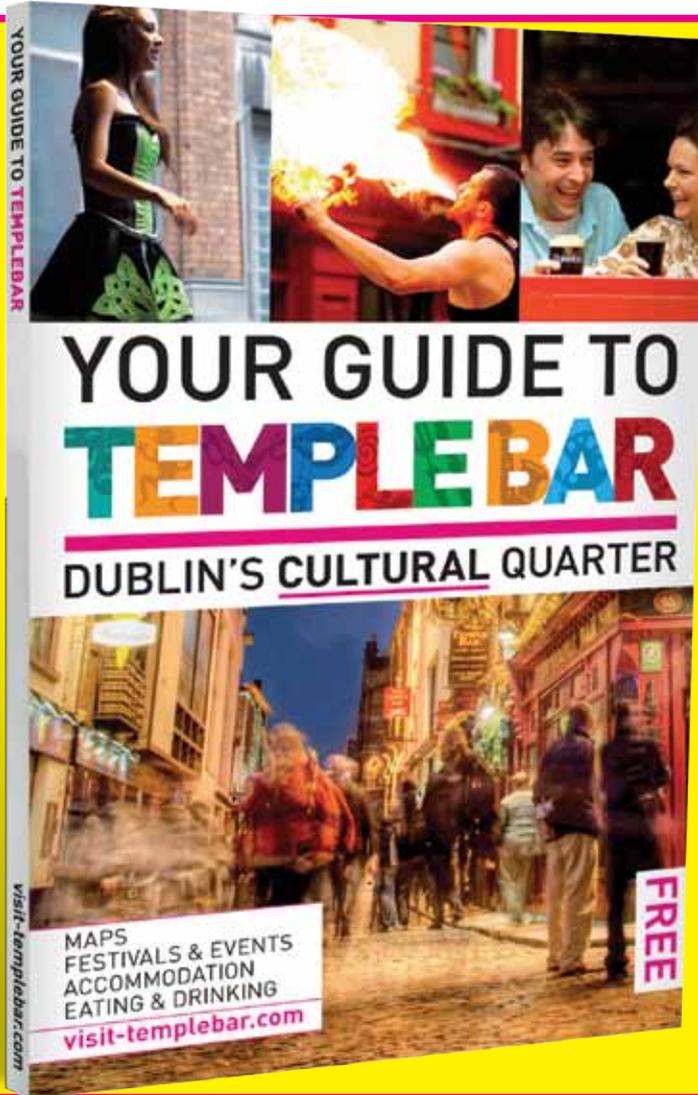


Image — Aine McKeen, Protopteridinium, from the collaborative project Tara Oceans, 2009

Available throughout **TEMPLE BAR**



visit-templebar.com

Masters of great pictures

Great
Student
Offer



If you're a student, buy any **Canon D-SLR Camera** from **John Gunn Camera Shop** and receive a FREE SanDisk 4GB SD card and Lowepro bag to the **value of €80***

Canon

John Gunn Camera Shop,
16 Wexford Street, Dublin 2.
01 478 1226. www.johngunn.ie

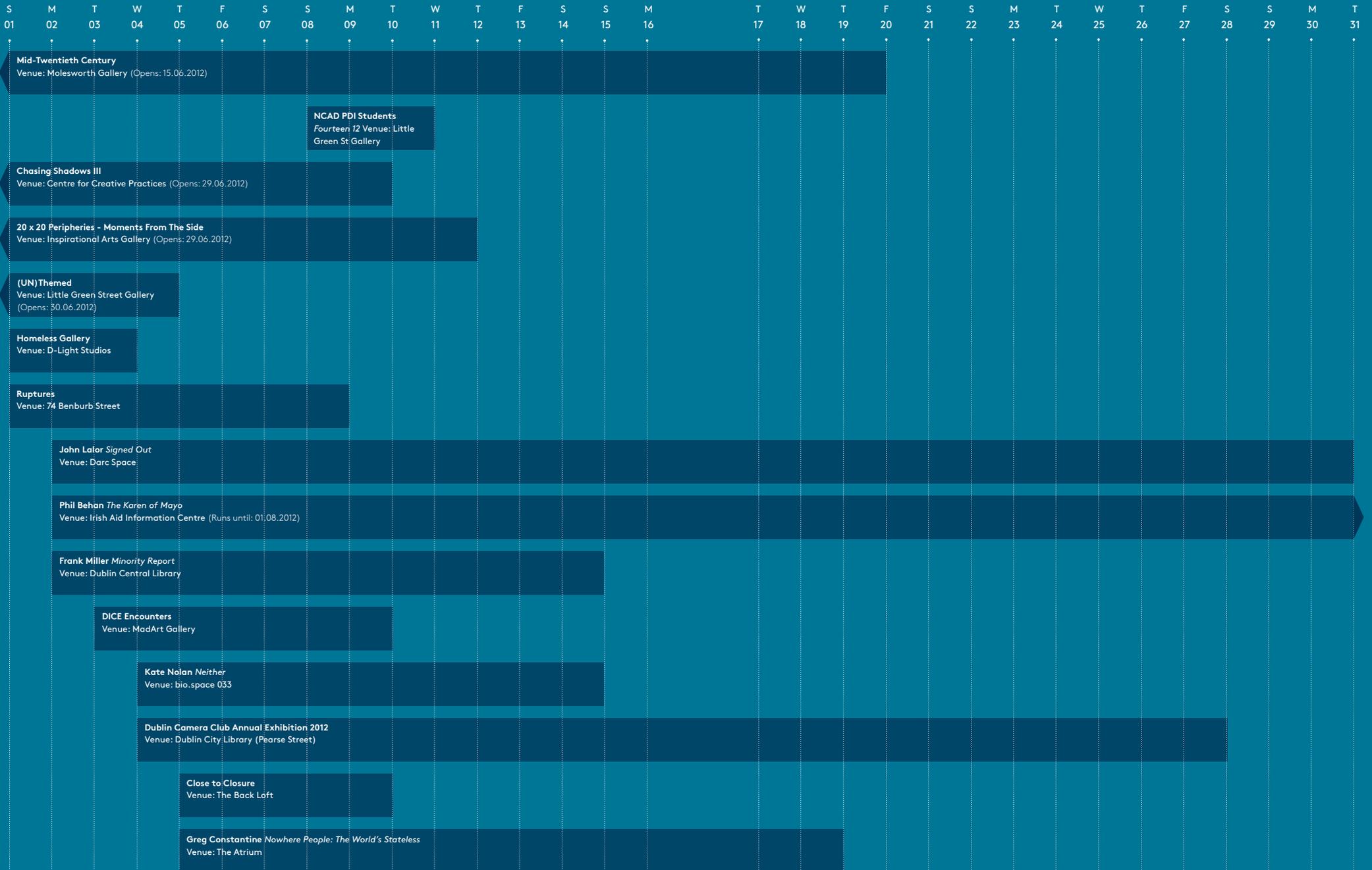
*Just present your Student ID Card
in store before 30th September 2012



Open Programme



The Open Programme
2012 showcases over 50
exhibitions around the city
of Dublin and beyond:
a vibrant element to the
Photolreland Festival.



Open Programme: Programme

S 01
M 02
T 03
W 04
T 05

F 06
S 07
S 08
M 09
T 10
W 11
T 12
F 13
S 14
S 15
M 16

T 17
W 18
T 19
F 20
S 21
S 22
M 23
T 24
W 25
T 26
F 27
S 28
S 29
M 30
T 31

Flux Venue: South Studios																														
Evan Buggle <i>Ballyfermot - A Migrating Landscape</i> Venue: Leinster Gallery																														
Paul Tierney <i>Reflected City</i> Venue: Designist																														
Tristan Hutchinson <i>Took Strength To Tackle Those Hills</i> Venue: Filmbase																														
Ciara O'Halloran <i>The Other Room</i> Venue: Eight Gallery																														
Nicolas Reuland <i>Up in Smoke</i> Venue: No Grants Gallery																														
Ailbhe Greaney <i>A View Is Where We Are Not</i> Venue: The Little Museum of Dublin																														
Paul McCarthy <i>Na Caipini</i> Venue: The Market Bar																														
The Hidden City Venue: The Bernard Shaw																														
Vincent O'Byrne <i>Post Photography</i> Venue: Dublin Camera Club																														
										Conor Blundell <i>Dublin Lights</i> Venue: Brannigans Bar																				
												Jeanette Lowe <i>The Flats: Memories, Perceptions, Reality</i> Venue: Pearse House Flats																		
													UU MFA Students <i>Finding Fragments</i> Venue: South Studios																	
													BurnIn Company <i>Half Afraid to Think</i> Venue: 74 Benburb Street																	
													f/22 Venue: MadArt Gallery																	

Open Programme: Programme

Mid-Twentieth Century

Molesworth Gallery

15.06–20.07.2012

Mon to Fri 10am–5.30pm

Sat 11am–2pm

The exhibition includes a selection of work by some of the key names in photography and design from the 1950s to the 1970s, such as Arnold Newman, David Bailey, Lucien Clergue, Horst P Horst and Cornel Lucas. Also on view in the gallery is a group of landscapes by Michael Kenna. Kenna's photographs are held in permanent collections at the Bibliotheque Nationale, Paris, The National Gallery of Art, Washington DC, Tokyo Metropolitan Museum of Photography, and the Victoria and Albert Museum in London.

**Oksana Afonina****13.raw**

Filmbase

26.06–30.06.2012

Mon–Fri 9.30–5.30pm

Sat 10am–5pm

The series of black & white photographs is inspired by the “13 phrases of living” by Colombian novelist Gabriel García Márquez. These are simple thoughts, which people tend to forget, that make us happy and unite people from all social backgrounds.

In ‘13.raw’, these phrases are embodied through simple portraits of homeless people. The phrases mirror poignant stories from their lives and offer a window into their unique personalities. The project was conducted in Depaul Ireland, a cross border charity, that offers people who are disadvantaged the opportunity to fulfil their potential and move forward towards an independent and positive future. Organised by Depaul Ireland.

**NCAD PDI Students Fourteen 12**

note: the exhibition takes place in two venues consecutively

1.National College of Art & Design

29.06–01.07.2-12

Fri & Sat 10am–5pm

Sun 2–4pm

Opening: 6.30pm Thu 28.06

2.Little Green Street Gallery

08.07–11.07.2012

Mon–Fri 10am–6pm

Sat 12–3pm

Sun 10am–6pm

Wed 11.07 closing 4pm

Opening: 7pm Sat 07.07

This show presents a range of photographic works from a group of emerging photographers and recent graduates of NCAD's Photography and Digital Imaging part-time course. The works show a diverse range of topics, such as food, visual perception, the absence of certainty, playfulness, the innocence of childhood, the politics of the everyday, the effects on businesses in a recession riddled country and the inability to cease noticing 'round things'.

Photographers: Rory Cleary, Peter Kelly, Willemein Koelink, Madeleine Maher, Patricia McCormack, Rosa Meager, Judy O'Connell, Francesca O'Connor, Paul Quinn, Philip Sliney, Elena Venzo and Sergio Vilchez.

Chasing Shadows III

Centre for Creative Practices

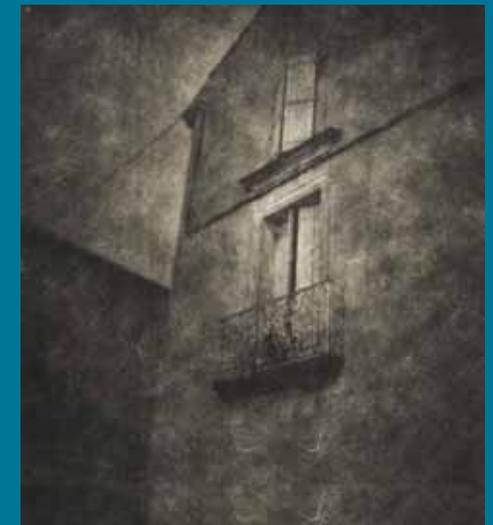
29.06–10.07.2012

Daily 12pm–6pm

Opening: 28.06.2012 7pm

Following on from two very successful exhibitions in Photolreland 2010 and 2011 as well as a landmark show at the Profile Gallery in the UK, this exhibition will be illustrating the work of a group of likeminded photographers who use historical photographic processes. As computer prints have grown ever more photographic the desire to produce labour intensive photographs by hand has grown more urgent.

Photographers: Alison Baker Kerrigan, Dominique Beyens, Caitriona Dunnett, Karena Hutton, Kasia Kesicka, Jamie Maxwell, Stephen McCullagh, Ian Mitton, Adrian Reilly, Dominic Turner, and Gwen Wilkinson.





Images — (Top) Philip Slaney, 'no title', Dublin, 2012 / (Bottom) Maciej Pestka, Elevation, 2012



20 x 20 Peripheries - Moments From The Side

Inspirational Arts Gallery

29.06–12.07.2012

Mon–Fri 9.30am to 5.30pm

Sat 11am–4pm

Sun closed

Opening: 28.06.2012 6.30pm

'20x20 Peripheries' examines what it means to continue living in these times without focusing on the problems we face. Through these images we cast our gaze sideways for the moments that reiterate our shared existence. From surreal and deeply poignant metaphors to narrative documents, from documentary to abstract, this exhibition combines disparate images from some of the most promising photographic students and graduates emerging from Ireland's photographic degree programmes, to give a complete and deeply meaningful reflection of the individually combined aspects of our continuing society today. The exhibition is curated by Donna Kiernan.

Photographers: Alison Baker Kerrigan, Samantha Dukelow, Niall Griffin, Zoe Hamill, Marie Hickey, Deborah Hughes, Sonja Kroll, Phil Lang, Cindy Morrissey, Veronica Nicholson, Claudi Nir, Noel Noblett, Ciara O' Halloran, Maciej Pestka, Gillian Prenderville, Artur Sikora, Francesco Taurisano, Karen Tierney, Conor Williams, and Antonia Zharko.

(UN) Themed

Little Green Street Gallery

30.06–05.07.2012

Mon to Sun 12pm–6pm

Opening: 7pm Fri 29.06

(UN) Themed is a group exhibition comprised of fifteen up and coming photography students within their 2nd year of DIT's BA Photography course, showing an eclectic variety of work with no set thematic. With a varied mix of styles and interests their work covers all spectrums of photography, and embodies the different processes of their image making.

Photographers: Joseph Carson, Phoebe Gill, Jessica Glynn, Vincent Gregan, Grace Hall, Angela Hayes, Ciaran Healy, Jennifer Hickey, Jason Kearney, Suzanne Linnane, Emilie Lynam, Harry Lyster, Vivienne Mooney, Noel Phelan, Nina Szymanska.



Homeless Gallery

D-Light Studios

01.07–04.07.2012Daily 11–6pm daily
except 4 Jul 11–5pmOpening: 11am–9pm (drinks
reception 6pm) Sun 01.07

Homeless Gallery is open to all artists. The exhibition depends solely on the participant's own self-censorship. We do not pick the participants-everybody can show their work, from amateurs and students to professionals, we do not select the work either - there are no demands as to subject, technique, format or number of photographs shown. This year Homeless Gallery will also present works of two special guests: Irek Misiak and Kasia Krynska - winners of BLOW Photo Magazine competition.

**Ruptures**

74 Benburb Street,

01.07.2012–09.07.2012

Opening: 7pm Sat 07.07

'Ruptures' is a group exhibition by a newly formed photography collective consisting of six graduates of the Photography BA in the Dublin Institute of Technology. The collective seeks to interrogate and disrupt contemporary political, social and environmental attitudes through the medium of photography. By addressing a broad spectrum of topics through a range of aesthetic approaches and processes, the work presents a visually engaging critique of contemporary society. The issues being addressed include waste, subcultures, politics of space and the current economic climate.

Photographers: Ieva Baltaduonyte, Joseph Carr, Brian Cregan, Caroline McNally, Lyndsey Putt, and Katie O'Neill.

