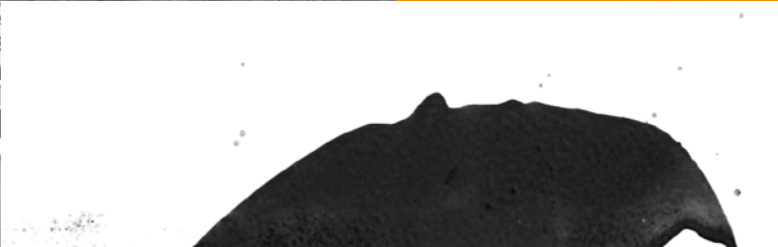



**DUBLIN
CONTEMPORARY
2011**

**IRELAND'S INTERNATIONAL ART EXHIBITION
6 SEPT - 31 OCT 2011**



TERRIBLE BEAUTY: ART, CRISIS, CHANGE & THE OFFICE OF NON-COMPLIANCE



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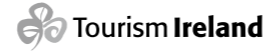


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FOREWORD BY JIMMY DEENIHAN T.D.

MINISTER FOR ARTS, HERITAGE AND THE GAELTACHT

Looking back at Dublin Contemporary 2011, I am proud of my Department's involvement in this challenging exhibition, the largest contemporary visual art event of its kind and scale ever held in Ireland. A momentous task was undertaken by all involved, not only in the significant build towards opening the exhibition, but in sustaining that enthusiasm for an eight week period – September 6th to October 31st.

Echoing the sentiments of the curatorial theme Terrible Beauty - Art, Crisis, Change, the exhibition was bold, fostering a level of engagement both locally and internationally and, through that engagement, initiating those kernels of ideas that may very well lead to that much sought transient: 'change'.

A platform was established for our up and coming Irish artists, one they shared with their established peers, their international counterparts and some of the elite of the art world. This bringing together of talents from many parts of the world has, to borrow a turn of phrase, well and truly put Ireland on the map.

I am delighted to provide this foreword to the Dublin Contemporary 2012 publication and I would like to take this opportunity to thank and congratulate all involved in this significant event.

Jimmy Deenihan
Minister for Arts, Heritage and the Gaeltacht

FOREWORD BY DAVID HARVEY

CHAIRMAN OF DUBLIN CONTEMPORARY 2011

In 2011 Dublin Contemporary made history as the first of its ambition in Ireland. As an inaugural exhibition, with little to revisit other than Ireland's cultural wealth, the statement was original but nodded towards our prosaic past. In a time of political crisis in Ireland, why not look back to 1916 at time of political upheaval, to Yeats in particular who through his writing challenged a nascent nation to find a cultural identity. Thematically Christian Viveros-Faune and Jota Castro sought to now challenge our crisis with culture, art in particular, in the hopes of fostering change, thus the title: Terrible Beauty: Art, Crisis, Change and the Office of Non-Compliance.

Not only was the curatorial theme a nod to the past but the main exhibition hub also had a past which was traced on every surface, echoed in the lecture theatres and felt in resonance by the 179,331 visitors to Earlsfort Terrace. Dublin Contemporary surpassed expectations, exceeded targets, broke barriers for the public in terms of their perception of what contemporary visual art should be and demonstrated the appetite for accessible visual art events in Ireland. The legacy of this historic event will live long into the future as it firmly placed Ireland on an international stage and encouraged people to see the world through different eyes.

David Harvey
Chairman of Dublin Contemporary 2011





A WORD FROM PARTNERING VENUE

DIRECTOR PATRICK T MURPHY,
ROYAL HIBERNIAN ACADEMY

Setting aside the politics and personalities that dogged Dublin Contemporary in its initial planning stages, the appointment of Christian Viveros-Fauné and Jota Castro to lead the project into reality nine months before its scheduled opening asked only one question of the visual arts community here in Dublin, “Do you wish to make an contribution or not?” We at the RHA have always said yes to initiative even if that means more work and commitment because in these times of restricted funding, collaboration and cooperation can augment and transform meagre resources.

Also, there was a philosophical bond as the curators had stated they wished to create an exhibition for the public, that art was too significant in these troubled times to remain within the artworld. An admirable stance for a major temporary contemporary show and one we continuously embrace in our institutional policy at the RHA.

So, a new unseen work by renowned Irish artist James Coleman together with a show of eight paintings by provocative New York based Lisa Yuskavage, joined with a selection of work from the RHA Collection in our Ryan Gallery, large robust abstract paintings by Charles Tyrrell in our Atrium and tender intimate landscapes by James English in the Ashford Gallery. In our main space Futures, our emerging Irish artist show, featured the work of Vera Klute, James Merrigan, Sheila Renwick, Barbara Knezevic, and Alan Butler. A menagerie of shows that asked of art questions of integrity, fashionability, philosophy, drama, provocation, authorship and many many more. We are indebted to Dublin Contemporary for their collaboration and their contribution to the debate around contemporary art practice and its relevance to this age of anxiety.

Patrick T. Murphy
Director of RHA



A WORD FROM THE LEAD CURATORS CHRISTIAN VIVEROS-FAUNE AND JOTA CASTRO

Dublin Contemporary 2011 was the collective labour of hundreds of hearts, hands and minds that included artists, staff, educators, volunteers, gallerists, curators, workers in diverse national and city offices, technicians, labourers and a global network of dedicated supporters. Their collective energy made possible Ireland's largest exhibition of contemporary art to date. Inaugurated during a time that will be remembered largely for its bruising economic realities and the genuine hardships these visited on the populations of Ireland and Europe, *Dublin Contemporary 2011* inaugurated an alternative curatorial model for a vision of publicly-oriented contemporary art.

As curators of the first *Dublin Contemporary* exhibition, we resolved during the first days of our tenure to embrace the “elephant in the room”. The effort to acknowledge rather than ignore the challenges associated with organising an exhibition of this scale in Ireland amid a global recession, led us, after the usual wending, to our tripartite theme: *Terrible Beauty: Art, Crisis, Change and the Office of Non-Compliance*. A mouthful, the exhibition's title today continues to encompass ideas that were then and still are fundamental to defining an evolving cultural shift.

But how exactly did we get there? Looking back on the process, it's accurate to say that we started by revisiting a cornerstone of Irish culture and history. W.B. Yeats' poem *Easter, 1916* proved, for our purposes, an invaluable springboard for considering contemporary art's future: among other things, its radical example fingered the current art world's abdication of the social sphere during this historical watershed. The thought “What if

things were different?” compelled us—together with the artists included in the exhibition—to reflect on a renewed role for art during times of crisis. With this in mind, we sought to emphasize one of art's greatest strengths: its ability to anticipate change (inherent, of course, in its capacity to re-imagine the world, one artwork at a time). Finally, George Orwell's clear thinking provided significant inspiration. Humor, he once wrote, is an act of significant mental rebellion. Art, this keen political commentator also knew, works the same way. Put into our own curatorial parlance, artists' contributions have always constituted an essential and increasingly necessary kind of *non-compliance*.

Launched at a critical historical juncture for Ireland and the world, *Dublin Contemporary 2011* was—and will remain throughout the life of this publication—an attempt to gain new local audiences as well as a newfound relevance for contemporary art worldwide. As curators of this exhibition it is our profound hope that we have helped profile a species of contemporary art that looks to actively connect with the world, while celebrating key canonical contributions for younger artists to follow. Starting from the idea that art is too important a gift to keep shut up within the lockbox that is the art world, we—along with the hundreds of people that made this show possible—resolved to produce an exhibition that broadens the possibilities of art as well as its public access. We can only hope you enjoy experiencing the exhibition through this vestige as much as we enjoyed putting it together.

Christian Viveros-Faune and Jota Castro

ART AS THE HUMAN RESISTANCE TO THE UNDEAD

BEN DAVIS

At the official kickoff of Dublin Contemporary in September 2011, Sir Bob Geldof —pop star turned pop music savior of the Third World — offered up a real stemwinder of a speech, meant to exhort the assembled Irish notables to take notice of the actual art in the show. “You’re going to look around and see a lot of art, and think ‘What the hell is that?’” he declared. “But then, my friends, look back on the last few years,” he continued, referring to the shenanigans that had led to the country’s recent economic troubles, “and ask yourself, ‘What the hell was that?’”

Geldof went on to say that, with mainstream ideology so baldly exposed for cronyism and fraud, what Ireland needed was to be open to new ideas. And the multiform art in Dublin Contemporary, though strange and perhaps rooted in esoteric concepts, might be a spur to rethinking the world. For a jaded New York art critic, this couldn’t help but provoke a bit of a smirk: What, after all, could be more identified with Ponzi scheme capitalism than the hype around contemporary art?

A nadir of recent art in New York came in 2007, at the peak of the global financial bubble, when artists Dash Snow and Dan Colen staged an installation called Hamster’s Nest at a hip downtown gallery. It consisted of thousands of shredded phone books heaped up like litter, the gallery walls adorned with graffitied enigmas like “Rape Division” and “Gimme Head Til I’m Dead.” Inspired by the duo’s ritual of partying like rock stars in trashed hotel rooms, the environment served mainly as stage for tribal legions of fans to ingest all sorts of intoxicants with the artists over the course of the installation’s debauched run.