**John Lalor****Signed Out**

Darc Space

02.07–31.07.2012

Mon to Fri 10am–5.30pm

Sat 12am–3.00pm

Opening: 6.30pm Fri 06.06

A feeling of being left behind comes over you as you walk each hallway, a feeling of isolation as the door closes behind you. Once you are signed in, you cannot just leave. There is nobody around, but you can still feel authority. There is an ever-engaging absence in these abandoned buildings, but an overpowering presence behind each door. Where have all these people gone? They have migrated, moved away for a new beginning, with their stories and activities imprisoned behind old stonewalls for others to tell.

**Phil Behan****The Karen of Mayo**

Irish Aid Information Centre

02.07–01.08.2012

Mon to Fri 10am–5pm

Over a period of two years, photographer Phil Behan has been following the life and integration of Karen Refugees from the Ban Don Yang Refugee camps on the Thai Myanmar border to their new home in Castlebar Co. Mayo. The images show the life of the Karen Ireland Group Chairperson Paw She Tee as she and her family immerse themselves into their new home and Irish culture.



Frank Miller
Minority Report

Dublin Central Library

02.07-15.07.2012

Mon/Wed/Fri/Sat 9am-6.30pm

Thu 9-8pm

Sunday 11-6pm

“The Hmong migrated over the border from China into Vietnam, Laos and Thailand some 300 years ago. They inhabited whatever mountainous land was available and worked out ways to survive in some of the most inhospitable, but beautiful, territory in the country. They are a hard-working people, who largely keep to themselves, except when trading or visiting local markets. Most adult rural Hmong speak limited Vietnamese, so their capacity to trade and fully interact with the majority population is limited.”

Ethnic minority groups in Vietnam make up 14% of the country’s population of 86 million. National poverty levels in Vietnam have dropped dramatically from over half of the population in 1993 to around one-tenth today. Yet more than 80% of the one million Hmong people live below the poverty line. In response, the Vietnamese government has rolled out Programme 135 to tackle poverty amongst ethnic minorities. The exhibition is supported by Irish Aid.

DICE Encounters

MadArt Gallery

03.07-10.07.2012

Tue-Fri 10am-5pm

Sat 11am-6pm

Opening: 6.30pm Mon 02.07

‘Encounters’ has been designed as a response to the main theme of Photolreland 2012-Migrations: Diaspora and Cultural Identity, bringing together the photographic works of artists Paul Corcoran, Bartosz Nowicki and Will Hartley. The photographers, based in Ireland and the U.K., work collectively as DICE. The group was formed in 2011 to support and promote new work as well as explore ideas of working collectively. Themes of isolation and youth unemployment to racism, communal living and the centrality of relationships form the central premise of the show.



Images — Frank Miller, Minority Report, 2012 / (Bottom) Kate Nalan, Jenya 19, from the series Neither, Kaininograd, 2011



Kate Nolan Neither

bio.space033

04.07-15.07.2012

12-6pm daily

Opening: 7pm Tue 03.07

Razgulai-Russian Feast 7pm Fri
06.07. To book please contact
katenolan@gmail.com
Artist Talk: 7pm Tue 10.07

'Neither' is an exhibition of work created between 2009-2012, looking at the situation of young women in Kaliningrad, Russia. Locked into dreams of a future that their homeland cannot recognise or fulfil, they look afar. They live separated from both their motherland and the new Europe and must struggle to negotiate their own place in a society in continual flux. "The women I have been living with and sharing with have generously opened up their homes and their minds to allow me to better understand this link between place, identity and history. They have guided me through the stories of this region and the effect it has had on the individual. Kaliningrad has been isolated geographically and politically from the beginning, and numerous women have never gotten a chance to travel to 'Big Russia' but still hold onto their Russian roots. They have given me an opportunity to fully explore this post-soviet culture and the roles that they play within it telling me of their dreams and fears. Caught between a rich Russian history and the new Europe these strong women search out their place between the two worlds."

Dublin Camera Club

Annual Exhibition 2012

Pearse Street, Dublin City Library

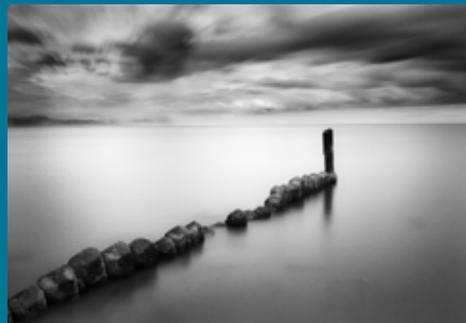
04.07-28.07.2012

Mon to Thu 10am-8pm

Fri & Sat 10am-5pm (Closed on Sun)

Opening: 7pm Tue 03.07

The Annual Exhibition is the highlight of the Dublin Camera Club competition year and takes place every July. Over 250 images, all taken by Dublin Camera Club members, will be on display to the general public. Dublin Camera Club has a rich history behind it. Founded in 1945, but with roots in the early 20th century. The Annual Exhibition is the highlight of the Dublin Camera Club competition year and takes place every July. Over 250 images, all taken by Dublin Camera Club members, will be on display to the general public.



Close to Closure

The Back Loft

05.07-10.07.2012

1-7pm daily

Opening: 6pm Wed 04.07

'Close to Closure' opens up a range of perspectives on the contemporary world of an eclectic group of photographers from different backgrounds and nationalities living and working in Dublin. Encompassing a variety of techniques, styles and personal preoccupations this group show is characterised by its vitality and variety with subject matters ranging from the highly personal to the almost political.

Photographers: Artur Sikora, Hugh McCabe, Fiona O'Donnell, Sharon Murphy, Monika Fabijanczyk, Calin Ploscar, Jeanette Lowe, Rebecca McGetrick.



Greg Constantine

Nowhere People: The World's Stateless

The Atrium

05.07-19.07.2012

Mon-Fri 9am-6.30pm

Opening: 5pm Fri 06.07

Nationality might seem like a universal birthright, but an estimated 12 million people are living without it. These stateless people have no legal identity, are citizens of no country and are some of the most vulnerable and invisible people in the world. Ireland is a party to the two main statelessness Conventions and the Government of Ireland is working closely with UNHCR on the issue of statelessness. Over the past five years, photographer Greg Constantine has been working to bring to light the stories of stateless people around the world and give a human face to this global issue. 'Nowhere People' reveals the impact of statelessness on people and communities who find themselves excluded from society by forces beyond their control. The project serves as a reminder of the existence of the millions of stateless people who are hidden and forgotten around the world. Organised by The Office of the United Nations High Commissioner for Refugees in Ireland.



FLUX

South Studios

06.07–08.07.2012

11am–6pm

Opening: 6pm Thu 05.07

'FLUX' presents a photographic exhibition from a group of emerging artists wishing to leave the nest, wishing to produce work on their own terms by drawing on the belief that maybe there is more than one right way to do things. This group show is designed to express the separation from what connects us to out-dated representations of ourselves. Man eternally deemed a child. The artist deemed a student. There are turning points in everyone's lives, where they consider themselves grateful for what has taught them to live, yet wish to distance themselves from the notion of eternally needing to be taught.

Photographers: Ryan Byrne, Kristina Collender, Emmett Connell, Ciarán Cooney, Efa Corwell, Neil Dorgan, Kathy Gilroy-Barry, Jonathan Higgins, Feena Kavanagh, Kasia Kaminska, Barry Keogh, Patricia Klich, Deirdre McGing, Claire Meagh, Bobi Murray, Robert McCormack, Adele O'Byrne, Nikki O'Carroll, Treasa O'Hanlon, Catherine O'Toole, Maciej Pestka, Alex Sinclair, and Irène Siragusa.

**Evan Buggle****Ballyfermot - A Migrating Landscape**

Leinster Gallery

06.07–14.07.2012

Mon–Fri 10am–5pm

Sat 10.30am–1.30pm

Opening: 6pm Thu 05.07

Evan Buggle began work on this series of photographs during his time working in Ballyfermot College of Further Education. The resulting images show a community, which has remained relatively unchanged within a shifting landscape. References to history and modernity sit side by side within both a commercial and residential site. Fleeting glimpses of nature and humour impose themselves on otherwise bleak scenarios. These often intimate images reflect the broader dystopian realities of living in Ireland today.

**Paul Tierney**
Reflected City

Designist

06.07–16.07.2012

10–5pm daily

Opening: 7pm Thu 05.07

This is a study of shop owners and their businesses, documenting the range of displays, merchandise and other items present within this environment. The exhibition display in a retail environment mirrors both subject and presentation of this show. This project is presented in collaboration with Jennie Flynn of Designist.

**Tristan Hutchinson****Took Strength To Tackle Those Hills**

Filmbase

06.07–17.07.2012

Mon–Fri 10am–7pm

Sat & Sun 10.30am–7pm

Opening: 6pm Thu 05.07

'Took Strength To Tackle Those Hills' is a photographic portrait of a community and a landscape experiencing particular economic and social transition. Cork Harbour's dramatic topography of steep Victorian hinterland, lush greenbelt woods and forests sits side by side with the emission stacks of oil refineries and the grey geometries of multinational corporations hidden behind hills and the waning of its curved harbour. The relics of heavy industry past such lie abandoned on its shores, the landscape irrevocably transformed, leaving behind the imprint of economic and political endeavours. This suggests an uneasy and complex alliance between politics, economy and nature.



Ciara O'Halloran

The Other Room

Eight Gallery

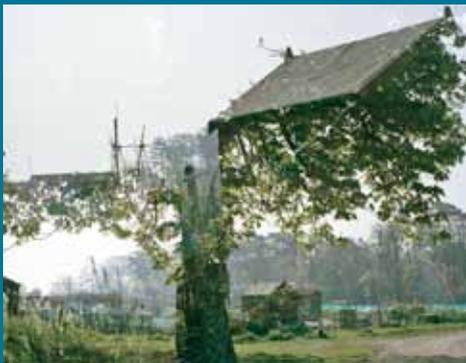
06.07–31.07.2012

Mon–Sat 10am–5.30pm

Sun 11am–5.30pm

Opening: 6pm Thu 05.07

'The Other Room' is an investigation of a newly developed allotment in Clonsilla, Dublin. The aim of the project is to highlight the activities of allotment gardening in Irish society. It also shows the processes, ritualistic characteristics and the overall 'strangeness' of the space, while calling attention to this unrecognized space and the activities that are on-going here, making a previously irrelevant space, in terms of its use and it's interest, a visually intriguing location that draws in the attention of the viewer. The processes documented in the photographs reflect the challenges, which the gardeners and allotmenters try to overcome while developing their plots and the constant struggle in the battle to reclaim the land from nature while simultaneously trying to produce and cultivate nature.



Nicolas Reuland

Up in Smoke

No Grants Gallery

06.07–26.07.2012

Mon–Fri 9am–5.30pm

Opening: 6pm Thu 05.07

This exhibition showcases a series of smokers' portraits. "Banished to the back of office buildings, kicked out onto the street, outside pubs and restaurants, they are the lepers of our society. Yet, they are the ones who have the best craic, the juiciest gossip and the strongest connections. This collection is dedicated to these masons of a new age."



Ailbhe Greaney

A View Is Where We Are Not

The Little Museum of Dublin

06.07–31.07.2012

Mon–Sun 11am–6pm

Thu 11am–8pm

Opening: 6pm Thu 05.07

This work is an exploration of place and the impact that both place and space have on relationships between persons. It is an investigation on the nature of 'Home'. It endeavours to picture, not individuals who have been left behind, but individuals who have left 'of' themselves behind. The photographs have progressed over time to encompass people living between Ireland, The UK, Europe, North East Asia, India, South America, Canada and The United States, including single people, couples and families.



Paul McCarthy

Na Caipíní

The Market Bar

06.07–31.07.2012

Mon–Thu 12–11.30pm

Fri–Sat 12pm–1.30am

Sun 12–11pm

Opening: 6pm Thu 05.07

'Na Caipíní' is an exhibition of portraits, printed as large-scale murals, that engages with the changes and continuations in the cultural landscape of the West Kerry Gaelteacht of Corca Dhuibhne on the Dingle Peninsula. The people in the series represent an unbroken line in the life and culture of Corca Dhuibhne. While they have lived and worked and enjoyed their language and music in the Sean Nós tradition, the generations that have followed them have had to balance this heritage with the demands of the modern world. The series seeks a valedictory description of the past through techniques that are informed by contemporary photography practice. The series was created for a recording made by Brenndaín O Beaglaoich of singers and musicians of Corca Dhuibhne. The men of this generation are the last of the Caipíní, the last for whom the wearing of a cap was an everyday essential and the last to experience life as it was lived for generations past.

The Hidden City

The Bernard Shaw

07.07–23.07.2012

Mon–Thu 8am–12am

Fri 8am–1am

Sat–Sun 4pm–1am

Opening: 8pm Fri 06.07

‘The Hidden City’ project is a collaborative exhibition, which uses a combination of different media to reveal various interpretations of the city. Focusing on the everyday the camera becomes a tool to decipher the hidden meanings of ordinary spaces. In this way the camera creates something new from the existing context and the form that this creation takes determines the manner in which the city is imagined, created and remembered.

Photographers: Florian Leavy, Francis Matthews, Aisling McCoy, Stephen Mulhall, Mark Noonan, and Paul Quinn



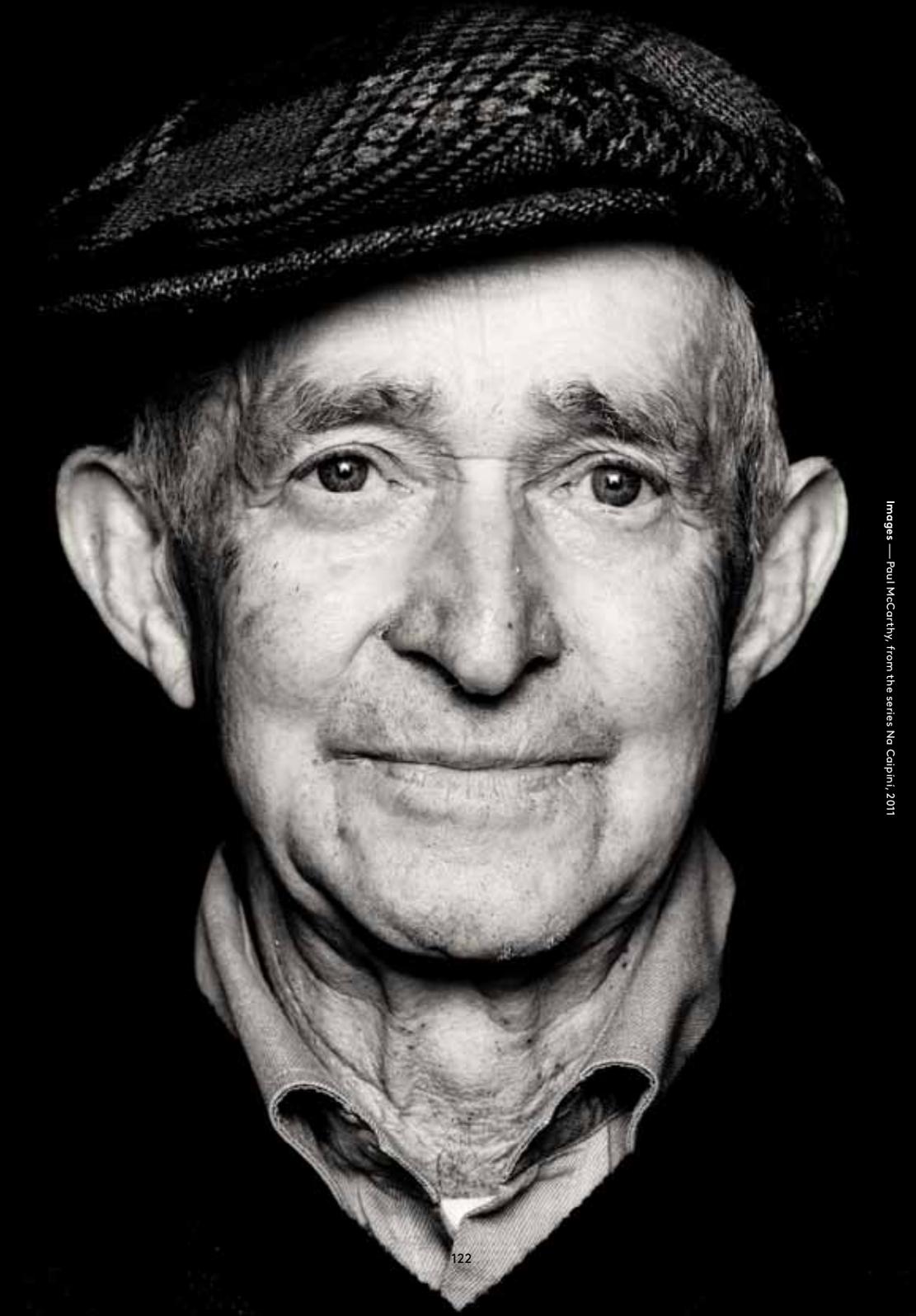
Vincent O'Byrne Post Photography

Dublin Camera Club

07.07–28.07.2012

Sat 11am–5.00pm

A satirical and narrative set of images, in the form of postage stamps, Vincent O'Byrne's 'Post Photography' series was one of the first bodies of work to achieve the highly coveted Master Qualified European Photographer with the Federation of European Photographers (FEP) in 2006.



Conor Blundell
Dublin Lights

Brannigans Bar

10.07–31.07.2012

1–11.00pm daily

Opening day: 7pm Thu 12.07

A series of images taken in 2012, capturing the iconic lights of Dublin and showing a romantic side to the city by nightlight.



Jeanette Lowe
The Flats: Memories, Perceptions, Reality

Pearse House Flats

12.07–22.07.2012

Mon–Sat 11am–6pm

Sun 12–6pm

Opening: 6pm Wed 11.07

'The Flats: Memories, Perceptions, Reality' showcases Jeanette Lowe's photography of the people and the environment of the Pearse House flats complex in Dublin City taken between 2009 and 2012. The exhibition includes Lowe's photograph 'Beach Boys' which was exhibited as part of the Taylor Wessing Portrait Prize at the National Portrait Gallery, London in 2010. A vacant flat inside Pearse House has been transformed into a unique art space. Having the exhibition inside a flat fulfils two important objectives for Lowe, to engage with the local community by bringing art inside The Flats and to encourage people from outside to come into the complex that they might not otherwise venture in. During the exhibition there will be walking tours and events on the architecture, heritage and stories from the area. Kindly supported by the Dublin City Council and ESB.



Joby Hickey
20,000km

Sebastian Guinness Gallery

12.07–31.07.2012

12–6pm daily (Closed Sun)

Opening: 6pm Wed 11.07

Using pinhole cameras and a fixed lens camera he has designed and constructed, Joby Hickey produces large format black and white images with an intrinsic cinematic quality. These images appear to float between the blurred present day, the familiar recent past and the almost forgotten bygone years. He is interested in capturing an idea of having lost one's bearings, sense and time, thereby illustrating aspects of what he consider to be a contemporary malaise.



Slideluck Potshow Dublin

Moxie Studios

7pm Thu 12.07

Slideluck Potshow Dublin is thrilled to launch its first event in Ireland in conjunction with the Photolreland Festival! SLPS has an international reputation with events from Bogotá to Paris as well as impressive selection of previous contributors such as Elliot Erwitt, Gregory Crewdson and Alec Soth. Please join us for an evening of photographic slideshows and don't forget to bring your favorite dish like a chocolate raspberry torte or ricotta stuffed mushrooms!

Guest curators: Louise Clements, Co-founder and Artistic Director/Curator of FORMAT International Photography Festival and Peggy Sue Amison, Artistic Director at Sirius Art Centre Cobh.

SLPS Dublin Director: Kate Nolan, Dublin
 Producer: Mandy O'Neill.



UU MFA Students Finding Fragments

South Studios

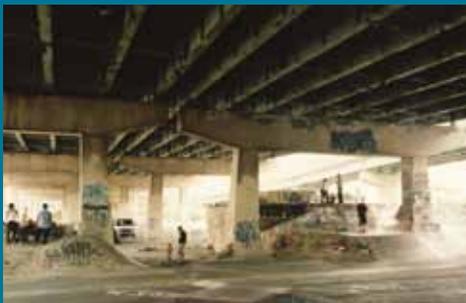
13.07–15.07.2012

10am–6pm

Opening: 6.30pm Thu 12.07

Finding Fragments features the photography of twelve emerging artists practicing in Ireland. Already, there is a strong legacy of provoking photographic work in Ireland, but the conversation is and should be, ongoing. Each featured artist has made their own contribution to this conversation by way of their own, singular compulsions, all fomented, if not fully realised, in Ireland. This energy and contemplation might not result in any definitive answers, but these fragments of meaning together become a considered discussion of both universal concerns and intimate interactions, which is a testament to the passion involved in the making of every one.

Photographers: Noel Bowler, Emma Campbell, Judith Cornwell, Lena Cronin, Ken Finegan, Richard Gilligan, Jason Higgins, Hans Klemmer, Paul McGuckin, Lorna O'Brien, Ciaran Og Arnold and Myles Shelly.

**BurnIn Company
Half Afraid to Think**

74 Benburb Street

13.07–19.07.2012

12–7pm daily

Opening: 7pm Thu 12.07

BurnIn Company is a photographic group comprising Serena Kitt, Mary D'Arcy, Gerry Blake, Kelly O'Brien, Alison McDonnell, Nicola Whelan, James Lillis and others, whose photographs address and investigates different aspects of social and cultural identity in the modern world.

**f/22**

MadArt Gallery

13.07–19.07.2012

Tue–Sat 10am–5.30pm

Opening: 6pm Thu 12.07

Repeating the massive success of last year's 'Four Floors' group exhibition, MadArt puts on another amazing photographic feast at their beautiful, old Georgian building, which once again has been converted into a massive art-space. The show brings together both professional photographers and talented enthusiasts, giving the audience an exceptional chance to experience a variety of styles and individual approaches to the photographic medium. The event is organised by gallery owner Sofia Monika Swatek and curated and co-ordinated by photographer and prism Photo Magazine editor Karol Liver.

Photographers: Anush Babajanyan, Patricio Cassinoni, Joanne Conlon, Claire Duggan, Jesse Fox, Naomi Goodman, Patricia Klich, Dorota Konczewska, Anita Kulon, Garry Loughlin, Natalia Marzec, Cindy Morrissey, Stephen Murray, Aoife O'Dwyer, Mike O'Neill, Jill Quigley, Lynn Rothwell, David Thomas Smith, Michael Taylor, Cristina Venedict, Siabh Wall, and Jamie Young.

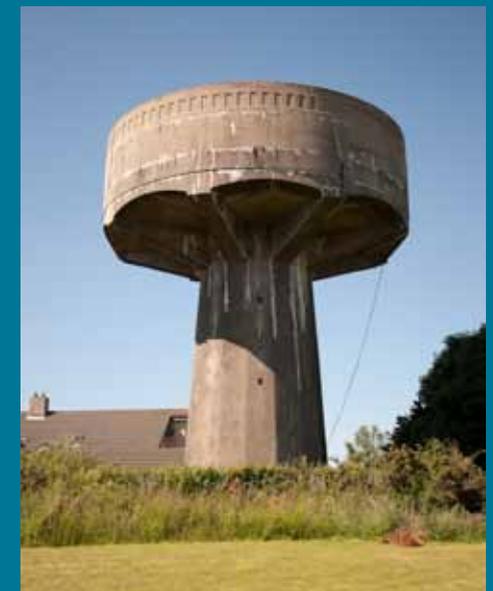
**Jamie Young
Water Towers of Ireland**

Exchange Dublin

13.07–23.07.2012

Mon–Sun 11am–11pm

Water Towers of Ireland is an ongoing research project undertaken by Jamie Young since 2010. Jamie became interested in water towers because of their form, singular use and roles as landmarks. While researching and cataloguing the towers, he also found that they could indicate a timeline in the history of the country, from the oldest water towers of railway stations, through the progression of concrete construction, and on to the need for larger reservoirs in recent times, when communities have simply outgrown their elevated supply.



Andrzej Rozycki
Photosophy

Centre for Creative Practices

13.07–24.07.2012

13–24 July

12–6pm daily

Opening: 7pm Thu 12.07

Artist Talk 6pm Fri 13.07

Film 12pm Sat 14.07 & 7.30pm

Tue 17.07

The exhibition will present photography not as a mere reproduction of the visible reality, but as a will to show something indescribable, invisible, mystic, some sacrum. This will be examined through three photographic series “Tribute to the traditional photography” 2009, “Sorrow Natures” 1995, and “FotoAndrzejoZofia” 2010, which constitute three main directions in the artistic and philosophical work of Andrzej Rozycki in the last decade.

Curated by Karol Jozwiak.

Kindly supported by the Embassy of Poland in Dublin.



Jos Menting
Circle of Light

The Back Loft

15.07–19.07.2012

10am–8pm daily

Opening: 3pm Sun 15.07

This photography exhibition explores the synchronicity of three vastly differing worlds that Jos Menting witnessed and captured over the last ten years. “I experienced the complexity of life, the continual cycles of struggles, conflict and joy within the power of nature in an ever-changing light.” The project includes images from the Streets of Dublin, Nigeria-Primary school, Jos, Plateau State and Kona Village and the Garden Series.



Helena Tobin
A Space Between

Signal Arts Gallery

17.07–29.07.2012

Mon – Fri 10am–1pm and 2pm–5pm

Sat & Sun 12–5pm

Opening: 7pm Fri 20.07

Dealing with notions of the Sublime, a term now laden with much theoretical and historical bias, Tobin’s work is essentially experiential; what is it that we bring to a piece, and how then are we met in return? The subjectivity of the aesthetic encounter is a prevailing feature, in that the meaning of these images comes as much from what they contain as what they allude to. Acting either as a means of regression into memory or a departure point for a new imaginative experience, they are images whose space it is possible to occupy, and in this occupation we can take time to pause and observe, and be impressed upon. The spaces are incredibly stark in their ambiguity; are they mysterious or sinister, beautiful or desolate? They are defined in being filled with the stuff of our own interiority, and unflinchingly absorb and articulate for us the in-between quality all of us undergo as part of our daily lives; at what point does light become dark, and can the dark be avoided?

Curated by Donna Kiernan.

Doreen Kennedy
Mono No Aware

The National Botanic Gardens

18.07–01.08.2012

Mon–Fri 9am–5pm

Sat–Sun 10am–6pm

‘Mono No Aware’ is a homage to the Cherry Blossom tree and the transience of their blossoms. The word is derived from the Japanese word “mono”, which means “thing”, and aware, which was a Heian period expression of measured surprise, translating roughly as “pathos”, “poignancy”, “deep feeling”, or “sensitivity”. Thus, mono no aware has frequently been translated as “the ‘ahh-ness’ of things”, life, and love. Awareness of the transience of all things heightens appreciation of their beauty, and evokes a gentle sadness at their passing.





Images — Helena Tobin, Untitled, from the series A Space Between, 2011

Stephen Doyle Time Served

Inspirational Arts Gallery

19.07–03.08.2012

Mon–Fri 9.30am–5.30pm

Sat 11am–4pm

Opening: 6.30pm Wed 18.07

Stephen Doyle comes from a family with a long history of involvement in the construction industry in Ireland. 'Time Served', an ongoing series of portraits, explores life for the young tradesmen who served their time and worked in construction during the boom years and now struggle to find work. Many are unemployed. While unemployment is a key issue, it is not the main concern that Doyle addresses in this work. Issues such as role reversal, depression, anger and despair are common narratives throughout the work. Collectively, the images show some of the complexity of human adaptability; separately they give a strong sense of the individuals' feelings and personal responses to their new situation.



Adapt

Broadstone Studios & Gallery

20.07–04.08.2012

Tue–Sat 12–5pm

Closed Sun and Mon

Opening: 5.30pm Thu 19.07 with
curator/artist talk

In keeping with the simplicity of the term, seven American artists in this exhibition are dealing with the concept of adaptation, whether on a global, local or personal level. Changes in spaces, both public and private are a common link to the works. Documentation of this process of change is shown in unique and thought-provoking ways through photography, digital art and video.

Curated by Amy Stevens

Artists: Noah Addis, Joelle Jensen, Allison Kaufman, Michael Mergen, Tim Portlock, Jeffrey Stockbridge, and Kimberly Witham.



Gianluca Gamberini
Cinecitta

South Studios

20.07–22.07.2012

Fri to Sun 10am–6pm

Opening: 6.30pm Thu 19.07

Gianluca Gamberini has been working in the movie industry as second assistant director for the past five years and during this period he started shooting his series about abandoned scenography inside the historical Cinecittà Studios in Rome. His poetic is based on the idea of beauty and time, and the abstract and metaphysical side of it. The show and hide mechanism, the real and fake, that at the end overlap, as if they were different sides of the same story.



Katerina Mistal
Mapping Europe

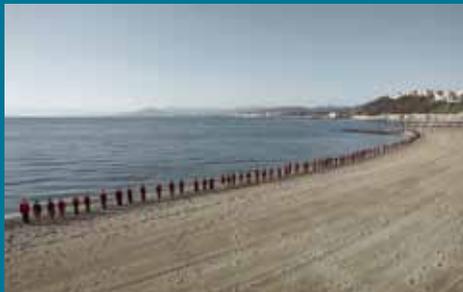
South Studios

20.07–22.07.2012

Fri to Sun 10am–6pm

Opening: 6.30pm Thu 19.07

The series 'Mapping Europe' examines the landscape and the continent as a symbol of the country and cultural identity. Katerina Mistal is interested in how migration and transnational lives today impact on identity and our relationship to Europe's geography. Her interest in borders and in the different limits brought her to visit border landscapes and viewpoints of in-between countries in Europe.



Rory O'Neill
Limbo

South Studios

20.07–22.07.2012

Fri to Sun 10am–6pm

Opening: 6.30pm Thu 19.07

This project examines the daily lives of Asylum Seekers living in Hatch Hall in Dublin, while they wait on a decision on their future. The work was shot with no access to the building, each shoot over a six month period required sneaking in and out of the building.



Sean Breithaupt
Crude

South Studios

20.07–22.07.2012

Fri to Sun 10am–6pm

Opening: 6.30pm Thu 19.07

These images take a metaphorical look at climate change and environmental problems caused by new extreme methods of gas and oil extraction. Hydraulic Fracturing or Fracking is a new process of natural gas extraction involving the drilling of deep wells into the Earth. Millions of litres of water mixed with sand and thousands of chemicals, including known carcinogens and toxins are injected into the well at extreme pressure. This fractures the underlying shale rock formations and allows the natural gas to flow out of the well.



Steve Ryan
Sometimes They Move

South Studios
20.07–22.07.2012
 Fri to Sun 10am–6pm
 Opening: 6.30pm Thu 19.07

Religious statues and grottos are commonly found in housing estates, schools, crossroads, churches, railway crossings and town squares throughout Ireland. Many were erected in the Marian year of 1954 as a celebration of Mary and to protect an area and bless the people around them.



Inland
Light House Cinema

25.07–31.07.2012
 10am–6pm daily
 Opening: 6.30pm Tue 24.07

The theme of this group show is based around the idea that during this tough economic climate with many people migrating and leaving their homes that we need to re-discover our identity within Ireland, on a cultural and personal level. The projects range from one's discovery of personal and public religion, to finding one's own personal identity through self-portraiture.

Photographers: Marcus Cassidy, Jane Cummins, Katie Gilligan, Karena Hutton, Jason Lowe, Jamie Maxwell, Steve Mc Cullagh, Adrian Reilly, Alex Rose, Leanne Rigney and Kate Ryan.