Two years later, Snow — rebellious heir to an oil fortune who became a poet of the romantically trashy Vice magazine look — was dead of a drug overdose, in another expensive hotel room, surrounded by another mess of intoxicants (beer cans, an empty rum bottle, heroin baggies, and three used syringes).¹ Snow had been encouraged to contextualise his hard-partying lifestyle directly as his art. His tragic fate stood as the perfect symbol, really, of how contemporary art’s famous permissiveness might enable some very unhealthy habits indeed.

No wonder, then, that mainstream explanations of contemporary art often present art itself as a fraud, a collection of stunts created for the amusement of people so out-of-touch or privileged that they can get away with anything. This is the subtext of Don Thompson’s popular primer on the contemporary art market, *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*, a useful book that is nevertheless willfully dismissive of the actual art it seeks to explain. The obtuse and sometimes off-putting character of contemporary art is explained, for Thompson, as the side effect of the art market, which has created “value” where there is none, divorced from “the time or skill that went into producing it.”²

It is, of course, quite true that the contemporary art market is lousy with speculation. This fact, however, doesn’t really go any length to explain the peculiarities of contemporary aesthetics. In no case is the value of art — contemporary or otherwise — explained by “the time or skill that went into producing it”; the present-day difference in value between, say, a Dutch still life or an Impressionist landscape has more to do with the whims



of art-historical fashion than the labor time of their creators or their respective level of “skill” (a concept with no obvious definition). In fact, at the dawn of the capitalist era, the money rich people paid for paintings was one of the earliest examples used to undermine Adam Smith’s science of political economy (Smith believed that commodities should revert to their cost of labour under competitive circumstances.)³

The obscene amounts of money floating around art can explain some of contemporary art’s excesses, but it can’t explain such visually counterintuitive phenomena as abject art or appropriation or performance, which are, speaking very generally, attempts by artists to find a contemporary form of expression that is their own, rather than simply repeating the formulas of previous art. A lot depends on clarifying the specific difficulties surrounding those contemporary expressions, if we want to be able to judge what we can reasonably expect from visual artists in our present-day world.

The art critic Arthur Danto famously declared that we reached “the end of art” some time ago. He was even willing to call a date for the event: April 1964, when Andy Warhol presented his Brillo Boxes at the Stable Gallery in New York. These sculptural objects were for the most part exactly like the packaging used for the eponymous scouring pads. For Danto, this fact made the philosophical point that new art no longer had to rely on a higher ideal outside of itself - whether that ideal was beauty, truth, newness, or just some vague idea of what “art” should look like. From that time on, Danto has posited, something can be considered art simply because someone says it is. Therefore, art history as we know it is basi-

¹ O’Hagan, Sean, ‘The last days of Dash Snow’, *The Guardian*, September 19, 2009. <http://www.guardian.co.uk/artanddesign/2009/sep/20/dash-snow-new-york-artist>.

² ‘The value of one work of art compared to another is in no way related to the time or skill that went into producing it, or even whether anyone else considers it to be great art,’ he concludes. Thompson, Dan. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. (Palgrave Macmillan, 2008), p. 228.

³ In 1804, James Maitland took issue with Smith’s economic theory as applied to art markets: “it is impossible to believe that a painter, whose works have sold for thousands of pounds, and the value of which has been known to have increased for a century after his death, added nothing more to the value of the canvas than the value of his sustenance and an equivalent for the expense of his education.” Quoted in Goodwin, Craufurd. “Art and Culture in the History of Economic Thought.” *Handbook of the Economics of Art and Culture*. (North-Holland, 2006), edited by Victor A. Ginsburgh and David Throsby, p. 45.

cally over ⁴, especially since you can't reasonably say that a new piece of art is any more advanced than another. This fact Danto sees as yielding up a kind of unbearable lightness of being for aesthetics. "The age of pluralism is upon us," he wrote by way of concluding his thesis. "It does not matter any longer what you do, which is what pluralism means." ⁵

It is illuminating to find a precise (if unintentional) echo of Danto in Marxist historian Eric Hobsbawm's *The Age of Extremes*, a sweeping history of world events from 1914 to 1991. The relevant chapter is titled, with magisterial confidence, "The Avant-garde Dies — The Arts After 1950." There, Hobsbawm lays out a macro sketch of the factors that relentlessly eroded the cultural centrality of the traditional fine arts in the second half of the 20th century. Among these factors were the then-new triumph of mass consumption which, through omnipresent advertising, television, pop music, and seductive commodities of all kinds, became the lingua franca of a large and diverse public in a way that painting or sculpture never could.

For Hobsbawm as for Danto, Pop art is the symptom of a crisis. "The images that became the icons of such societies were those of mass entertainment and mass consumption: stars and cans," he writes. On Pop Art, he had this to say: "It is not surprising that in the 1950s, in the heartland of consumer democracy, the leading school of painters abdicated before image-makers so much more powerful than old-fashioned art." ⁶ If Danto's epiphany in front of the Brillo Boxes was that art had liberated itself from the burden of distinguishing itself from everyday life, for Hobsbawm, the lesson was the reverse — namely, that the everyday life of capitalist consumption had become thoroughly artistic in a way that made high art's ability to imagine itself as some sort of vanguard futile. "Never had it been harder to avoid aesthetic experience," ⁷ he wrote. For Danto the "end of art" is a relatively happy philosophical realisation; for Hobsbawm, it represents a sharpening of stress.

Both men remain remarkably confident of their thesis. Danto ends his essay by predicting that the "institutions

of the artworld — galleries, collectors, exhibitions, journalism — which are predicated upon history and hence marking what is new, will bit by bit whither away," ⁸ a claim that has simply proven empirically false (the art world has grown considerably, even if its contradictions have grown too). For Hobsbawm's part, speaking on the examples of minimalist and performance art, he writes witheringly that "[t]he smell of impending death rose from these avant-gardes," ⁹ a judgment that fails to account for the tenacious fascination that such movements have commanded from subsequent generations of artists.

Pronouncements of the 'death of art' are notoriously unreliable. It is quite correct, however, to note a general crisis that could be described by noting how out of step grand claims made for contemporary art are with art's place in an environment completely revolutionized by the industry of mass culture. While visual art continues to play a substantial role in the public mind, it increasingly exists either as a way to offer corporations and the wealthy a connection with a pastiche form of countercultural authenticity (see Snow and Colen), or as an investment vehicle—in which case it may as well be bars of bullion or tulip bulbs.

Yet here it is. Visual art lives on with a vibrant life that is somehow unholy, out of joint with its organic reality, as a minor form of pop culture or a counterculture that is not counter to anything in particular or as a side bet for financial gamblers desperate enough to consider aesthetic objects—traditionally a storehouse for the most slippery form of investment value—as "tangible assets". Consequently, if pressed about contemporary art, I would state the following: Art is not dead; instead, art is undead.

What could one say is the "organic reality" of contemporary art today? Danto suggests that contemporary art is defined by a limitless "pluralism," with no common story. This may be true formally on the level of style or content, but it is not true on the level of who artists are or how they operate. As Hobsbawm's analysis makes clear, the problem visual art faces stems from its reality as a material practice with certain inherited limits: specifically, it continues to be rooted in the tradition of artisans and

intellectuals — what is essentially a species of middle-class creative labour. ¹⁰ Independent of their origins, artists must carve out their own aesthetic vision today in a world overrun by the forces of culture unleashed by giant corporations. This is certainly a limited position to be in. But it is not without its virtues.

In a roundabout way, this brings us back to Sir Bob. Perhaps contemporary art's task cannot be so grandiose as to actually rethink society, but one way to understand why this form of expression remains so enigmatically puzzling is that it represents values that are in tension with the world in which we are normally immersed.

It is fair to say that Arthur Danto is not a particularly influential figure in the art world today, serving most often as a foil. His "end of art" theory involves accepting a loss of status for visual art — not a particularly attractive position for critics or artists anywhere. Hobsbawm's dark verdict on art is found, not in a book of art history, but as a subsection of a larger historical narrative, where the visual arts are consigned to a subordinate place in relationship to society's larger plate tectonic shifts. ¹¹ It stands to reason, then, that when it comes to explaining the virtues of contemporary art, an important perspective to consider with regard to its capacity for enacting real world change might be humility.

Contemporary art thrives as a place for eccentric visions or forms of pleasure that don't give themselves up in the easy way of pop culture; as a location for craft in a world where craft has all but disappeared from people's daily life; even as a terrain where political visions that don't get a hearing in the wider corporate media can be nurtured. As long as one doesn't promise too much with art, doesn't substitute an engagement with reality for a sober understanding of the forces that are actually central to determining the lives of most people, then contemporary art's recently engaged manifestations can be truly marvelous, radical even. A sense of modesty — a mirror image of what contemporary visual art actually is today — is what may currently determine the all-important question of whether visual art serves as a ghetto for smart people, or as a base for the human resistance against the undead.