Brian Cregan
The Glass Garden

Exchange Dublin
25.07–31.07.2012
 11am–10pm daily
 Opening: 8.30pm Tue 24.07

Taking the cordyline tree (*Cordyline australis*) as it's central component and inspiration, the work employs 'objective and scientific' methods to explore our relationship and use of photography in the recording, classifying and archiving of botanical specimens. The cordyline tree was introduced to Europe in the 1820s, around the time that experiments were being carried out that yielded the first photographic processes, and remains a common sight in many suburban gardens. During the hard winters of 2010 and 2011, many of the trees died or were damaged with their remains left standing adding a monumental and memorial atmosphere in the garden. By invoking the history of the exhibition and the museum, the presentation of the work aims to provoke the audience into considering the display and representation of botanical and fine art objects within the context of the contemporary gallery and exhibition space. It also questions our desire to collect and the obsessive nature of photography.

Paul Kelly
Landless in Chaco

Irish Aid Information Centre
27.07–29.08.2012
 Mon to Fri 10am–5pm
 Opening: 6.30pm Thu 26.07

The Gran Chaco - the second largest forest reserve in South America after the Amazon, and covering parts of Argentina, Paraguay and Bolivia, is the victim of rapid deforestation. Earlier this year with the help of Irish Aid, photographer Paul Kelly and journalist Fionuala Cregan visited some of the 25 different indigenous ethnic groups who for centuries lived in harmony with their environment, but today have been forced from their lands by cattle ranchers and soya farmers. Enxet Sur leaders like Beningno Rojas are leading the struggle to have indigenous ancestral land rights fulfilled and their territory returned to them. Some have succeeded - others are still fighting. This collaboration highlights both through portraits and words the strength of their resolve, the power of hope and inspires us, the viewer, to learn more about this historic struggle. Supported by Irish Aid and the Simon Cumbers Media Challenge Award Fund.



**Sergey Sergeev
Pilgrimage**

Centre for Creative Practices
27.07–03.08.2012
12–6pm daily
Opening: 7pm Thu 26.07

On the last Sunday of July, year after year, thousands and thousands of people make the same journey. Their goal is to reach the top of the Reek - that's what local people call the sacred mountain of Ireland, Croagh Patrick. Right at the top, there is a small church, which opens only once a year on Reek's Sunday. Everyone who makes pilgrimage does it for their own reasons, but for all of them this is a spiritual journey that Sergey wanted to share with them. Through his pictures Sergey shows us that traditions, spirituality and heritage are still kept alive. He also keeps the traditions in photography, through his use of black & white film that conveys the feeling of the space and the emotions. Sergey develops and prints his photographs by himself, using the same formulas as they were in the beginning of the 20th century. Kindly supported by the Embassy of Poland in Dublin.



Slide Project (or)

The Bernard Shaw
27.07–06.08.2012
Mon–Thu 8am–12am
Fri 8am–1am
Sat–Sun 4pm–1am
Opening: 7pm Thu 26.07

Slide Project(or) is an experiment in taking images out of the digital realm and revisiting the glory of analogue projections in a new show by WeAreYes productions/ artists Martin Robinson and Emma Turpin. Through the intervention with images submitted from around the globe, potential new narratives emerge from pre-existing photographs. A printed zine will accompany the installation of multiple slide projectors in the appropriate non-gallery environment of the Bernard Shaw Pub.



**Moira Sweeney
Stevedoring Stories**

CHQ
26.07–29.07.2012
12–6pm daily
9.30pm–1.30am, 23–29.08
nightly video projection

Moira Sweeney's 'Stevedoring Stories' is an audio-visual artwork, which will be exhibited at CHQ on George's Dock in the heart of Dublin Docklands as part of 'Tall Ships 2012'. In the immensity of the globalised space of the docklands, despite its international nature, the stevedores and dockworkers still exist as a small and intimate community, which has witnessed and can recall through oral history the rich tapestry of an area and life that remains relatively unknown territory for Dubliners. 'Stevedoring Stories' brings to life the experiences of generations of Dublin dockworkers and stevedores through photography, HD video, story and soundscape. The world of the Dublin docks is recalled through oral history as 'a world of masts, funnels, towering cranes, barges, carts, horses...a hundred sounds becoming a symphony of dockland'; in this multi-textured artwork of 'Stevedoring Stories', Sweeney creates an artistic space, which evokes a fascinating contemporary symphonic experience of that little-known world.



Events

The Master Compact



Canon PowerShot G1 X

Combining a large 14.3 MP Canon CMOS sensor, DIGIC 5 processor and exceptional 4x zoom lens the PowerShot G1 X gives you SLR-levels of control and image quality in a compact camera body.

Available through Photo Specialist Stores throughout Ireland

- Large 14.3 MP CMOS, DIGIC 5, HS System
- Compact 4x zoom; Intelligent IS
- 7.5 cm (3.0") vari-angle LCD; OVF
- Full Manual, RAW, DPP
- Full HD, HDMI
- High-speed Burst HQ
- Smart Auto
- Extensive accessories
- HDR mode and ND filter
- Optional 40m waterproof case



www.canon.ie

Book & Magazine Fair — 138
The Library Project — 140
Portfolio 12 — 142
Talks — 144
Workshops — 150
Films — 154

Book & Magazine Fair

Moxie Studios

14.07–15.07.2012

12–5pm daily

Opening: 6pm Fri 13.07

We are delighted to present our second Book & Magazine Fair, showcasing national and international publishers. The 2012 edition, held at Moxie Studios, will be the ideal place to purchase contemporary books, meet the publishers in person, network, find inspiration and browse through the amazing publications on display.

Publishers present: Jan Babnik (Fotografija), Pavel Banka (Fotograf), Reinhard Braun (Camera Austria), Gösta Flemming (Journal), John Duncan (Source Magazine), Dewi Lewis (Dewi Lewis Publishing), Katarzyna Majak (Kwartalnik Fotografia), Andreas Müller-Pohle (European Photography), Markus Schaden (Schaden), Christopher Anhalt (HomePark Press), Dienacht Mag, ESC Zines, and Ontario Paper.

The fair is accompanied by a series of talks and workshops. Speakers include, Doug Dubois, David Kronn, Christopher Anhalt, Irène Attinger, Jan Babnik, Pavel Banka, Reinhard Braun, Gösta Flemming, Dewi Lewis, Katarzyna Majak, and Andreas Müller-Pohle.

Special workshop by Hugh McElveen on Creating the Perfect Print, sponsored by Canon on Sat 14 and Sun 15 July.

Further details about the weekend schedule and bookings at 2012.photoireland.org



The Library Project

Moxie Studios

14.07–22.07.2012

12–5pm daily

Opening: 6pm Fri 13.07

In 2011, Photolreland started a comprehensive collection of books, magazines and zines on contemporary Photography, a collection planned to be the core of a free public library and reading space in our future premises. The collection, now called the Library Project, began with the Book & Magazine Fair in 2011 and is part of a Photolreland's growing collections on photobooks.

Visitors will be able to browse through our library of over 800 photobooks, magazines and zines from both well-established, large publishing houses as well as independent publishing companies and enjoy this year's newly added publications. The collection on show is open in its conceptual framing, including photobooks and magazines from more than 150 publishers from every part of the world - a rich example of contemporary publications focused on Photography, Art, Design and Illustration.

The collection includes some of Martin Parr's 30 best books of the decade, and also Photolreland's first publication, produced to accompany Parr's exhibition with the same name. It is planned a reprint of the book, as the first edition sold out.

Publishers represented in The Library Project

4478zine	Enric Montes	Michalis Pichler	TBW Books
1/2 zines	ESC zine	Le Mois De La Photo à Montréal	The Douglas Hyde Gallery
A+M Bookstore	Eikon	Mono Kultur Magazine	The Magenta Foundation
Abe's Penny	Esc Zines	Monika Magazine	Thames & Hudson
Aesthetica Magazine	European Photography Magazine	Mörel Books	The Soon Institute
Afterimage	Ex Pose Verlag	Musta Taide	The Velvet Cell
AKV Berlin Publishing	Eyemazing	NAi Publishers	Torpedo Press
AMC Books	Fantom Magazine	Nazraeli Press	Turner
Antillipeis	FOAM Magazine	NextLevel Magazine	Twin Palms
Archive Books	Fundación FotoColectania	Nieves Books	Undemi
Arne Eberle	Foto8	Niggli Benteli	van Zoetendaal
Asia One	Fotograf Magazine	OjodePez	Velvet Cell
Autograph ABP	Fotografija Magazine	Onomatopee	Vidvinkel
Avarie Artbooks	Fotografia Quarterly	Ontario Paper	Violette Editions
Belfast Exposed	FK Magazine	Ouestpasseelajourneedhier	Walther Koenig
Benteli Verlag	Frieze Magazine	Parkett	Waterfall Magazine
Black Pages	Fw:	Peeping Tom	White Fungus Magazine
Blink Magazine	Gallery of Photography	Peperoni Books	Wintergarten Ltd.
Blow Magazine	Hatje Cantz	Photo Raw	Yvi Magazine
BöhmKobayashi	HomePark Press	Photoworks	
Brandts	IMMA	Picnic	
British Council Ireland	It's Nice That	Pierre von Kleist Editions	
British Journal of Photography	Ivory Press	Pogo Books	
Bsides Books	Jane & Jeremy	Post editions	
Cabinet Magazine	Journal Magazine	Poursuite Editions	
Café Royal Books	JRP-Ringier Journal	Preston Paris	
Camera Austria	JSBJ	Radius Books	
Ciel Variable	Kaugummi Books	Romka Magazine	
Contraste Magazine	Kehrer Verlag	Riverboom	
Cross Editions	KesselsKramer Publishing	Ruiné	
Der Greif Magazine	Klack Magazine	Scene	
Dewi Lewis Publishing	Kominek	Schaden	
Diary 16 Magazine	Kunstverein	Schnauzer Publications	
Dienacht Magazine	Kwartalnik Fotografia	Self Publish, Be Happy	
Ditto Press	La Fabrica	Shadowlab / Morten	
Double Cuddle	Lay Flat Publications	Andersen	
Dublin City Gallery The	Lars Müller Publishers	Silas Finch	
Hugh Lane	LFI - Leica Fotografie	Sleeperhold Publications	
Dunclung	International	Some Magazine	
Ediciones Originales	Libroarte	Source Magazine	
Ediciones RM	Loosestrife Editions	Sosoup	
Edition Bessard	Lozen-up	Steidl/Mack	
Editions Braus	MCV MCV	Stupendous	
Elk Zine	Metropolis M	SuperMassiveBlackHole	

Portfolio 12 International Portfolio Reviews

Moxie Studios

14.07–15.07.2012

Special Showcase: 6pm Fri 13.07

Presenting a unique opportunity for emerging artists worldwide to showcase their new photographic projects and meet with international professionals, Photolreland Festival's international portfolio review weekend takes place from 13-15 July 2012 at Moxie Studios in Dublin city. While the reviews are private one-on-one consultations, the general public is invited to meet and engage with the participants in an informal way. All the works will be showcased in a projection at the opening event.

This year, the 45 participants come from over 20 countries, such as Japan, Mexico, Canada, Australia, Russia, United States, the Netherlands, Portugal, the Philippines, Finland, Lithuania, Greece, Germany, France, the United Kingdom, and, of course, Ireland. The reviewer list includes curators, gallery owners, festival directors, publishers and other international photography professionals.

All submitted portfolios were pre-reviewed by a professional Jury: Peggy Sue Amison (Sirius Arts Centre),

Nora Hauswirth, Leszek Wolnik (Fire. ie), Tanya Kiang and Trish Lambe (Gallery of Photography), Richard Mosse (Photographer), Moritz Neumüller and Ángel Luis González (Photolreland).

We are very thankful to the Goethe-Institut for their support, and to all involved for their dedication to make this event a success.

The Reviewers

Jan Babnik – Chief Editor Revija Fotografija Magazine, Ljubljana
Pavel Banka – Chief Editor Fotograf Magazine, Prague
Walter Bergmoser – Curator & Photographer, Soul
Reinhard Braun – Camera Austria, Graz
Louise Clements – QUAD & FORMAT Festival, Derby
John Duncan – Co-editor of Source Magazine, Belfast
Gösta Flemming – Journal, Stockholm
Nora Hauswirth – former CEO Sodapix, independent curator, Zurich
David Kronn – Private Collector, New York
Trish Lambe – Gallery of Photography, Dublin
Dewi Lewis – Publisher, London
Katarzyna Majak – Kwartalnik Fotografia, Września
Karen McQuaid – The Photographers' Gallery, London
Andreas Müller-Pohle – European Photography, Berlin
Moritz Neumüller – Photolreland, Dublin/Barcelona
Markus Schaden – Schaden, Cologne
Dagmar Seeland – UK Picture Editor for Stern, London
Leszek Wolnik – Curator & Strategist, The Copper House Gallery, Dublin

The Participants

Eufalia Almeida
 Pablo Axpe
 Juste Balcunaite
 Chloe Borkett
 Noel Bowler
 Nolwenn Brod
 James Cant
 Joseph Carr
 Stephen Crossland
 Chloe Devis
 Attila Floszmann
 Darek Fortas
 Roger Frei
 David Galjaard
 Ali Hanoon
 Asbjoern Jensen
 Dragana Jurisic
 Kasia Klimpel
 Dionysis Kouris
 Ben Krewinkel
 Yaron Lapid
 Barbara H Larkin
 Mayra Martell
 Tony Mc Donnell
 Dara McGrath
 Thais Medina
 Wawi Navarroza
 Kate Nolan
 Miriam O'Connor
 Cynthia O'Dell
 Ethna O'Regan
 Zoe O'Reilly
 Tina Remiz
 Gaspar Risko
 Stefania Sapio
 David Thomas
 Smith
 Chun Soo Kim
 Eric Stephanian
 Amy Stevens
 Kurt Tong
 Andreas Tschersich
 Dominic Turner
 Fabian
 Unternaehrer
 Catrine Val
 Erik von
 Frankenberg

TALKS**Symposium On Migration**

Wood Quay Venue

12.07.2012

11–4pm Further details online

Organised by GradCAM, Dublin City Council Arts Office, and Photolreland Festival

This one day symposium around the themes of migration and visual representation will bring together a number of international speakers and artists to address issues related to these themes.

The issue of the migrant, migration and its visualization in contemporary discourse continues to be a site of struggle and contestation within the media, political debate, cultural and social and protest movements. In response, artists, filmmakers and photographers have engaged these discourses making significant interventions across diverse sites and spaces. So against a rich backdrop of existent practices across a number of institutional sites and geographies, we are interested here in examining our current moment and how that has shaped and reshaped the landscape of migration and migratory practices. This inevitably brings up issues of globalization, economics, governance and sovereignty as well as the control and policing mechanisms servicing the imperatives of the market and state but in between these lies the micro and local movements of individuals and communities across borders and space over time each with complex and overlapping histories, narratives and

experiences.

Although the Irish experience of outward migration has been historically a powerful constitutive narrative of the nation, we are interested in going beyond this to engage and embrace other images, experiences and examples that complicate and problematize this especially since in the last decade Ireland has witnessed inward migration of unprecedented proportions. With the movement of people from East to West, from Asia to Europe, South to North in the Americas and Europe, etc., these movements already precarious and fraught with danger for migrants themselves are now heightened with economic austerity.

Artists and writers will present on current and recent work that engages these themes across a number of different geographies and experiences. Some of the questions that guide our day: What is at stake in the representation of migration? How has migration been visually encoded and represented in this context? How do artists, photographers and filmmakers address these concerns?

GRAD TALKS AT MOXIE

The 'Grad Talks' return for a third consecutive year to Photolreland Festival. The aim of the grad talks is to provide a space for current and recent graduates to present and discuss the theory behind Photography in front of an audience of their peers. The secondary intent is to allow graduates to experience presenting in front of an open audience as well as responding to questions on their chosen topic. These events are free to attend. All welcome.

Dragana Jurisic - Blood Flows, and life goes on09.07.2012

1pm

"There proceeds steadily from that place a stream of events which are a source of danger to me," wrote the Anglo-Irish writer, Rebecca West in 1937. "That place" was Yugoslavia, the country in which Dragana Jurisic was born. Dragana started retracing West's journey and re-interpreting her masterpiece by using photography and text, in attempt to re-live her experience of Yugoslavia and to re-examine the conflicting emotions and memories of the country that was.

Glenn Doyle - The Death of Shooting Children10.07.2012

1pm

We can all remember images that featured us parading around in public with embarrassing attire matched

with un-kept and out dated hair, and in some cases no clothes whatsoever. However, in today's society there is a growing unease in society regarding the photographing of children in public places. Through his research, Glenn Doyle examines the possible consequences of this attitude through visually representing a 'child-less captured' society within which we potentially could be capturing for future generations.

Sarah Tehan - Lights Abstracted index (Abstract Representation in photography)11.07.2012

1pm

What happens when you take representation to the ends of abstraction, to the point where the image becomes more about lights' exit waves? If we have no understanding of what we see, does it change its value? Sarah's current body of work explores how we use light in photography, the theoretical and scientific ideas that examine it. The images created look at the abstracted view of representation by removing the camera element of image creation.

Sue Rainsford-Diaristic Photography and Gestural Poetry in Contemporary Art11.07.2012

1pm

Since its inception, diaristic photography seems irrevocably tied to themes

of deviancy, explicit behaviour and a general sense of disavowal. This extremist precedent, as embodied by such photographers as Nan Goldin since the 70s, has been subverted within recent contemporary practice, taking the original standpoint of a subjective moment, captured and rendered finite, and using it to incite new narratives that occur within the viewer.

'The Grad Talks are organised by Donna Kiernan. Find suggested reading for each talk in 2012.photoireland.org'.

On the Future of Photography Education

15.07.2012
6pm

Often discussions about education concentrate on the ever-present question of resources. In a context where the crisis in public finance since 2008 has impacted across all education provision, in summary, the mounting pressures of rising student and receding staff numbers; the decline in funding and grants with a possible return of fees, poor post-graduate funding opportunities and much more competitive job market. This discussion will take the form of series of short presentations from a number of key representatives in photography education on the island of Ireland and but also international representatives including IADT, DIT, Limerick School of Art, IED Institute, Madrid amongst others.

Evening Tour and Talk with Amelia Stein

Royal Hibernian Academy

04.07.2012

5.30pm

No booking necessary

As part of the Art Form Evenings at the Royal Hibernian Academy, Amelia Stein will host an evening tour and talk on the Annual Exhibition.

David Monahan

National Photographic Archive (NPA)

10.07.2012

3pm

Parallel to the exhibition Living-Leaving: David Monahan & Maurice Gunning, David will talk about his work 'Leaving Dublin'.

Kate Nolan

Bio.space033

10.07.2012

7pm

Parallel to the exhibition 'Neither', Kate will discuss the making of this project from shaky beginnings to understanding when a long - term project is complete. She will also show previous and current work as a catalyst to explore how photography has effected her thinking about the world and representation.

Maurice Gunning

National Photographic Archive (NPA)

11.07.2012

3pm Wed 11 Jul

Parallel to the exhibition, Living-Leaving: David Monahan & Maurice Gunning. Maurice will talk about his work 'Encuentro-A Gathering: Photographs of the Argentine Irish Diaspora'.

Amelia Stein

Oliver Sears Gallery

12.07.2012

6pm

Amelia Stein will give an introductory talk on the exhibition 'The Big Sky' and 'The Palm House' at Oliver Sears Gallery. RSVP for this talk is essential. Tel: 01-644 9459 / info@oliversearsgallery.com

Andrzej Rozycki

Centre for Creative Practices

13.07.2012

6pm

The Centre for Creative Practices presents a talk on the output of Andrzej Rozycki, in discussion with curator Karol Jozwiak.

Human Rights and Photography: Roger Casement to the Second US-Iraq War

Moxie Studios

21.07.2012

3pm-4.30pm

Hugh McElveen presents an illustrated talk investigating the power of images to change society, in partnership with

Amnesty International Ireland. The talk will explore the role photographers have played in the advancement of human rights from the 19th to the 21st century. Today documentary photography stands in an era when a cameraphone snap of a drunken celebrity earns more than a five-page picture essay. Where is its future? With exercises designed to understand your response to the photographs one thing is certain, this talk will challenge the way you see, think and feel about images and will hopefully strengthen your understanding of images in human rights.

Seán Hillen

National Photographic Archive

28.07.2012

2pm

Seán Hillen will talk about this collection of photographs from the 'Troubles' era, recently acquired by the National Library of Ireland Photographic Archive.

Sergey Sergeev

Centre for Creative Practices

31.07.2012

7pm Tue 31 Jul

Sergey Sergeev will give a talk at the Centre for Creative Practices entitled 'The Traditional World of Black and White Photography'. It runs in parallel to his exhibition Pilgrimage.



Be in great company with Mac Innes Photography
Corporate photographic services

info@mip.ie
01-661 0215

Exquisite hand printed & hand bound



Photobooks

from one of Ireland's leading fine art printers

inspirational arts

fine art printers

Supporters and sponsors of Photolreland Festival 2012

Exhibitions in July

20 x 20: Peripheries

Moments From The Side

Opening day: 6.30pm Thu 28 June

Dates: 29 June-12 July

Stephen Doyle, Time Served

Opening day: 6.30pm Wed 18 Jul

Dates: 19 Jul-3 Aug

7 Herbert Street, Dublin 2

Opening hours: Mon-Fri 9.30am-5.30pm Sat 11am-4pm Sun closed

www.inspirationalarts.ie

NATIONAL & INTERNATIONAL ART HANDLING

FOR ALL THE
TRANSPORT AND
ART HANDLING
SERVICES
YOU'VE BEEN
SEARCHING FOR:

HANGING

INSTALLATION

AIR FREIGHT

OCEAN FREIGHT

CRATE MAKING
(COMMERCIAL /
MUSEUM STANDARD)

TEMPERATURE
CONTROLLED TRUCKS

COLLECTION
AND DELIVERY
THROUGHOUT
IRELAND

ART TECHNICIANS



WWW.MAURICEWARD-ARTHANDLING.COM

E: MOVINGART@MAURICEWARD.COM

UNIT J10, SWORDS BUSINESS PARK,

SWORDS, CO. DUBLIN. T: +353 1 840 9099



MAURICE WARD
ART HANDLING

**Photolreland Festival 2012 workshops
hosted by Fire at The Copper House
Gallery**

**Portfolio Planning, Editing
& Production**

09.07.2012

6-8pm

€5 20 places available

- Portfolio or photobook?
- Getting the best out of a Portfolio Review
- Should I have a relationship with my reviewer?
- Portfolio review etiquette

**Large Format Scanning As A Creative
Resource**

10.07.2012

6-8pm

Free 4 places available only/Entry by project
submission

- Introduction to CRUSE Museum Scanner
- Practical scaography sesion
- Practical scanning session for collage

Advanced Fine Art Printing

16.07.2012

6-8pm

€5 20 places available

- Discussion of C-type and archival pigment options
- Setting up your system
- Matching screen pitch for optimal output prediction
- Paper selection and selection effects on image
- Discussing the myth of the 'perfect print'
- Print mounting and finishing

**Exhibition Design, Planning &
Production**

17.07.2012

6-8pm

€5 20 places available

- Exhibition design as an editing tool
- Building and using 3D 1:10 scale maquettes
- Using maquettes to secure a gallery exhibition deal

**Advanced Transparency And Negative
Scanning**

23.07.2012

6-8pm

€5/8 places available only

- Evaluation of the original
- Resolution choices
- Sharpening, when and how
- Tonal and colour correction

**VI - Large Format Scanning As An
Archival And Conservation Resource**

24.07.2012

6-8pm

Free/4 places available only

- Introduction to CRUSE Museum Scanner
- Discussion of physical artefact protection in process
- Discussion of digital archiving and conservation techniques
- Discussion of facilitating artefact accessibility through digital archiving
- Practical techniques demonstration

fire
www.fire.ie

Our photographic services include:

Fine Art Photographic Printing
Lambda & Archival Pigment Prints
Scanning
Mounting
Framing

Sponsor of the Fire Fine Art Fund & Propeller Award.

Sponsor of the Fire Graduate Photography
Portfolio & Photobook Awards.

Sponsor of Photolreland Festival 2012.

**PROMOTING
CONTEMPORARY
PHOTOGRAPHY**



Two photographic gallery spaces exhibiting the work
of leading Irish and international photographers.

A Living Archive of Contemporary Photography
dedicated to Irish Photography.

Specialist print rooms and curation suites.

Sponsor of Showcase 2012
(partnering the Gallery of Photography).

www.thecopperhousegallery.com

Institute of Photography

The IOP offers the following courses to all Photolreland Festival visitors.

I. Street Photography Masterclass & Workshop

Attendees will return for some post processing and critiquing in the IOP after the shoot.

15.07.2012

9.30–1pm

Festival Price: €50

II. Studio Photography Workshop - Level 1

Ideal for those curious about how a photographic studio works

15.07.2012

2–5pm

Festival Price: €80 (normally €125)

III. Adobe Camera Raw Workshop - Level 1

Learn how to make the most out of your files and benefit from the RAW format.

17.07.2012

7–9pm

Festival Price: €80 (normally €100)

IV. One Day Introduction to Digital SLR

Aimed at those wishing to improve their basic knowledge of photography

21.07.2012

10–4.30pm Sun 21 Jul

Festival Price: €125 (normally €175)

V. Wireless & Off Camera Flash Workshop - Level 1

Aimed at those who want to get more interesting flash lighting from their flashguns.

24.07.2012

7–9pm

Festival Price: €80 (normally €125)

Bookings can be made online at the IOP web site www.iop.ie

The Academy of Photography

Black & White Darkroom Workshop

14.07.2012

10–3pm

15.07.2012

10–3pm

€25 (usual price €125)

8 places available

This 5 hours darkroom workshop, will present basics of different techniques for printing and developing black and white photography. You will need to bring an exposed roll of traditional (Not a C-41) black and white film. In case you do not have any exposed film, please contact The Academy of Photography 7 days before the course. All papers, chemicals, gloves will be included.

Monochromatic

21.07.2012

1–5pm

28.07.2012

1–5pm

€ 5 (usual price €125)

8 places available

This workshop will present different techniques for creating black and white photos using Adobe Photoshop CS5, including controlling levels of contrast, black & white saturation, applying sepia, noise and old photos effect. The workshops are designed for people with basic knowledge of Adobe Photoshop software.

Booking is essential:
www.theacademyofphotography.ie

FILMS

For this year's Photolreland Festival, Instituto Cervantes Dublin introduces 'The Limits of the Frontiers', a film series that offers a transnational view by Spanish directors, or directors resident in Spain who question human or physical frontiers. These artists intend to portray, through documentaries, contemporary society conflicts, migrant movements and interculturalism.

The Limits of the Frontiers film series
Instituto Cervantes
6pm every Tuesday throughout July

03.07.2012

In January, Perhaps

directed by Diogo Costa Amarante
52 min-Romanian/Spanish-English subtitles
Daniel, a homeless Romanian struggles to survive in the streets of Barcelona and believes that he will find a job in January 2009 and change his life.

Distances

directed by Pilar Monsell
28 min-French/Lingala-English subtitles
A group of refugees from Congo are stuck in Rabat. The Spanish borderline prevents them from entering Europe. In a remote room on the outskirts of the city they rehearse a theatre piece based on their own experiences.

10.07.2012

Displaced

directed by Josep Lluís Penadès Boada
58 min-Spanish-English subtitles
This is the story of the residents of a neighbourhood in southern Bogotá and,

at the same time, the story of so many others who have suffered, are suffering and will continue to suffer the luck of the displaced.

Between the lines

directed by Esther Lozano, Mónica Garriga
45 min-English-Spanish subtitles
Between the lines offers a unique and intimate view of Australian identity through the critic eyes of an Aboriginal urban artist. Adam Hill embarks on an intense personal and artistic journey through his artwork in search of his identity.

17.07.2012

Diamond Inside

directed by Luis Sánchez Alba
63 min-Spanish/English-English subtitles
This is the journey of the Boa Mistura collective to Cape Town. This documentary recounts personal experiences of various dwellers who struggle to generate that change amongst the most underprivileged sector of the population.

24.07.2012

On the Line

directed by Jon Garaño
13 min-English-Spanish subtitles
Adam, an American lower-middle class man, bids farewell to his wife and children to undertake his weekly chore. A task implying sacrifices, but that he accomplishes with the solid conviction of his ideals.

Day Night

directed by Marcos Miján
63 min-Chinese/English-Spanish subtitles
In the vertigo that shapes day and night in China's capital, this documentary follows, over a year, the lives of a Danish biker who dreams of opening a rockabilly bar by Houhai Lake, a student from the North wandering between two cultural models, a young man from Alaska who hides underground in Beijing, and a Spanish journalist seeking to unravel the mystery that surrounds him.

31.07.2012

Mawla's wedding

directed by Zoltan Enevold
52 min-Spanish/Bengali-English subtitles
Mawla is a young man from Bangladesh living in Madrid (Spain). He has a job and plenty of friends but his dream is to have a family. For the first time after seven years he decides to return to his country in search of a bride to get married.

Mr. Easter

directed by Óscar Pérez
54 min-Spanish-English subtitles
Easter arrives at Mellilla. Carlos Rubiales becomes, another year, Easter man. He is the presenter of the religious programme Cruz de Guía (Guiding Cross) that Melilla's Television broadcasts.

What is Conceptual Photography?

A short film by Source
Moxie Studios
7pm Fri 13.07

Photography has become a mainstay of the art market. The term 'conceptual photography' is used increasingly to describe work that is found in galleries but has also been applied to reportage and advertising. Has the term been invented to legitimize photographs as artworks? Or, does it describe a genuine tradition of that has evolved from Conceptual Art? This film consists of a series of interviews with key participants in this debate including, artists John Hilliard and Suzanne Mooney, theorists Lucy Soutter and John Roberts, journalist Sean O'Hagan and curator Louise Clements.