⁴ In a famous essay on the Renaissance, E.H. Gombrich argued that its achievement was to introduce the idea that art could have progress. Instead of working as craftsmen, artists after the Renaissance could believe that they had a higher calling, which was contributing to the larger common body of knowledge called "art," a series of problems that could be perfected over time, with individual works taking on meaning within the larger trajectory of how these problems developed upon one another: "Without the idea of One Art progressing through the centuries there would be no history of art." It is this kind of history that Danto believes has come to an end, not history in the sense of new things being produced. Gombrich, E.H. 'The Renaissance Conception of Artistic Progress', *Norm & Form: Studies in the Art of the Renaissance*, (Phaidon, 1966), p. 10.

⁵ Danto, Arthur, 'The End of Art', *The Philosophical Disenfranchisement of Art*, (Columbia, 1986), p. 115.

⁶ Hobsbawm, Eric, *The Age of Extremes: A History of the World, 1914-1991*, (Vintage Books, 1996), p. 513.

⁷ Ibid, p. 520.

⁸ Danto, Ibid, p. 115.

⁹ Hobsbawm. Ibid, p. 516.

¹⁰ Davis, Ben, 'Art Class', *Artnet Magazine*, August 24, 2007. <http://www.artnet.com/magazineus/features/davis/davis8-24-07.asp>

¹¹ "[T]he forces determining what happened within the arts, or what old-fashioned observers would have called by that name, were overwhelmingly exogenous. As might have been expected in an era of extraordinary techno-scientific revolution, they were predominantly technological." Hobsbawm, Eric, Ibid, pp. 500-501.

DUBLIN CONTEMPORARY 2011: A TERRIBLE BEAUTY IS BORN

CHRISTIAN VIVEROS-FAUNE

To the memory of Patrick Jolley: artist, visionary, fellow New Yorker, friend.

I. Paradigm Shift

What does it mean to be ahead of the curve? Not a phrase that, with respect to this exhibition, has any real relationship to forecasting business cycles or statistical analyses (consider Daniel Bell's eponymous Bell Curve), the idea of seeing around sharp cultural corners has, historically speaking, long presented its own challenges. While being behind the curve—in business, culture or any other field—is not good, getting substantially ahead of the same can, for a period at least, appear far worse.

Witness a figure like Morgan Kelly. An academic specializing in medieval population theory, it was this Yale-trained, UCD economist who called the collapse of the Irish economy in 2007. Taoiseach Bertie Ahern famously did not agree and bluntly suggested that Kelly and others lighten up or “commit suicide”. Nearly a year later, most responsible politicians and media outlets were reluctantly echoing Kelly's original remarks. Leaving aside momentarily the huge economic and social implications of this crisis, the great reversal of fortune in terms of the visions of these two figures speaks volumes.

Much as they have throughout history, similar seismic shifts in politics, science and culture are taking place as I write. Though remorselessly glacier-like at times, at others these upheavals acquire the force of an avalanche. There are times when such implosions appear downright inevitable—ideas made rigid by the deep freeze of a status quo can rapidly turn ice-sheet dangerous. We live in those times now. Together with other innovators, artists around the world have recently taken stock of this evolving landscape. Their response—as evidenced by a host of

phenomena reflected in the breakthrough exhibition that was Dublin Contemporary 2011—has been to challenge hidebound doctrines and dogmas to their breaking point.

Consider, in this light, Thomas Kuhn's landmark 1962 book *The Structure of Scientific Revolutions*. From the philosopher of science who popularised the notion of “paradigms” and “paradigm shifts,” we also derive the idea that deep structural change takes place when these benchmarks are confronted with what Kuhn called a flood of “anomalies”. Kuhn defined the latter as “observed phenomena” for which a given system can simply no longer account. In such a case, the American theorist declared, crisis ensues. Just like with the invention of the printing press or the fall of communism, old systems fall away and make room for the new.

Yet, Kuhn reminds us, scientific history—as well as its civic analogue, political history—often appears frustratingly opaque while radical change develops. For instance, he recounts, Copernicus' revolutionary views apparently provided few initial hard planetary predictions to recommend it over Ptolemy's earth-centered cosmos. Yet, his concepts succeeded in spurring on a great deal more epochal research. In the end, what happened when the 16th century Pole put the sun in the middle of the universe was, at once, elegantly simple and remarkably complex. His earth-shaking ideas gave his scientific contemporaries a promise of a better working view of the future. It was, in a phrase, all downhill from there.

As it is with science, so it is also with art. Our present time records a snarl of challenges—or anomalies—to our beleaguered, early-days, 21st century worldview. There's the collapse of the Euro, the global international financial crisis, the stagnation of Western democracies, the twilight of the American dream, the eclipse of the Pax Americana, the end of Europe as an idea—to name just

a few. Throw in the inability of the West's relativist values to deal with the mounting injustices triggered by the Great Recession and the as yet unimagined impact of social technologies, and you have a cultural environment in which the reconfiguration of knowledge appears not only academically important but dramatically, imperatively pressing. (As if that weren't enough, September 2011 saw a Swiss-Italian lab fire atomic particles called neutrinos faster than the speed of light, essentially shattering Einstein's theory of relativity). Just as in Kuhn's cyclical episodic framework, a set of changing intellectual circumstances and possibilities are now upon us. With the inevitability of a counterpunch, a flood of evolving new observations and working models are presently streaming in its wake.

In speaking on the changes brought about by scientific revolutions, Kuhn wrote: Novelty emerges only with difficulty, manifested by resistance, against a background provided by expectation. Those same words could easily be used to describe the impact of Picasso's *Demiselles d'Avignon* or the Lumière brothers' first films on an unsuspecting public (early audiences for *Arrival of a Train at a Station*, for example, jumped up from their seats and went running for the exit). Recognised in their own time for seeing around culture's curves and gaining advance knowledge on coming days, these artists—along with generations of others—actively moved to push against the limitations of their age. That they did so should give us pause to think about art's currently evolving role, but also about artists' changing creative responsibilities.

II. The Show

Dublin Contemporary 2011 was, very emphatically, an exhibition that sought to voice a critical question with crucial resonance for our own times: “What if things were different?” Organised with a view to highlighting

art's capacity to imagine and effect change in the social sphere, this citywide show took as its starting point the visual arts' historic dialogue with society and contemporary culture, while looking to expand its message of resourcefulness, inclusion and access beyond the glib cliquishness of the local and international art worlds.

Titled with a nod to William Butler Yeats' poem ‘Easter, 1916’, *Terrible Beauty: Art, Crisis, Change & the Office of Non-Compliance* quite openly resolved to promote an inclusive, non-sectarian, even ecumenical view of art and its possibilities. A show that deliberately cast a wide net for like-minded global and national creators, *Terrible Beauty* featured the work of renowned veterans (among them James Coleman, Brian O'Doherty, Lisa Yuskavage and the Estate of Alice Neel) cheek by jowl with that of younger emerging artists (Alan Butler, Ciara Scanlan, Kysa Johnson and Patrick Hamilton, to name just a few). The fact that these figures' varied works—which included traditional media like sculpture and painting as well as videos, installations, interactive pieces, outdoor works and live performances—were displayed side by side without resorting to hierarchies of medium, style or trajectory, helped reinforce the exhibition's radically democratic character.

Mounted inside Dublin's principal museums and public galleries—major “partnering venues” included The Douglas Hyde Gallery, the National Gallery of Ireland, Dublin City Gallery The Hugh Lane, and the Royal Hibernian Academy—as well as around the public realm (most notably inside the Iveagh Gardens and through “Roadworks”, a major street art initiative, organised in collaboration with Dublin's ANEWSPACE), *Terrible Beauty* blanketed the city with a wealth of visual, conceptual and experiential challenges that pushed the envelope on the idea of increased community access to the visual arts. From Mark Jenkins' unexpected figures



on city rooftops to Dexter Dalwood's oil on canvas history lessons hung inside the National Gallery's Milltown Wing, *Terrible Beauty* set out to demonstrate art's expanded possibilities for the world at large and its public complement: contemporary art's critical communicative potential.

Yet the show also sought to imprint the ideals of resourcefulness, openness and innovation onto its own exhibition design. Besides its historic collaborations with the city's most important public arts institutions and its embrace of the public realm—special mention must be made of Braco Dimitrijevic's giant print *Casual Passerby*, hung on the main façade of Trinity College as well as at the show entrance—the exhibition's stylish, no-frills refurbishment of its main location at Earlsfort Terrace established a template for its own citywide aesthetic. A landmark building that once housed classrooms and offices for University College Dublin, Earlsfort Terrace had seen a decade of serious neglect prior to its remodelling. By rediscovering and updating such a prominent

(and forgotten) piece of local architecture, *Terrible Beauty* fostered the ideal of doing more with less not merely through its selection of artist projects, but also by providing a timely, hyper-functional model for the cost-effective use of vacant locales throughout Dublin (think NAMA sites).