Photosophy

directed by Jacek Jozwiak
Centre for Creative Practices
12pm Sat 14.07
7.30pm Tue 17.07

The Centre for Creative Practices presents a Documentary movie on Andrzej Rozycki's artistic output: 'Photosophy'. Directed by Jacek Jozwiak, Lodz 2012, 25' Polish with English subtitles

'Photosophy' is 'Kindly supported by the Embassy of Poland, in Dublin'

Photofestival 2012: Venues & Map

1 Alliance Française
1 Kildare Street
Dublin 2

2 Number 5
(Corner Unit)
Spencer Dock
Mayor Street Upper
Dublin 1

3 74 Benburb Street
Dublin 7

4 bio.space 033
33 Charles St West
Off Ormond Quay
Dublin 7

5 Brannigans Bar
9 Cathedral Street
Dublin 1

6 Broadstone
Studios & Gallery
22 Harcourt Terrace
Dublin 2

7 Central Library
ILAC Centre
Henry St
Dublin 1

**8 Centre for
Creative Practices**
15 Pembroke Street Lwr
Dublin 2

9 chq building
IFSC
Dublin 1

10 Darc Space
26 North Great
Georges Street
Dublin 1

11 Designist
68 South Great
Georges Street
Dublin 2

12 D-Light Studios
46 North Great
Clarence Street
Dublin 1

13 Dublin Camera Club
10 Lower Camden Street
Dublin 2

14 Dublin City Library
138 Pearse Street
Dublin 2

15 East Pier Battery
Dún Laoghaire Harbour

16 Exchange Dublin
Exchange Street Upper
Temple Bar
Dublin 2

17 Eight Gallery
8 Dawson Street
Dublin 2

18 Filmbase
Curved Street
Temple Bar
Dublin 2

**19 Gallery of
Photography Ireland**
Meeting House Square
Temple Bar
Dublin 2

20 Goethe-Institut
37 Merrion Square
Dublin 2

**21 Inspirational
Arts Gallery**
Basement 7
Herbert Street
Dublin 2

**22 Instituto
Cervantes Dublin**
Lincoln House
Lincoln Place
Dublin 2

**23 Irish Aid
Information Centre**
31 O'Connell
Street Upper
Dublin 1

24 Leinster Gallery
27 South Frederick Street
Dublin 2

25 Light House Cinema
Market Square
Smithfield
Dublin 7

**26 Little Green
Street Gallery**
12a Little Britain Street
Dublin 7

27 MadArt Gallery
56 Lower Gardiner St
Dublin 1

28 The Market Bar
14a Fade Street
Dublin 2

29 Molesworth Gallery
16 Molesworth Street
Dublin 2

30 Monster Truck Gallery
4 Temple Bar
Dublin 2

31 Moxie Studios
Lad Lane
Dublin 2

**32 National Botanic
Gardens**
Glasnevin
Dublin 9

**33 National College
of Art & Design**
100 Thomas Street
Dublin 8

**34 National Maritime
Museum of Ireland**
Old Mariners Church
Haigh Terrace
Dún Laoghaire Harbour

**35 National
Photographic Archive**
Meeting House Square
Temple Bar
Dublin 2

36 No Grants Gallery
12 East Essex Street
Temple Bar
Dublin 2

37 Oliver Sears Gallery
29 Molesworth Street
Dublin 2

38 Pearse House Flats
Lower Erne Street
Dublin 2

**39 Royal Hibernian
Academy**
15 Ely Place
Dublin 2

40 RUA RED
South Dublin Arts Centre
Tallaght
Dublin 24

**41 Sebastian
Guinness Gallery**
42 Dawson Street
Dublin 2

42 Signal Arts Gallery
1 Albert Avenue
Bray Co. Wicklow

43 South Studios Gallery
27/28 New Row South
Dublin 8

**44 The Academy
of Photography**
46 North Great Clarence
Street, Dublin 1

45 The Atrium
Department of Justice
and Equality
51 St. Stephen's Green
Dublin 2

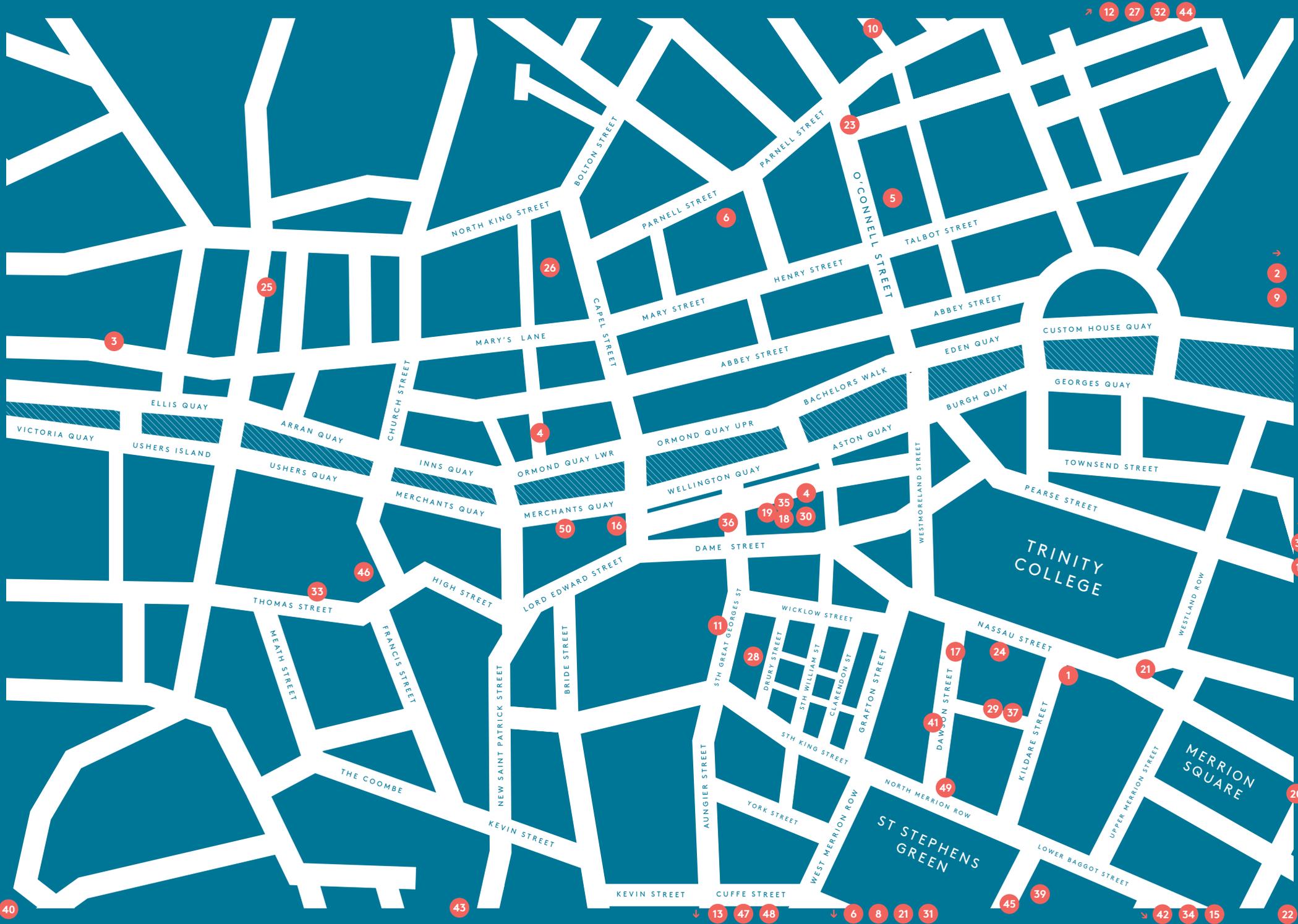
46 The Back Loft
7-11 St. Augustine Street
Dublin 8

**47 The Copper House
Gallery**
St Kevin's Cottages
Synge Street
Dublin 8

48 The Bernard Shaw
11 South Richmond St
Portobello
Dublin 2

**49 The Little Museum
of Dublin**
First Floor
15 St. Stephens Green
Dublin 2

50 Wood Quay Venue
Dublin City Council
Civic Offices
Wood Quay
Dublin 8



40

3

25

26

4

50

33

46

43

6

6

10

23

5

12

27

32

44

2

9

38

14

11

28

19

35

18

30

4

36

TRINITY COLLEGE

17

24

1

21

29

37

41

49

20

ST STEPHENS GREEN

MERRION SQUARE

13

47

48

6

8

21

31

45

39

42

34

15

22

Programme: Day By Day

Sunday 01.07

6pm	Homeless Gallery • D-Light Studios	p.110
Closing	NCAD PDI Students, Fourteen 12 • NCAD	107
	Adam Patterson, A Very Normal Place • RUA RED	90
	RHA Annual Exhibition 2012 • RHA	86
	Chasing Shadows III • CFCP	107
	UN(Themed) • The Little Green Street Gallery	109
	Ruptures • 74 Benburb Street	110

Monday 02.07

6.30pm	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
6.30pm	DICE, Encounters • MadArt Gallery	112
7pm	Ruptures • 74 Benburb Street	110
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	UN(Themed) • The Little Green Street Gallery	109
	Homeless Gallery • D-Light Studios	110
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112

Tuesday 03.07

6pm	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
6pm	In January, Perhaps & Distances • Instituto Cervantes	154
7pm	Kate Nolan, Neither • bio.space033	114
7pm	Dublin Camera Club Annual Exhibition 2012	114
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	UN(Themed) • The Little Green Street Gallery	109
	Homeless Gallery • D-Light Studios	110

Ruptures • 74 Benburb Street	110
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Frank Miller, Minority Report • Dublin Central Library	112
DICE, Encounters • MadArt Gallery	112

Wednesday 04.07

5.30pm	Evening Tour/Talk Amelia Stein, RHA Annual Exhibition 2012 • RHA	146
6pm	Isabelle Pateer, Unsettled • The Copper House Gallery	60
6pm	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
6pm	Close to Closure • The Back Loft	115
Closing	Homeless Gallery • D-Light Studios	110
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	UN(Themed) • The Little Green Street Gallery	109
	Ruptures • 74 Benburb Street	110
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	DICE, Encounters • MadArt Gallery	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114

Thursday 05.07

6pm	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
6pm	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
6pm	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
6pm	Adrian Reilly, Several Distances at Once • Monster Truck	84
6pm	FLUX • South Studios	116
6pm	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
6pm	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
6pm	Ciara O'Halloran, The Other Room • Eight Gallery	118
6pm	Nicolas Reuland, Up in Smoke • No Grants Gallery	118

6pm	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
6pm	Paul McCarthy, Na Caipíní • The Market Bar	119
6.30pm	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
7pm	Paul Tierney, Reflected City • Designist	117
Closing	UN(Themed) • The Little Green Street Gallery	109
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	Ruptures • 74 Benburb Street	110
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	DICE, Encounters • MadArt Gallery	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114
	Close to Closure • The Back Loft	115
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115

Friday 06.07

1.15pm	Gallery Talk on the life and work of Evelyn Hofer • Gallery of Photography	68
5pm	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
6.30pm	John Lalor, Signed Out • Darc Space	111
7pm	Razgulai – Russian Feast, bio.space033	114
8pm	The Hidden City • The Bernard Shaw	121
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84

RHA Annual Exhibition 2012 • RHA	86
Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
Adam Patterson, A Very Normal Place • RUA RED	90
Mid-Twentieth Century • The Molesworth Gallery	106
Chasing Shadows III • CFCP	107
20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
Ruptures • 74 Benburb Street	110
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Frank Miller, Minority Report • Dublin Central Library	112
DICE, Encounters • MadArt Gallery	112
Kate Nolan, Neither • bio.space033	114
Dublin Camera Club Annual Exhibition 2012	114
Close to Closure • The Back Loft	115
FLUX • South Studios	116
Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
Paul Tierney, Reflected City • Designist	117
Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
Ciara O’Halloran, The Other Room • Eight Gallery	118
Nicolas Reuland, Up in Smoke • No Grants Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119

Saturday 07.07

6.30pm	‘Where Were You?’ • Light House Cinema	92
7pm	NCAD PDI Students, Fourteen 12 • The Little Green Street Gallery	107
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	Ruptures, 74 Benburb Street	110
	John Lalor, Signed Out • Darc Space	111
	Frank Miller, Minority Report • Dublin Central Library	112

DICE, Encounters • MadArt Gallery	112
Kate Nolan, Neither • bio.space033	114
Dublin Camera Club Annual Exhibition 2012	114
Close to Closure • The Back Loft	115
FLUX • South Studios	116
Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
Paul Tierney, Reflected City • Designist	117
Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
Ciara O’Halloran, The Other Room • Eight Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Vincent O’Byrne, Post Photography • Dublin Camera Club	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94

Sunday 08.07

Closing	FLUX • South Studios	116
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	‘Where Were You?’ • Light House Cinema	92
	Chasing Shadows III • CFCP	107
	Ruptures • 74 Benburb Street	110
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Close to Closure • The Back Loft	115
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O’Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	NCAD PDI Students, Fourteen 12 • The Little Green Street Gallery	107

Monday 09.07

1pm	Grad Talk, Dragana Jurisic • Moxie Studios	145
6pm	Workshop I - by Fire • The Copper House Gallery	150
6.30pm	Pole to Pole • Number 5 Spencer Dock	94
Closing	Ruptures • 74 Benburb Street	110
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	Chasing Shadows III • CFCP	107
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	DICE, Encounters • MadArt Gallery	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114
	Close to Closure • The Back Loft	115
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipini • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	NCAD PDI Students, Fourteen 12 • The Little Green Street Gallery	107

Tuesday 10.07

1pm	Grad Talk, Glenn Doyle • Moxie Studios	145
3pm	Artist Talk: David Monahan • NPA	146

6pm	Displaced & Between the lines • Instituto Cervantes	154
6pm	Workshop II - by Fire • The Copper House Gallery	150
7pm	Artist Talk - Kate Nolan, Neither • bio.space033	146
Closing	Close to Closure • The Back Loft	115
Closing	Chasing Shadows III • CFCP	107
Closing	DICE, Encounters • MadArt Gallery	112
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	56
	David Monahan & Maurice Gunning, Living – Leaving • NPA	58
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club • Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipini • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Pole to Pole • Number 5 Spencer Dock	94
	NCAD PDI Students, Fourteen 12 • The Little Green Street Gallery	107
	Conor Blundell, Dublin Lights • Brannigans Bar	122

Wednesday 11.07

1pm	Grad Talk, Sarah Tehan • Moxie Studios	146
3pm	Artist Talk: Maurice Gunning • NPA	147
6pm	Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
6pm	Joby Hickey, 20,000km, Sebastian Guinness Gallery	123
Closing	NCAD PDI Students, Fourteen 12 • The Little Green Street Gallery	107
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Isabelle Pateer, Unsettled • The Copper House Gallery	60
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Pole to Pole • Number 5 Spencer Dock	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122

Thursday 12.07

11am	Symposium On Migration • Wood Quay Venue	144
6pm	Gallery Talk: Amelia Stein • Oliver Sears Gallery	147
6pm	f/22 • MadArt Gallery	125
6.30pm	UU MFA Students, Finding Fragments • South Studios	124
7pm	Slideluck Potshow • Moxie Studios	123
7pm	BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
7pm	Water Towers of Ireland • Exchange Dublin	127
7pm	Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
7pm	Conor Blundell, Dublin Lights • Brannigans Bar	122
Finissage	Isabelle Pateer, Unsettled • The Copper House Gallery	60
Closing	20x20 Peripheries – Moments from the side • Inspirational Arts Gallery	109
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94

Pole to Pole • Number 5 Spencer Dock	94
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km, Sebastian Guinness Gallery	123

Friday 13.07

1pm	Grad Talk, Sue Rainsford • Moxie Studios	146
6pm	On Migration • Moxie Studios	38
6pm	Books on Migration, curated by Irène Attinger • Moxie Studios	41
6pm	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
6pm	Book & Magazine Fair • Moxie Studios	138
6pm	The Library Project • Moxie Studios	140
6pm	Portfolio Showcase • Moxie Studios	142
6pm	Talk, Andrzej Rozycki, Photosophy • Centre for Creative Practices	147
7pm	Film – What is Conceptual Photography, Moxie Studios	155
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954–55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	‘Where Were You?’ • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	115
	Greg Constantine, Nowhere People: The World’s Stateless • The Atrium	116
	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	117
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O’Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119

The Hidden City • The Bernard Shaw	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Pole to Pole • Number 5 Spencer Dock	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
UU MFA Students, Finding Fragments • South Studios	124
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
f/22 • MadArt Gallery	125
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126

Saturday 14.07

10am	Black & White Darkroom Workshop • The Academy of Photography	152
12pm	Documentary Movie: Photosophy • Centre for Creative Practices	155
8pm	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
Closing	Evan Buggle, Ballyfermot – A Migrating Landscape • Leinster Gallery	116
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	Book & Magazine Fair • Moxie Studios	138
	Library Project • Moxie Studios	140
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	‘Where Were You?’ • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Frank Miller, Minority Report • Dublin Central Library	112
	Kate Nolan, Neither • bio.space033	114
	Dublin Camera Club Annual Exhibition 2012	114
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O’Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119

Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Vincent O'Byrne, Post Photography • Dublin Camera Club	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Pole to Pole • Number 5 Spencer Dock	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	122
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
UU MFA Students, Finding Fragments • South Studios	124
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
f/22 • MadArt Gallery	125
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126

Sunday 15 July

9.30am	Workshop I • Institute of Photography	152
10am	Black & White Darkroom Workshop • The Academy of Photography	152
2pm	Workshop II • Institute of Photography	152
3pm	Jos Menting, Circle of Light • The Back Loft	126
6pm	On the Future of Photography Education • Moxie Studios	145
Closing	Frank Miller, Minority Report • Dublin Central Library	112
Closing	Kate Nolan, Neither • bio.space033	114
Closing	UU MFA Students, Finding Fragments • South Studios	124
Closing	Book & Magazine Fair • Moxie Studios	138
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Paul Tierney, Reflected City • Designist	117
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119

The Hidden City • The Bernard Shaw	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Pole to Pole • Number 5 Spencer Dock	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practice	126

Monday 16 July

6pm	Workshop III - by Fire • The Copper House Gallery	150
Closing	Paul Tierney, Reflected City • Designist	117
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Dublin Camera Club Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122

Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Jos Menting, Circle of Light • The Back Loft	126

Tuesday 17 July

6pm	Diamond Inside • Instituto Cervantes	154
6pm	Workshop IV - by Fire • The Copper House Gallery	150
7pm	Workshop III • Institute of Photography	152
7.30pm	Documentary Movie: Photosophy • Centre for Creative Practices	126
Closing	Tristan Hutchinson, Took Strength To Tackle Those Hills • Filmbase	117
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The Big Sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Dublin Camera Club Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipini • The Market Bar	119
	The Hidden City • The Bernard Shaw	121

Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Pole to Pole • Number 5 Spencer Dock	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
f/22 • MadArt Gallery	125
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Jos Menting, Circle of Light • The Back Loft	126
Helena Tobin, A Space Between • Signal Arts Gallery	127

Wednesday 18.07

6.30pm	Stephen Doyle, Time Served • Inspirational Arts Gallery	129
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	'Where Were You?' • Light House Cinema	92
	Mid-Twentieth Century • The Molesworth Gallery	106
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Dublin Camera Club Annual Exhibition 2012	114
	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119

Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Pole to Pole • Number 5 Spencer Dock	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
f/22 • MadArt Gallery	125
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Jos Menting, Circle of Light • The Back Loft	126
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127

Thursday 19.07

5.30pm	Curator/Artist talk – Adapt • Broadstone Studios & Gallery	129
6.30pm	Gianluca Gamberini, Cinecitta • South Studios	130
6.30pm	Katerina Mistal, Mapping Europe • South Studios	130
6.30pm	Rory O'Neill, Limbo • South Studios	131
6.30pm	Sean Breithaupt, Crude • South Studios	131
6.30pm	Steve Ryan, Sometimes They Move • South Studios	132
Closing	Greg Constantine, Nowhere People: The World's Stateless • The Atrium	115
Closing	BurnIn Company, Half Afraid To Think • 74 Benburb Street	124
Closing	f/22 • MadArt Gallery	125
Closing	Jos Menting, Circle of Light • The Back Loft	126
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	56
	David Monahan & Maurice Gunning, Living – Leaving • NPA	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84

RHA Annual Exhibition 2012 • RHA	86
Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
Adam Patterson, A Very Normal Place • RUA RED	90
'Where Were You?' • Light House Cinema	92
Mid-Twentieth Century • The Molesworth Gallery	106
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Nicolas Reuland, Up in Smoke • No Grants Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Pole to Pole • Number 5 Spencer Dock	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129

Friday 20.07

7pm	Helena Tobin, A Space Between • Signal Arts Gallery	127
Closing	Mid-Twentieth Century • The Molesworth Gallery	106
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	El otro lado del alma/The Other Side of the Soul, Instituto Cervantes	58
	David Monahan & Maurice Gunning, Living – Leaving • NPA	56
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82

Adrian Reilly, Several Distances at Once • Monster Truck	84
RHA Annual Exhibition 2012 • RHA	86
Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
Adam Patterson, A Very Normal Place • RUA RED	90
'Where Were You?' • Light House Cinema	92
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Nicolas Reuland, Up in Smoke • No Grants Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Pole to Pole • Number 5 Spencer Dock	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Gianluca Gamberini, Cinecitta • South Studios	130
Katerina Mistal, Mapping Europe • South Studios	130
Rory O'Neill, Limbo • South Studios	131
Sean Breithaupt, Crude • South Studios	131
Steve Ryan, Sometimes They Move • South Studios	132

Saturday 21.07

10am	Workshop IV • Institute of Photography	152
1pm	Monochromatic Workshop • The Academy of Photography	152
3pm	Talk - Human Rights and Photography • Moxie Studios	147
	On Migration • Moxie Studios	38
	Books on Migration, curated by Irène Attinger • Moxie Studios	41
	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
	The Library Project • Moxie Studios	140
	David Monahan & Maurice Gunning, Living - Leaving • NPA	56
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62

Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
Adrian Reilly, Several Distances at Once • Monster Truck	84
RHA Annual Exhibition 2012 • RHA	86
Adam Patterson, A Very Normal Place • RUA RED	90
'Where Were You?' • Light House Cinema	92
John Lalor, Signed Out • Darc Space	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
The Hidden City • The Bernard Shaw	121
Vincent O'Byrne, Post Photography • Dublin Camera Club	121
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Pole to Pole • Number 5 Spencer Dock	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Jamie Young, Water Towers of Ireland • Exchange Dublin	125
Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Gianluca Gamberini, Cinecitta • South Studios	130
Katerina Mistal, Mapping Europe • South Studios	130
Rory O'Neill, Limbo • South Studios	131
Sean Breithaupt, Crude • South Studios	131
Steve Ryan, Sometimes They Move • South Studios	132

Sunday 22.07

Closing	On Migration • Moxie Studios	38
Closing	Books on Migration, curated by Irène Attinger • Moxie Studios	41
Closing	Magazines on the Wall: 10 projects on Migration • Moxie Studios	48
Closing	The Library Project • Moxie Studios	140
Closing	David Monahan & Maurice Gunning, Living - Leaving • NPA	56
Closing	'Where Were You?' • Light House Cinema	92
Closing	Jeanette Lowe, The Flats: Memories, Perceptions, Reality • Pearse House Flats	122

Closing	Gianluca Gamberini, Cinecitta • South Studios	130
Closing	Katerina Mistal, Mapping Europe • South Studios	130
Closing	Rory O'Neill, Limbo • South Studios	131
Closing	Sean Breithaupt, Crude • South Studios	131
Closing	Steve Ryan, Sometimes They Move • South Studios	132
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	The Hidden City • The Bernard Shaw	121
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122
	Jamie Young, Water Towers of Ireland • Exchange Dublin	125
	Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
	Helena Tobin, A Space Between • Signal Arts Gallery	127
	Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127

Monday 23.07

6pm	Workshop V - by Fire • The Copper House Gallery	150
Closing	The Hidden City • The Bernard Shaw	121
Closing	Jamie Young, Water Towers of Ireland • Exchange Dublin	125
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Dublin Camera Club Annual Exhibition 2012	114
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119

	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122
	Joby Hickey 20,000km • Sebastian Guinness Gallery	123
	Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
	Helena Tobin, A Space Between • Signal Arts Gallery	127
	Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
	Stephen Doyle, Time Served • Inspirational Arts Gallery	129

Tuesday 24.07

6pm	On the Line & Day Night • Instituto Cervantes	154
6pm	Workshop VI - by Fire • The Copper House Gallery	150
6.30pm	Inland • Light House Cinema	132
7pm	Workshop V • Institute of Photography	152
8.30pm	Brian Cregan, The Glass Garden • Exchange Dublin	133
Closing	Andrzej Rozycki, Photosophy • Centre for Creative Practices	126
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	Adam Patterson, A Very Normal Place • RUA RED	90
	John Lalor, Signed Out • Darc Space	111
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Dublin Camera Club Annual Exhibition 2012	114
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122
	Joby Hickey 20,000km • Sebastian Guinness Gallery	123
	Helena Tobin, A Space Between • Signal Arts Gallery	127
	Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
	Stephen Doyle, Time Served • Inspirational Arts Gallery	129

Adapt • Broadstone Studios & Gallery	129
--------------------------------------	-----

Wednesday 25.07

El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
Kimura Ihei in Paris: 1954-55 • Alliance Française	79
Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
Adrian Reilly, Several Distances at Once • Monster Truck	84
RHA Annual Exhibition 2012 • RHA	86
Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
Adam Patterson, A Very Normal Place • RUA RED	90
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Nicolas Reuland, Up in Smoke • No Grants Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Inland • Light House Cinema	132
Brian Cregan, The Glass Garden • Exchange Dublin	133

Thursday 26.07

6pm	The Seán Hillen Collection • NPA	72
6.30pm	Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
7pm	Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
7pm	Slide Project(or) • The Bernard Shaw	
Closing	Nicolas Reuland, Up in Smoke • No Grants Gallery	118
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58

Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
Kimura Ihei in Paris: 1954-55 • Alliance Française	79
Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
Adrian Reilly, Several Distances at Once • Monster Truck	84
RHA Annual Exhibition 2012 • RHA	86
Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
Adam Patterson, A Very Normal Place • RUA RED	90
John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Inland • Light House Cinema	132
Brian Cregan, The Glass Garden • Exchange Dublin	133

Friday 27.07

Closing	Amelia Stein, The big sky and The Palm House • Oliver Sears Gallery	88
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	The Seán Hillen Collection • NPA	72
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	Mark McCullough/Suzanne Mooney, Disparate Geometry • Monster Truck	82
	Adrian Reilly, Several Distances at Once • Monster Truck	84
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90

John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Dublin Camera Club Annual Exhibition 2012	114
Ciara O'Halloran, The Other Room • Eight Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Inland • Light House Cinema	132
Brian Cregan, The Glass Garden • Exchange Dublin	133
Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
Slide Project (or) • The Bernard Shaw	134

Saturday 28 July

1pm	Monochromatic Workshop • The Academy of Photography	153
7pm	Artist Talk, Seán Hillen • NPA	147
Closing	Mark McCullough/Suzanne Mooney • Disparate Geometry, Monster Truck	82
Closing	Adrian Reilly, Several Distances at Once • Monster Truck	84
Closing	Dublin Camera Club Annual Exhibition 2012	114
Closing	Vincent O'Byrne, Post Photography • Dublin Camera Club	121
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	58
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	62
	The Seán Hillen Collection • NPA	68
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	John Lalor, Signed Out • Darc Space	111
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122

Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Helena Tobin, A Space Between • Signal Arts Gallery	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Inland • Light House Cinema	132
Brian Cregan, The Glass Garden • Exchange Dublin	133
Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
Slide Project (or) • The Bernard Shaw	134

Sunday 29.07

Closing	Helena Tobin, A Space Between • Signal Arts Gallery	127
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	The Seán Hillen Collection • NPA	72
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	Ciara O'Halloran, The Other Room • Eight Gallery	118
	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
	Paul McCarthy, Na Caipíní • The Market Bar	119
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Conor Blundell, Dublin Lights • Brannigans Bar	122
	Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
	Inland • Light House Cinema	132
	Brian Cregan, The Glass Garden • Exchange Dublin	133
	Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
	Slide Project (or) • The Bernard Shaw	134

Monday 30.07

	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	The Seán Hillen Collection • NPA	72
	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90

John Lalor, Signed Out • Darc Space	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
Ciara O'Halloran, The Other Room • Eight Gallery	118
Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Paul McCarthy, Na Caipíní • The Market Bar	119
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Conor Blundell, Dublin Lights • Brannigans Bar	122
Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Inland • Light House Cinema	132
Brian Cregan, The Glass Garden • Exchange Dublin	133
Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
Slide Project(or) • The Bernard Shaw	134

Tuesday 31.07

6pm	Mawla's wedding & Mr. Easter • Instituto Cervantes	154
7pm	Artist Talk, Sergey Sergeev • Centre for Creative Practices	147
Closing	Jens Komossa, Television Rooms & Senija Topcic, Decency • Goethe Institut	74,76
Closing	Tratti-Ritratti/Traits-Portraits • Italian Institute of Culture	80
Closing	John Lalor, Signed Out • Darc Space	111
Closing	Ciara O'Halloran, The Other Room • Eight Gallery	118
Closing	Ailbhe Greaney, A View Is Where We Are Not • The Little Museum of Dublin	119
Closing	Paul McCarthy, Na Caipíní • The Market Bar	119
Closing	Conor Blundell, Dublin Lights • Brannigans Bar	122
Closing	Joby Hickey 20,000km • Sebastian Guinness Gallery	123
Closing	Inland • Light House Cinema	132
Closing	Brian Cregan, The Glass Garden • Exchange Dublin	133
	El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
	Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
	Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
	The Seán Hillen Collection • NPA	72
	Kimura Ihei in Paris: 1954-55 • Alliance Française	79
	RHA Annual Exhibition 2012 • RHA	86
	Adam Patterson, A Very Normal Place • RUA RED	90
	Phil Behan, The Karen of Mayo • Irish Aid Information Centre	111
	Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
	Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
	Doreen Kennedy, Mono No Aware • The National Botanic Gardens	127

Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
Slide Project(or) • The Bernard Shaw	134

August

El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
Jean Revillard, Sarah on the Bridge • The Copper House Gallery	62
Evelyn Hofer, Dublin and Other Portraits • Gallery of Photography	68
The Seán Hillen Collection • NPA	72
Kimura Ihei in Paris: 1954-55 • Alliance Française	79
Tara Oceans, East Pier Battery • Dún Laoghaire Harbour	94
Remote Coral Reefs: Tara Oceans • National Maritime Museum of Ireland	94
RHA Annual Exhibition 2012 • RHA	90
Adam Patterson, A Very Normal Place • RUA RED	111
Phil Behan, The Karen of Mayo • Irish Aid Information Centre	127
Doreen Kennedy, Mono No Aware • The National Botanic Gardens	129
Stephen Doyle, Time Served • Inspirational Arts Gallery	129
Adapt • Broadstone Studios & Gallery	129
Paul Kelly, Landless in Chaco • Irish Aid Information Centre	133
Sergey Sergeev, Pilgrimage • Centre for Creative Practices	134
Slide Project(or) • The Bernard Shaw	134
Maira Sweeney, Stevedoring Stories • CHQ	135

September

El otro lado del alma/The Other Side of the Soul • Instituto Cervantes	58
The Seán Hillen Collection • NPA	72
Kimura Ihei in Paris: 1954-55 • Alliance Française	79

FREE TRAINING OFFER WORTH

€150



Buy a Canon Digital SLR Camera



Receive a Free Photography Training Course WORTH €150



Take Great Photographs

It's our Formula for Perfect Pictures.