Home to the vast majority of the exhibition's 114 artists and artist collectives, Earlsfort Terrace and its adjoining Annex made room for both discrete mini-solo artist presentations and titanic installations. Comprising some 3,000 square meters of space, that included classrooms, lecture theaters and larger halls with soaring ceilings, the show's main location provided rooms for important site-specific works (for example, the satirical wall drawings of Dan Perjovschi and Corban Walker's mysterious hallway full of door handles), as well as smaller areas for discrete art pieces (Jim Lambie's colorful sculpture of stacked chairs and Richard Mosse's colour saturated photographs of child soldiers in the Congo's conflict zones). Conventionally scaled art with oversize aesthetic

and critical potential, these works shared the building's three floors with several monumental installations that sought to turn the usual relationship of viewer to massive memorial on its head.

While spectacle and monumentality have been a significant part of visual culture since before Nero erected Rome's Colossus, large-scale artworks have played an especially prominent part in the experience of contemporary art during the last three decades—think Jeff Koons' *Puppy* and the humongous sculptural interventions taking place inside Tate Modern. Preying on the most superficial aspects of pop culture and the media to attract attention, such works have often merely celebrated banality, celebrity and sheer spectacle. In the case of *Terrible Beauty*, another model was clearly needed. For artists like Wang Du (his enormous interactive media cradle queried participants about their possible infantilisation through 24/7 news) and Thomas Hirschhorn (the collaged sculpture *Green Coffin* displayed images censored by governments around the world alongside ads for jewellery and handbags), criticality and viewer participation stood in for entertainment and passivity. Invocations of intelligence and the pleasure principle, installations like these raised the bar on the power and engagement of large-scale art pieces, while pointing the way forward for ambitiously scaled art that demands more from its viewers than dumb capitulation.

III. The Takeway

As art engages in the same struggles as has recently beset what Marshall McLuhan called the "global village"—economic crisis, unemployment, the increasingly Victorian split between the 1% and 99%—it can often point the way toward creative approaches that might possibly not emerge without its example. A very real catalyst capable of shaking up the culture during key historical periods, contemporary art retains a unique capacity to analyse, reflect on and even initiate discourse around ideas and issues that are increasingly fundamental to society.

Engaging real human triumphs and tragedies is one way in which contemporary artists in *Terrible Beauty* demonstrated their genuine commitment to the humane values that animate art's inner labours. Whether it's by rescuing

lost narratives of social justice (Teresa Margolles, Nina Berman, Brian Maguire, among others) or frustrating hidebound orthodoxies of good taste (the case of Nevan Lahart, Doug Fishbone and William Powhida), these artists tapped into a common new resourcefulness. A model for how art, culture and even society at large can cope with the contracted horizons of recessionary times, much of the art in this now historic exhibition actively suggests the way forward for important reinventions that can easily be extrapolated to other areas of culture and society.

Terrible Beauty, like Morgan Kelly's predictions, was ahead of the curve in bringing to politics an essentially artistic temperament. Together with that temperament comes imagination, protest, humour, resistance and a refusal to accept the official verities of a bankrupt status quo. Those are the values this exhibition promoted as non-sentimental, non-cynical approaches to history's current trials. The artists who participated in *Terrible Beauty* provided this and something more—namely, a generously committed example for contemporary art to follow amid an evolving global crisis. Clearly, the world's economic and political system needs to adapt to survive. Is it any wonder that the same should be true about contemporary art?

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DAVID ADAMO

BORN 1979 IN ROCHESTER, NEW YORK (USA)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2010 – *FRI ART*, Centre d'Art Contemporain /
Kunsthalle Fribourg, Switzerland

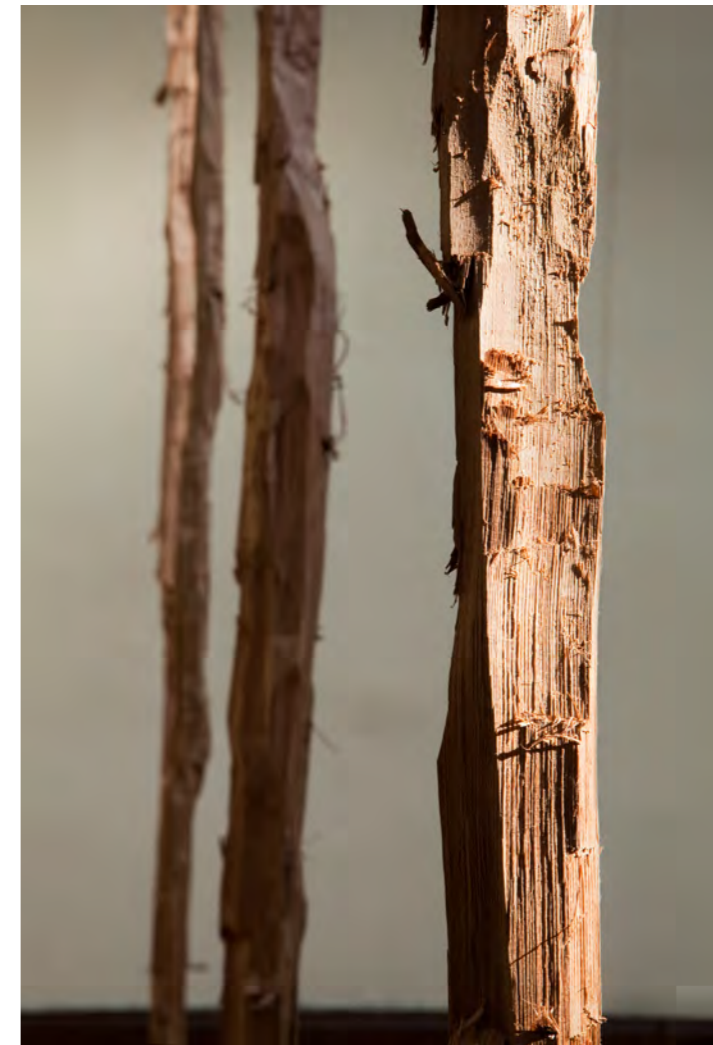
2009 – *Le Confort Moderne*, Poitiers, France

Selected Group Shows:

2011 – *Based in Berlin*, KW Institute for
Contemporary Art, Berlin

2010 – *Greater New York*, MoMA PS1, New York

Represented by IBID PROJECTS



DAVID ADAMO ←
Untitled, 2011,
Mixed Media, Dimensions variable,
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

DAVID ADAMO ↑
Untitled, 2011,
Mixed Media, Dimensions variable,
Courtesy the artist, Detail.



ALEXANDRE ARRECHEA
No One Listens, 2011,
Aluminium, megaphones, 6 meters,
Courtesy the artist, Magnan Metz and
Casado Santapau Gallery.
Installation view at Iveagh Gardens
Dublin Contemporary 2011

ALEXANDRE ARRACHEA

BORN 1970 IN TRINIDAD (CUB)
LIVES AND WORKS IN CUBA (CUB)

Selected Solo Shows:

2010 – *Orange tree*, The Bronx Museum, New York
2007 – *Scalpel and Cotton*, Contemporary Links,
San Diego Museum of Art

Selected Group Shows:

2011 – 54th Venice Biennale
2010 – Global Africa Project, Museum of Art and
Design, New York
Represented by Casado Santapau Gallery (Madrid)
and MagnanMetz Gallery (New York)



KADER ATTIA

BORN 1970 IN DUGNY (FRA)
LIVES AND WORKS IN BERLIN (DEU) & ALGIERS (DZA)

Selected Solo Shows:

2010 – *Holy Land*, Galleria Continua,
San Gimignano, Italy

2007 – *Square Dreams*, BALTIC Centre for
Contemporary Art, Gateshead

Selected Group Shows:

2010 – Sydney Biennial; *Dreamlands, Beaubourg*,
Centre Georges Pompidou, Paris

2009 – *Nation State*, The Goodman Gallery, Johannes-
burg

Represented by The Goodman Gallery (Johannesburg)
and Galleria Continua (San Gimignano/Beijing/Le
Moulin)

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KADER ATTIA ↑
Untitled (Plastic Bags), 2009 – 2011,
Empty plastic bags, plinths,
Dimensions variable,
Courtesy the artist, Galerie Krinzinger
and Galerie Christian Nagel.
Installation view at Dublin
Contemporary 2011

KADER ATTIA ←
Untitled (Plastic Bags), 2009 – 2011,
Empty plastic bags, plinths,
Dimensions variable,
Courtesy the artist, Galerie Krinzinger
and Galerie Christian Nagel.

NINA BERMAN
Homeland, 2001 – 2008,
Digital video, 4 minutes, 3 seconds,
Courtesy the artist.
Sound recordings: 2003 – 2007;
Photographs: 2001 – 2008 ;
Created for Dublin Contemporary 2011.

NINA BERMAN

BORN 1960 IN NEW YORK (USA)
LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2011/2012 – *Homeland*, Carl Shurz Haus, German
American Centre, Freiburg, Germany

2010 – Purple Hearts, Melkweg Gallery, Amsterdam

Selected Group Shows:

2010 – Whitney Biennial, Whitney Museum of
American Art, New York; Milano Triennale, Italy

Represented by Jen Bekman





ANNA BJERGER ↑
Installation view at Dublin
Contemporary 2011

ANNA BJERGER →
Whites, 2011,
Oil on aluminium, 90 x 80 cm,
Courtesy of the artist



ANNA BJERGER

BORN 1973 IN SKALLSJO (SWE)
LIVES AND WORKS IN SWEDEN (SWE)

Selected Solo Shows:

2008 – David Risley Gallery, London

2003 – *Angels in Your Beer*, Chapter Gallery, Cardiff

Selected Group Shows:

2008 – *Academia: Qui es-tu?*, Chapelle des Beaux Arts,
Paris

2006 – *Pictures of You*, ALP Gallery, Stockholm

Represented by David Risley Gallery

JORGE MÉNDEZ BLAKE
Das Kapital, 2009, bricks and book.
Courtesy of Jorge Méndez Blake and
Meessen De Clercq.

JORGE MÉNDEZ BLAKE

BORN 1974 IN GUADALAJARA (MEX)
LIVES AND WORKS IN GUADALAJARA (MEX)

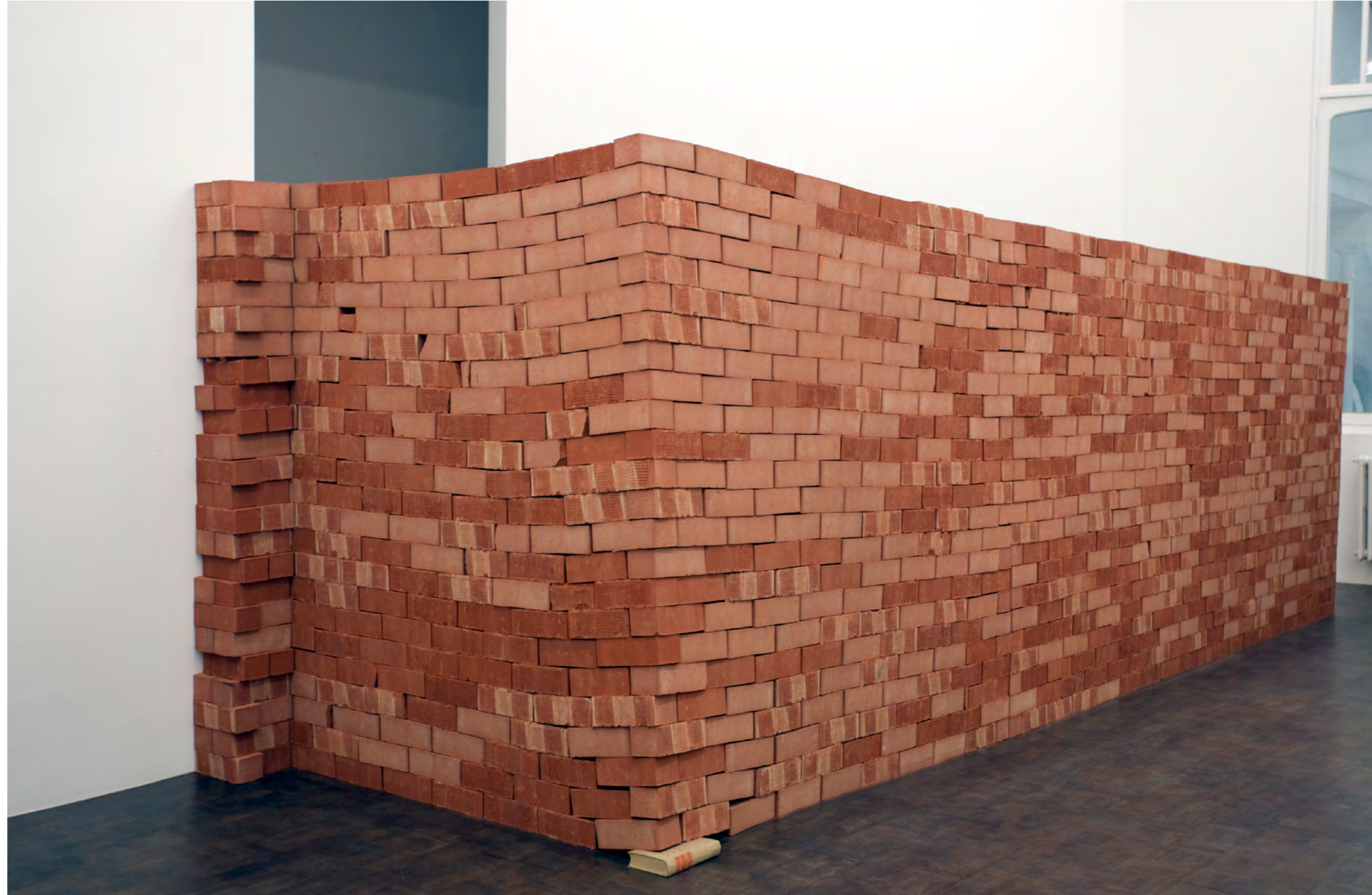
Selected Solo Shows:

2010 – *La Marquesa salio a las cinco*, Museo Tamayo, Mexico; *All the Poetry Books*, Museum of Latin American Art, Los Angeles

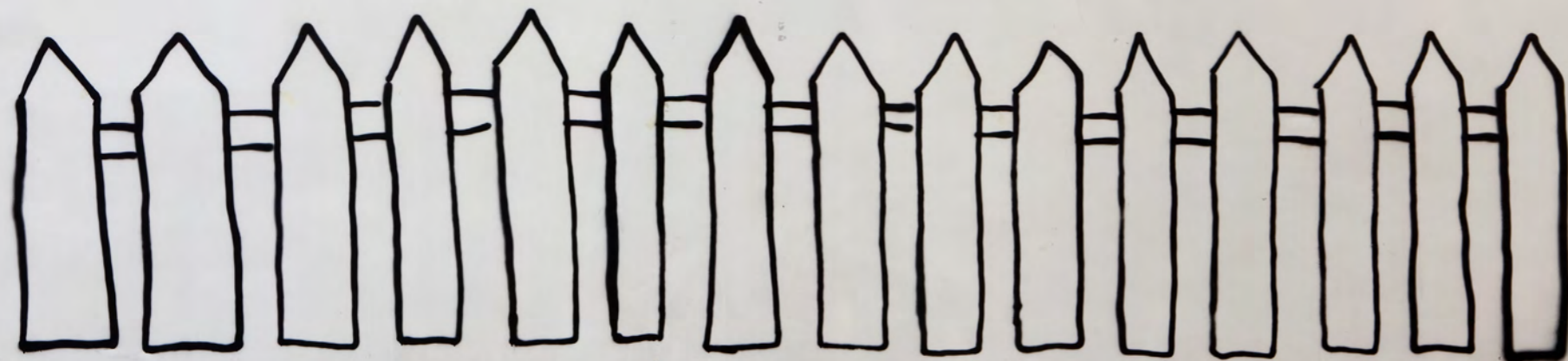
Selected Group Shows:

2011 – *Resisting the present*, Museum of Modern Art, Paris and Amparo Museum, Mexico
2009 – *México: Expected-Unexpected*, Stedelijk Museum Schiedam, Amsterdam

Represented by Meessen de Clercq



ADD ELEGANCE
TO YOUR POVERTY



MONICA BONVINCINI

Add Elegance to Your Poverty, 2011,
black spray paint on wall,
dimensions variable.

Courtesy the artist and Galerie
Max Hetzler. Installation view at
Dublin Contemporary 2011.