To learn more and see participating stores, log on to www.canon.ie

- Pedro Abascal—59
- Ana Adamović—52
- Noah Addis—129
- Oksana Afonina—106
- Carlos Albaldá—38
- Eufalia Almeida—143
- Juan Carlos Alóm—58
- Jorge Luis Álvarez Pupo—58
- Aldine Amiel—94
- Pablo Axpe—143
- Nelson Ramírez de Arellano—58
- Anush Babajanyan—125
- Alison Baker Kerrigan—107/109
- Ieva Baltaduonyte—39/110
- Juste Balcuñaite—143
- Yto Barrada—44
- Max Becher—38
- Phil Behan—111
- John Berger—42
- Dominique Beyens—107
- Gerry Blake—124
- Conor Blundell—122
- Chloe Borkett—143
- Noel Bowler—24/143
- Sean Breithaupt—131
- Frederic Brenner—44
- Nolwenn Brod—143
- Evan Buggle—116
- Elaine Byrne—86
- Ryan Byrne—116
- Emma Campbell—124
- Raúl Cañibano—58
- James Cant—143
- Jérémie Capoulade—94
- Joseph Carr—110/143
- Joseph Carson—109
- Marcus Cassidy—132
- Patricio Cassinoni—125
- Debbie Castro—39
- Rory Cleary—107
- Sébastien Colin—94
- Kristina Collender—116
- Joanne Conlon—125
- Greg Constantine—115
- Emmett Connell—116
- Ciarán Cooney—116
- Paul Corcoran—112
- Judith Cornwell—124
- Efa Corwell—116
- David Creedon—86
- Brian Cregan—110/133
- Alexandra Croitoru—51
- Lena Cronin—124
- Stephen Crossland—143
- Lilbeth Cuenca Rasmussen—39
- Jane Cummins—132
- Mark Curran—38
- Mary D'Arcy—124
- Remco De Fouw—86
- Johan Decelle—94
- Elio Delgado—58
- Siobhan Dempsey—86
- Ad van Denderen
- Chloe Devis—143
- Tamas Dezso—53
- Neil Dorgan—116
- Stephen Doyle—129
- Kateřina Držková—39
- Andrew Duggan—36
- Claire Duggan—125
- Samantha Dukelow—109
- Caitriona Dunnett—107
- Roger Eberhard—38
- Ricardo Elías—58
- Doreen Eskildsen—45
- Monika Fabijanczyk—115
- David Farrell—86
- Ken Finegan—124
- Attila Floszmann—143
- Jesse Fox—125
- Darek Fortas—39
- Erik von Frankenberg—143
- Roger Frei—143
- Benjamin Füglistner—49
- David Galjaard—143
- Gianluca Gamberin—130
- Kattia Garcia—58
- Jennifer Gillette—94
- Phoebe Gill—109
- Katie Gilligan—132
- Richard Gilligan—124
- Kathy Gilroy-Barry—116
- Jessica Glynn—109
- David Goldblatt—43
- Naomi Goodman—125
- Ailbhe Greaney—119
- Vincent Gregan—109
- Niall Griffin—109
- Cedric Guiguand—94
- Maurice Gunning—56/147
- Grace Hall—109
- Zoe Hamill—109
- Ali Hanoon—143
- Will Hartley—112
- CX Hayden—86
- Angela Hayes—109
- Ciaran Healy—109
- Jennifer Hickey—109
- Marie Hickey—109
- Jason Higgins—24
- Jonathan Higgins—116
- Seán Hillen—72/147
- Lewis Hine—42
- Evelyn Hofer—68
- Heidrun Holzfeind—39/50
- Rip Hopkins—44
- Deborah Hughes—109
- Tristan Hutchinson—117
- Karena Hutton—107/132
- Asbjørn Jensen—143
- Joelle Jensen—129
- Dragana Jurisic—143/145
- Alban Kakulya—46
- Kasia Kaminska—116
- Allison Kaufman—129
- Feena Kavanagh—116
- Jason Kearney—109
- Paul Kelly—133
- Peter Kelly—107
- Doreen Kennedy—127
- Barry Keogh—116
- Kasia Kesicka—107
- Chun Soo Kim—143
- Serena Kitt—124
- Hans Klemmer—124
- Patricia Klich—116/125
- Kasia Klimpel—143
- Willemeijn Koelink—107
- Jens Komossa—76
- Dorota Konczewska—125
- Josef Koudelka—43
- Dionysis Kouris—143
- Ben Krewinkel—143
- Sonja Kroll—109
- Kasia Krynska—110
- Anita Kulon—125
- John Lalor—111
- Phil Lang—109
- Dorothea Lange—42
- Yaron Lapid—143
- Barbara H Larkin—143
- Gergely László—38
- Noan Le Bescot—94
- Florian Leavy—121
- Dinu Li—38
- James Lillis—124
- Suzanne Linnane—109
- Francisca Lopez—38
- Garry Loughlin—125
- Jason Lowe—132
- Jeanette Lowe—86/122
- Anthony Luvera—38
- Emilie Lynam—109
- Harry Lyster—109
- Madeleine Maher—107
- Thomas Mailaender—46
- Mayra Martell—143
- Natalia Marzec—125
- Francis Matthews—121
- Jamie Maxwell—107/132
- Humberto Mayol—58
- Claire Meagh—116
- Michael Mergen—129
- Hugh McCabe—115
- Paul McCarthy—119
- Patricia McCormack—107
- Robert McCormack—116
- Aisling McCoy—121
- Stephen McCullagh—107
- Steve Mc Cullagh—132
- Donald McCullin—43
- Mark McCullough—82
- Alison McDonnell—124
- Tony Mc Donnell—143
- Rebecca McGetrick—115
- Deirdre McGing—116
- Dara McGrath—143
- Paul McGuckin—124
- Caroline McNally—110
- Rosa Meager—107
- Thais Medina—143
- Jos Menting—126
- Irek Misiak—110
- Frank Miller—112
- Yann Mingard—46
- Katerina Mistal—130
- Ian Mitton—107
- Jean Mohr—42
- David Monahan—56/146
- Suzanne Mooney—82
- Vivienne Mooney—109
- Cindy Morrissey—109
- Stephen Mulhall—121
- Sharon Murphy—115
- Bobbi Murray—116
- Stephen Murray—125
- Marina Naprushkina—51
- Wawi Navarroza—143
- Veronica Nicholson—109
- Lucia Nimcová—53
- Claudi Nir—109
- James Nizam—38
- Noel Noblett—109
- Kate Nolan—114/143/146
- Mark Noonan—121
- Fabrice Not—94
- Bartosz Nowicki—112
- Abigail O'Brien—86
- Kelly O'Brien—124

Lorna O'Brien—124
 Adele O'Byrne—116
 Vincent O'Byrne—121
 Nikki O'Carroll—116
 Judy O'Connell—107
 Francesca O'Connor—107
 Miriam O'Connor—143/86
 Cynthia O'Dell—143
 Fiona O'Donnell—115
 Aoife O'Dwyer—125
 Ciaran Og Arnold—124
 Ciara O'Halloran—109/118
 Treasa O'Hanlon—116
 Katie O'Neill—110
 Mike O'Neill—125
 Rory O'Neill—131
 Ethna O'Regan—143
 Zoe O'Reilly—143
 Catherine O'Toole—116
 Mattias Ormestad—94
 Ramón Pacheco—58
 Isabelle Pateer—60
 Adam Patterson—90
 René Peña—59
 Marta María Pérez Bravo—58
 Maciej Pestka—109/116
 Noel Phelan—109
 Calin Ploscar—115
 Tim Portlock—129
 Gillian Prenderville—109
 Lyndsey Putt—110
 Jill Quigley—125
 Paul Quinn—107
 Anna Rackard—86
 Sandra Ramos—59
 Espen Rasmussen—46
 Adrian Reilly—84/132
 Tina Remiz—9/143
 Nicolas Reuland—118
 Emmanuel Reynaud—94
 Jean Revillard—45/62
 Leanne Rigney—132
 Gaspar Risko—143
 Andrea Robbins—38
 Martin Robinson—134
 Eric Roettinger—94
 Alex Rose—132
 Lynn Rothwell—125
 Andrzej Rozycki—147
 Kate Ryan—132
 Steve Ryan—132
 Sebastião Salgado—43
 Stefania Sapio—143
 Ulla Schildt—86
 Andreas Seibert—45
 Sergey Sergeev—134/147
 Myles Shelly—124
 Augustus F. Sherman—42
 Artur Sikora—109/115
 Alex Sinclair—116
 Irene Siragusa—116
 Armelle Skatulski—86
 Philip Sliney—107
 David Thomas Smith—125/143
 Tamsin Snow—86
 Amy Stevens—129/143
 Eric Stephanian—143
 Jeffrey Stockbridge—129
 Verner Soler—50
 Amelia Stein—88/146/147
 Moira Sweeney—134
 Nina Szymanska—109
 Francesco Taurisano—109
 Michael Taylor—125
 Karen Tierney—109
 Paul Tierney—117
 Helena Tobin—127
 Kurt Tong—143
 Senija Topcic—74
 Andreas Tschersich—45
 Dominic Turner—107/143
 Emma Turpin—134
 Fabian Unternaehrer—43
 Catrine Val—143
 Ad van Denderen—44
 Liudmila Velasco—58
 Cristina Venedict—125
 Elena Venzo—107
 Veronica Vierin—80
 Sergio Vilchez—107
 Siabh Wall—125
 Alex Webb—44
 Nicola Whelan—125
 Wojciech Wilczyk—54
 Conor Williams—109
 Gwen Wilkinson—107
 Kimberly Witham—129
 Jamie Young—86/125
 Patrick Zachmann—45
 Antonia Zharko—109

Photoreland Festival 2012 Team

Ángel Luis González: Festival Director
 Moritz Neumüller: Curator
 Claudi Nir: Festival Coordinator
 Frank Brennan: Technical Coordinator
 Arcangela Regis: Book & Magazine Fair Coordinator
 Marta Lebek: Migration Blog
 Marcella Almasy: Publications
 Ignacio Barceló: Portfolio 12 Catalogue
 Alison Baker Kerrigan: Photographic Documentation
 Cian Brennan: Festival Video Promo
 Indigo & Cloth: Design & Art Direction
 Eric Stephanian: Photographic Documentation 'Books on Migration'

Katarzyna Majak, Andreas Müller-Pohle, Pavel Banka, Reinhard Braun, and Jan Babnik: Curators of 'Magazines on the Wall'
 Additional texts for 'Magazines on the Wall': Sanja Kojić Mladenov and Simona Dumitriu

Thanks

To all our funders, sponsors and partners for recognising the value of Ireland's International Festival of Photography and sharing our vision - and in particular to our main sponsor Canon. To the Arts Council of Ireland and the Dublin City Council for the continuous support. Big thanks to Leszek Wolnik and everyone at Fire for their kindness. To the Instituto Cervantes Dublin, Goethe-Institut Irland, Alliance Française Dublin, Istituto Italiano di Cultura, and the embassies of Austria, France, Poland, The Netherlands, and Lithuania, for facilitating a rich intercultural dialogue. To Kay Bear Koss and IMOCA for supporting us at Moxie Studios. Thanks to all the participating venues, artist, curators, international guests, and to our Flâneurs. To Tanya Kiang, Trish Lambe, Daniel Scully, Darragh Shanahan, and Pete Smyth, at the Gallery of Photography; RTE, The Irish Times, Totally Dublin, Le Cool; Ruth Carroll, Amelia Stein, Martin McCabe and GradCAM, Elizabeth M. Kirwan, The National Library of Ireland, the National Photographic Archive, Rachel Stanley and Blurb, Peggy Sue Amison, Nora Hauswirth, and Richard Mosse; always thankful to Andrew, Rowena and Stuart, at Business to Arts, and to Bobby Kerr for his advice and support; Maryrose Lyons; Dermot McLaughlin, Lynsey NiRainaill and Temple Bar Cultural Trust; Inspirational Arts, Exhibit A, MIP Mac Innes Photography; to Source magazine, Prism Magazine, Irish Photo News, Piranha Bar, Keith Nally; to all who supported us in the past, and to those who will help us build the future.

afterimage

THE JOURNAL OF MEDIA ARTS AND CULTURAL CRITICISM



Afterimage is a bi-monthly journal of photography, independent film, video, new media, and artists' books, published by Visual Studies Workshop.

Since its inception in 1972, *Afterimage* has addressed these media through thought-provoking criticism, seminal theoretical analysis, and timely news coverage.

Afterimage provides a forum for a unified discussion of disciplines generally treated separately in other publications and locates common ground among media arts while recognizing the characteristics unique to each.

Contact Information

NAME: _____

ADDRESS: _____

(STREET, APT/SUITE, CITY, STATE, ZIP, COUNTRY)

EMAIL: _____

Payment Information

CHECK/MONEY ORDER* VISA MASTERCARD

CARD NUMBER: _____

*Please make check payable to Visual Studies Workshop (in U.S. funds payable to U.S. bank)

SIGNATURE: _____

Subscribe to *Afterimage*

\$20 Student, US only

(include copy of valid student ID)

\$33 Individual, US

\$100 Institution, US

\$90 Individual, Foreign

\$165 Institution, Foreign

Please send payment to:

afterimage subscriptions

Visual Studies Workshop

31 Prince Street

Rochester, NY 14607

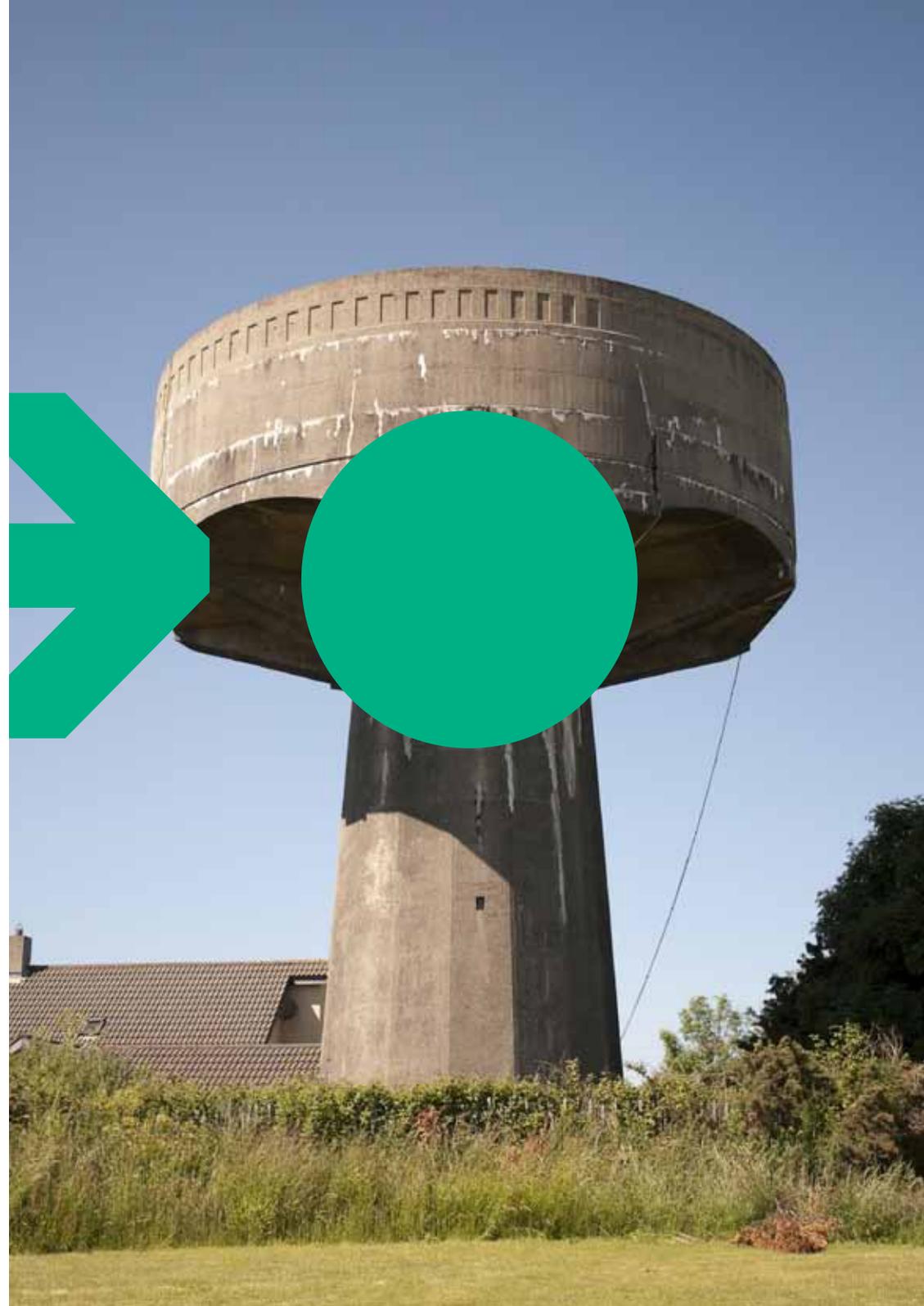
ph: (585) 442-8676 x 26

fax: (585) 442-1992



EVEN MORE CONTENT ONLINE! www.vsw.org/ai

FOLLOW US ON TWITTER! [@afterimage_mag](https://twitter.com/afterimage_mag)



Power to see things differently

The Canon EOS 650D opens up incredible creative possibilities. Experiment with exposure times to capture the beauty of light and movement in your photographs.



EOS 650D



canon.ie/EOSAdventure



Canon
OFFICIAL SPONSOR

The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.