MONICA BONVINCINI

BORN 1965 IN VENICE (ITA)

LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2011 – Centro de Arte Contemporáneo, Malaga

2010 – Kunsthalle Fridericianum, Kassel

Selected Group Shows:

2011 – 54th Venice Biennale

2009 – P.S.1 Contemporary Art Center, New York

Represented by Galeria Max Hetzler (Berlin),

Galeria Emi Fontana (Milan) and West of Rome

(Los Angeles)

ALBERTO BOREA

BORN 1979 IN LIMA (PER)
LIVES AND WORKS BETWEEN LIMA (PER)
AND NEW YORK (USA)

Selected Solo Shows:

2011 – Midway Contemporary Art, Minnesota

2006 – Ludwig museum in Köln

Selected Group Shows:

2011 – El Museo del Barrio Biennial

2009 – Museo de Huelva, Spain

Represented by Y Gallery (New York) and Galeria
Isabel Hurley (Malaga)



ALBERTO BOREA
Rainbow - The End, 2011,
Plastic bags and structure,
Dimensions variable,
Courtesy Y Gallery.
Installation view at Dublin
Contemporary 2011

THE BRUCE HIGH QUALITY FOUNDATION
*The Stag Glares Back (The Art
History With... Series)*, 2001 - 2011,
Video installation, construction
materials, Dimensions variable,
Courtesy the artist.
Installation view at Dublin
Contemporary 2011



THE BRUCE HIGH QUALITY FOUNDATION

LIVE AND WORK IN NEW YORK (USA)

Selected Solo Exhibitions:

2011 – *Argumenta*, Venice Biennale

2010 – *The Retrospective 2001-2010*, Galerie Bruno
Bischofberger, Zurich

Selected Group Shows:

2010 – *Greater New York*, P.S. 1 MoMA, New York

Dreamlands, Centre Pompidou, Paris

Represented by Vito Schnabel



TANIA BRUGERA

BORN 1968 IN HAVANA (CUB)
LIVES AND WORKS IN HAVANA (CUB)
AND CHICAGO (USA)

Selected Solo Shows:

2010 – *Phronesis*, Juana de Aizpuru, Madrid

2007 – *Delayed Patriotism*, The Bronx Museum of the Arts, New York

Selected Group Shows:

2009 – 53rd Venice Biennale

2002 – Documenta 11

Represented by Juana de Aizpuru

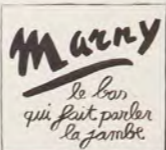


TANIA BRUGERA
Untitled (Kassel 2002),
Video Performance - Installation,
2002, Germans, guns, black
outfits, wood scaffolding, 40-750 watt
light beams, DVD disc, DVD player,
projector, 19' x 59.6' x 13' inches,
Photo: Sebastian Isacu Courtesy of
Frac Lorraine / Museum für Moderne
Kunst, Frankfurt and Studio Bruguera,
collection Museum für Moderne Kunst,
Frankfurt.

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ARCHITECTURE ET URBANISME

LA MAISON DES HOMMES

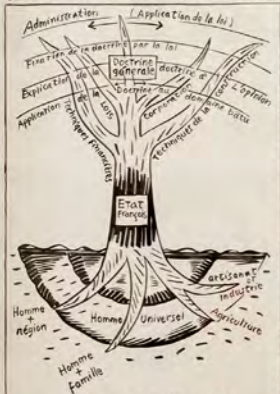
par LE CORBUSIER

Le lecteur s'imagine les champs simples des villes, des heures, des fermes détruites et reconstruites, les campagnes de France vidées et à reconstruire...

La guerre a étalé devant nous le spectacle de la destruction et de la reconstruction. Elle a été un grand événement d'une œuvre toute vouée au bien des hommes.



LE CORBUSIER



La maison n'est pas un objet, elle est un organisme vivant. Elle doit être conçue comme un organisme vivant, capable de s'adapter à son milieu.

Un ballet de Francis Poulenc à l'Opéra

par Arthur HONEGER

Le ballet de Francis Poulenc, Les Animaux Modèles, vient d'être joué à l'Opéra de Paris. C'est un ballet d'opéra, un ballet de chambre, un ballet de chambre d'opéra.

RESURRECTION D'UN GRENIER

par Lucien DESCAYES

Je remercie notre confrère Abbe d'Avant de son intervention relative à la maison des Goncourt. Aussi bien la nouvelle ne m'a pas paru mauvaise.



LA MAISON DES GONCOURT A AUTEUIL (cliché L. Silvano)

Le musée d'art moderne



CHARLES DESPIAU (Figure pour le monument Maréchal) Lire en page 3 l'article de Pierre du COLOMBIER

TROIS THEATRES DE PARIS CHANGENT DE DIRECTEUR

Au début de chaque semaine, il y a le théâtre. C'est un lieu de vie, un lieu de culture, un lieu de plaisir.

«Les Animaux modèles»



On vient de lire ci-dessus l'article d'Arthur Honeger sur le ballet de Francis Poulenc, Les Animaux Modèles, joué à l'Opéra de Paris.

NOTES EN MARGE

Radioconfusion

Nous avons vu l'initiative prise par le gouvernement de ramener le statut de l'Émission de Radio Diffusion nationale en vue d'une utilisation plus rationnelle des millions versés par la Radiodiffusion Française.



FERNANDO BRYCE

BORN 1965 IN LIMA (PER) LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows: 2011 - El Mundo en Llamas, Alexander and Bonin Gallery, New York. 2005 - Antoni Tàpies Foundation, Barcelona. Selected Group Shows: 2009 - 53rd Venice Biennale. 2008 - 28th São Paulo Biennial. Represented by Gonzalez y Gonzalez (Santiago), Barbara Thumm (Berlin) and Alexander and Bonin (New York).

FERNANDO BRYCE
Fusillés de Châteaubriant, 2011,
Ink on paper, 30 Drawings,
35 x 25 cm each,
Courtesy González y González Gallery.
Installation view at Dublin Contemporary 2011

FERNANDO BRYCE
Comedia, 2011,
Ink on paper, 5 Drawings,
100 x 70 cm each,
Courtesy González y González Gallery (Detail).

ELLA BURKE →
Inertia, 2011,
Steel, tyre tube, white flag,
20 x 10 x 10 cm.
Courtesy the artist. Installation view
at Dublin Contemporary 2011.



ELLA BURKE →→
White Flag (Irish), 2011, white
paint, Irish flag. Courtesy the artist
Installation view at Dublin
Contemporary 2011.



ELLA BURKE

BORN 1985 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2012 – *Defacto*, the end SPRINGBREAK, Miami

2011 – *Silent Vibrations*, Irish Museum of Modern Art,
Dublin

Selected Group Shows:

2010 – East Gallery, Tallinn, Estonia;

Amharc Fhine Gall VII at Draóicht, Dublin



ALAN BUTLER

BORN 1981 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2010 – *I know that you believe you understand what you think I said, but I'm not sure you realise that what you heard is not what I meant*, Temple Bar Gallery & Studios, Dublin; *In the Bedroom OMIGOD Subscribe!!!* KTHXBAI XXX, G126, Galway

Selected Group Shows:

2010 – *Le Weekend de Sept Jours (Seven Day Weekend)*, École Nationale Supérieure des Beaux-Arts, Paris
2009 – *Meme*, The Institute of Contemporary Art, Singapore

ALAN BUTLER ↑
Installation view at Dublin
Contemporary 2011

ALAN BUTLER ←
Painting of a photo from a news report of a suicide at Foxconn, Shenzhen, China, 2010;
painted in an oil painting factory in China, 2011, Oil on canvas, 56 x 41 cm, Courtesy the artist.

MATT CALDERWOOD
Sixth, 2011,
Plasterboard, polystyrene,
silicone, 150 x 30 x 200 cm,
Courtesy Wilkinson Gallery and Galerie
Paul Andriessse.
Installation view at Dublin
Contemporary 2011

MATT CALDERWOOD

BORN 1975 IN NORTHERN IRELAND (NI)
LIVES AND WORKS IN LONDON (GBR)

Selected Solo Shows:

2011 – Wilkinson Gallery, London

2007 – *Projections*, David Risley Gallery London

Selected Group Shows:

2010 – *I Want to See How You See*, Deichtorhallen in
Hamburg

2008 – *Still-Film*, Tate Britain, London

Represented by Wilkinson Gallery



LUDOVICA CARBOTTA →
Stolen Space, 2011,
Sculpture, Dimensions variable,
Courtesy the artist and CONDUITS.
Installation view at Iveagh Gardens as
part of Dublin Contemporary 2011

LUDOVICA CARBOTTA → →
Stolen Space, 2011,
Sculpture, Dimensions variable,
Courtesy the artist and CONDUITS.
Installation view at Iveagh Gardens as
part of Dublin Contemporary 2011



LUDOVICA CARBOTTA

BORN 1982 IN TURIN (ITA)
LIVES AND WORKS IN TURIN (ITA)

Selected Solo Shows:

2011 – *Greater Torino*, Sandretto Rebaudengo
Foundation, Turin

2010 – Chan Arte, Genoa

Selected Group Shows:

2011 – *Terre Vulnerabili*, Hangar Bicocca, Milan

2010 – *Il migliore dei mondi possibili*, The Conduits,
Milan



JOTA CASTRO
Us, 2011,
Mixed media, dimensions variable,
Courtesy the artist in collaboration
with Gordon Ryan and NOJI.
Installation view at Dublin
Contemporary 2011

JOTA CASTRO

BORN IN LIMA (PER)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2008 – *Sleep Tight*, Elaine Levy Project, Brussels

2007 – *Enjoy your travel*, Gallery Umberto Di Marino,
Napoli

Selected Group Shows:

2009 – *All's fair in Art and War*, 21c Museum, Kentucky

2008 – *Gravity*, Museo Artium, Vitoria, Spain

Represented by Massimo Minini Gallery (Brescia),
Galerie Barbara Thumm (Berlin) and Gonzales y
Gonzales (Santiago)

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FRANÇAIS



CHEN CHIEH-JEN

BORN 1960 IN TAOYUAN (TWN)
LIVES AND WORKS IN TAIPEI (TWN)

Selected Solo Shows:

2010 – *On the Empire's Borders: Chen Chieh-jen*

1996–2010, Taipei Fine Arts Museum, Taiwan

2008 – *Military Court and Prison– Chen Chieh-jen*,

Museo Nacional Centro de Arte Reina Sofía, Madrid

Selected Group Shows:

2011 – *Rewriting the World. Art and Agency*, the 4th

Moscow Biennial

2010 – Artes Mundi Prize 4, National Museum Cardiff

Represented by Galerie Olivier Robert (Paris) and

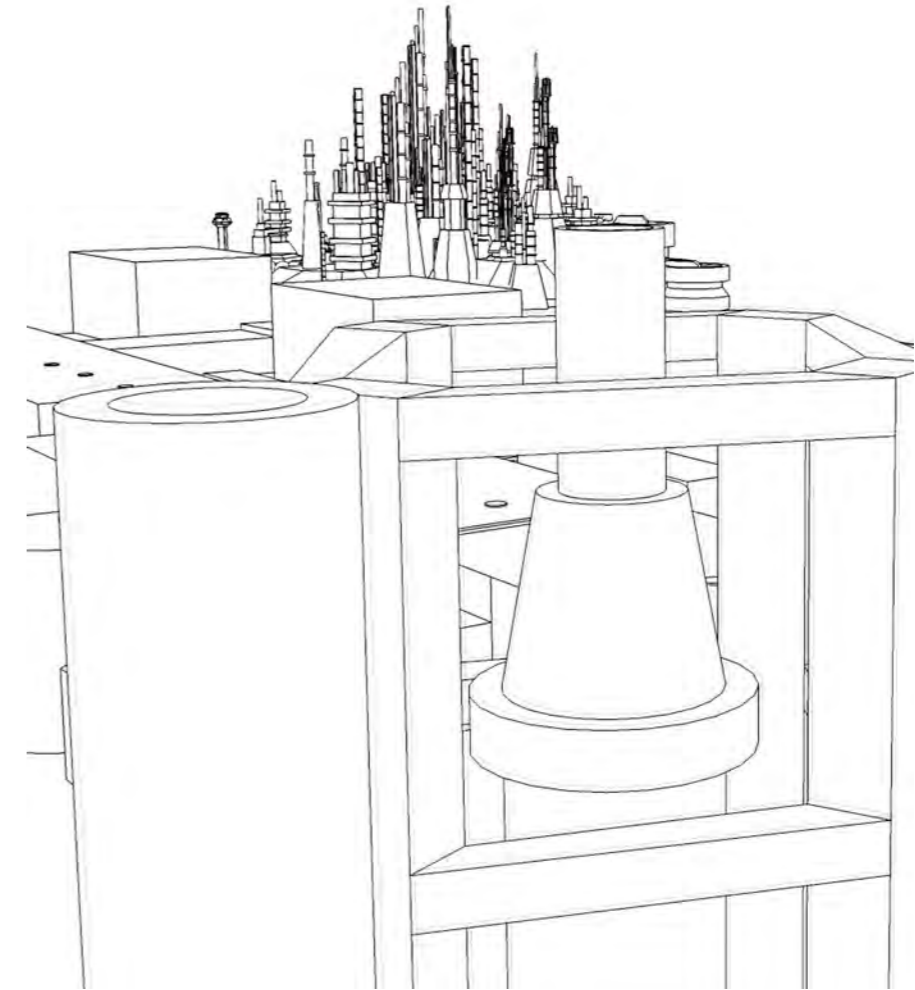
La Fabrica Galeria (Madrid)



“ If you weren't holding a child,
I would deport you immediately. ”

「要不是看妳抱著小孩就立刻把妳遣返回去了」

CHEN CHIEH - JEN
Empire's Borders I, 2009 - 2010,
Video, 27 minutes,
Courtesy the Artist.



MARK CLARE

BORN 1968 IN LONDON (GBR)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2011 – *Remote Control* at The Illges Gallery, Georgia

2009 – Galleria XX1, Warsaw

Selected Group Shows:

2011 – *With Hands and Feet* at the Torrance Art
Museum, California

2009 – *Oppositions & Dialogues* at the Kunstverein
Hanover in Germany

MARK CLARE ←
For All Mankind, 2011,
Photographic light stands, kitchen
timers, tin foil, nuts, bolts and
tarpaulin, Dimensions variable, Cour-
tesy the artist.
Installation view at Dublin
Contemporary 2011

MARK CLARE ↑
DemocraCity, 2011,
Google sketch-up animation,
Dimensions variable,
Courtesy the artist.



DECLAN CLARKE

BORN IN 1974 IN IRELAND (IRL)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2011 – *We'll Be This Way Until the End of the World*,
mother's tankstation, Dublin

2009 – *Loneliness in West Germany* at the
Goethe-Institut, Dublin

Selected Group Shows:

2011 – Der Menschen Klee KIT at Mannesmannufer,
Düsseldorf

2010 – *Auto-Kino!*, Temporäre Kunsthalle, Berlin

DECLAN CLARKE

Cologne Overnight, 2010,
16mm film and HD transferred to DVD,
Dimensions variable,
Courtesy the artist (Video stills).



CLEARY+CONNOLLY
Studio 1-Plus/Minus, 2006 - 2008,
interactive video.
Courtesy the artists.
Installation view at Dublin
Contemporary 2011

CLEARY+CONNOLLY

ANNE CLEARY BORN 1965 IN TULLAMORE (IRL)
DENIS CONNOLLY BORN IN 1965 IN
DUN LAOGHAIRE (IRL)
LIVE AND WORK IN PARIS (FRA)

Selected Solo Shows:

2010 – *PRATIQUES - Les étapes du 1% Culturel*, Pôle
Culturel de Sorgues, Avignon
2008 – *Pourquoi pas toi?* Centre Pompidou, Paris

Selected Group Shows:

2010 – Barbican Centre, London
2009 – *Sombras e Luz*, Sesc Pompéia, Sao Paulo

JAMES COLEMAN

BORN 1941 IN CO. ROSCOMMON (IRL)
LIVES AND WORKS IN DUBLIN (IRL) AND PARIS (FRA)

Selected Solo Shows:

2009 – Irish Museum of Modern Art; Royal Hibernian Academy

Selected Group Shows:

2004 – Museu do Chiado, Lisbon

2002 – Lenbachhaus, Munich

Represented by Marian Goodman Gallery



JAMES COLEMAN
Video installation, 2004-11, led screen
Courtesy of James Coleman and
Marian Goodman Gallery



AMANDA COOGAN
Spit Spit, Scrub Scrub, 2011,
live performers, fabric, sound,
dimensions variable. Courtesy the
artist and Kevin Kavanagh Gallery.
Installation view at Dublin
Contemporary 2011



AMANDA COOGAN

BORN 1971 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2009 – *The Fall*, Whitworth Gallery, Manchester

2008 – Artists Space Gallery, New York

Selected Group Shows:

2010 – *Altered Images*, Irish Museum of Modern Art

2009 – *Stupid Generation*, Kunst Projects, Berlin

Represented by Kevin Kavanagh Gallery

MARK CULLEN

Ark; I could sleep for a thousand year, 2011,
Mixed media installation with plastic, mylar, aluminium foil and timber, Dimensions variable, Courtesy the artist.
Installation view at Dublin Contemporary 2011

MARK CULLEN

BORN 1972 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2010 – *Ladies and Gentlemen we are floating in space*,
Substation, Triskel, Cork

2007 – *Star Power*, El Levante, Rosario, Argentina

Selected Group Shows:

2011 – *Difference Engine Manifestation III*,
CSV Cultural Centre, New York

2005 – *Offside*, Dublin City Gallery The Hugh Lane



DEXTER DALWOOD

BORN 1960 IN BRISTOL (GBR)
LIVES AND WORKS IN LONDON (GBR)

Selected Solo Shows:

2010 – *Dexter Dalwood*, Tate, St. Ives

2009 – *Dexter Dalwood New Paintings*, Gagosian
Gallery, Beverly Hills

Selected Group Shows:

2011 – *Sometimes I wish I Could Disappear*,
David Risley Gallery, Copenhagen

2010 – Turner Prize, Tate Britain

Represented by the Gagosian Gallery



DEXTER DALWOOD

Yalta, 2006,

Oil on Canvas, 216 x 340.5 cm,

Courtesy Zabłudowicz Collection.

Installation view at National Gallery
of Ireland as part of Dublin

Contemporary 2011



ALAIN DECLERCQ ↑
War Games, 2006,
 Desk, seats, DVD players, LCD screens,
 headphones, 81 x 305 x 129.5 cm,
 Courtesy Loevenbruck Gallery.
 Installation view at Dublin
 Contemporary 2011

ALAIN DECLERCQ →
War Games, 2006,
 Desk, seats, DVD players, LCD screens,
 headphones, 81 x 305 x 129.5 cm,
 Courtesy Loevenbruck Gallery (Detail).



ALAIN DECLERCQ

BORN 1969 IN MOULINS, (FRA)
 LIVES AND WORKS IN PARIS, (FRA)

Selected Solo Shows:

2011 – *Fallout*, Elaine Levy Project, Brussels, Belgium
 2009 – *Plan Iode*, with Jeanne Susplugas, gallery
 PPCM, Nîmes

Selected Group Shows:

2010 – *Index Off*, le Pavillon, Palais de Tokyo, Paris
 2009 – *Potluck*, Artists space, New York
 Represented by Galerie Loevenbruck (Paris) and
 Elaine Levy Project (Brussels)

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JAMES DEUTSHER

BORN 1984 IN CALIFORNIA (USA)
LIVES AND WORKS IN MELBOURNE (AUS)

Selected Solo Shows:

2011 – *SANA/ Clay Feet the colour of Bacon Bits*, Art Center Ongoing, Tokyo

2010 – *THE ECONOMIST*, Australian Centre For Contemporary Art at Mirka, Melbourne

Selected Group Shows:

2011 – *New Psychodelia*, UQ Art Museum, Brisbane

2009 – *Cargo Project*, Hyde Park Art Centre, Chicago

Represented by KALIMANRAWLINS



JAMES DEUTSHER ←

Oh, na, na, what's my name?

Oh, na, na, what's my name?,

powder-coated stainless steel,

19.2 x 13 x 10 cm.

Courtesy the artist and

Kalimanrawlins.

Installation view at Dublin

Contemporary 2011

JAMES DEUTSHER ←←

Detail of the word "Love"



ALBERTO DI FABIO

BORN 1966 IN ITALY (ITA)
LIVES AND WORKS BETWEEN ROME (ITA)
AND NEW YORK (USA)

Selected Solo Shows:

2011 – *Alberto Di Fabio*, Gagosian Gallery, Athens

2010 – *Over the rainbow*, Galleria Pack, Milan

Selected Group Shows:

2011 – 54th Venice Biennale

2010 – *Under Italian Eyes*, Horizon One, Mahmoud

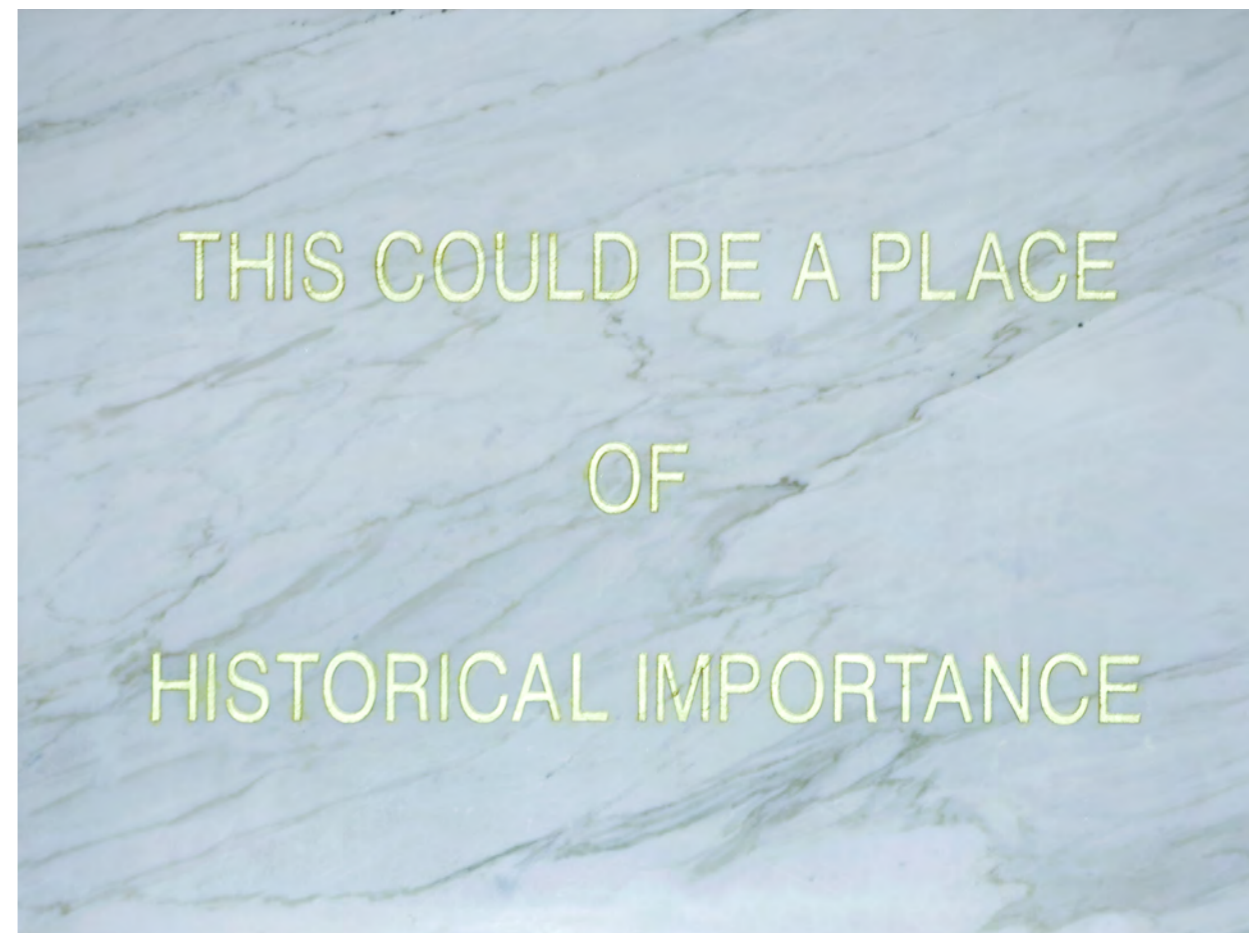
Khalil Museum, Cairo

Represented by Galleria Umberto Di Marino (Naples)
and Gagosian Gallery

ALBERTO DI FABIO

Paesaggi della Mente No.2, 2011,
Acrylic on canvas, 200 x 350 cm,
Courtesy Gagosian Gallery, Umberto
Di Marino Arte Contemporanea and
Galleria Pack.

Installation view at National Gallery
of Ireland as part of Dublin
Contemporary 2011



BRACO DIMITRIJEVIĆ ↑
This Could Be a Place of Historical Importance, 1971,
 White carrara marble slab with gold lettering, 75 x 56 x 3 cm,
 Courtesy the artist.

BRACO DIMITRIJEVIĆ ←
Casual Passer-by I Met,
 Dublin 2011, label.
 Installation view at Entrance to Dublin Contemporary 2011

BRACO DIMITRIJEVIĆ

BORN 1948 IN SARAJEVO (BIH)
 LIVES AND WORKS IN PARIS (FRA)

Selected Solo Shows:
 2011 – Musée National d'Art et d'Histoire, Luxembourg
 2010 – Arsaevi Museum, Sarajevo
 Selected Group Shows:
 2011 – *Museum of Parallel Narratives*, MACBA Museum d'Art Contemporani de Barcelona
 2010 – *Promesses du passé*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
 Represented by TORRI

Kindly Supported by





WILLIE DOHERTY

BORN 1959 IN DERRY (NI)
LIVES AND WORKS IN DERRY (NI)

Selected Solo Shows:

2003 – *False Memory*, Irish Museum of Modern Art,
Dublin

1998 – *Somewhere Else*, at the Tate Gallery, Liverpool

Selected Group Shows:

2007 – 52nd Venice Biennale

1996 – *No Place Like Home*, Centre Georges

Pompidou, Paris

Represented by Kerlin Gallery

WILLIE DOHERTY
Exhibition View,
Dublin City Gallery The Hugh Lane as
part of Dublin Contemporary 2011.



GRAHAM DOLPHIN
Abbey Road, 2011,
Courtesy Seventeen Gallery.
Installation view at Iveagh Gardens
as part of Dublin Contemporary 2011

GRAHAM DOLPHIN

BORN 1972 IN STAFFORD (GBR)
LIVES AND WORKS IN NEWCASTLE UPON TYNE (GBR)

Selected Solo Shows:

2010 – *Rock*, David Risley Gallery, Copenhagen
2007 – *Repeater*, BALTIC Centre for Contemporary
Art, Gateshead

Selected Group Shows:

2010 – *Spasticus Artisticus*, Ceri Hand Gallery,
Liverpool; *Read Only Memory*, Winkleman Gallery,
New York

Represented by Seventeen (London) and David Risley
Gallery (Copenhagen)





WANG DU ↑
The Cradle, 2007,
 mixed media, steel, mattress,
 televisions, 13 x 6 x 1.5 m.
 Courtesy the artist and Galerie Laurent
 Godin and Galerie Baronian Francey.
 Installation view at Dublin
 Contemporary 2011

WANG DU →
The Cradle, 2007,
 mixed media, steel, mattress,
 televisions, 13 x 6 x 1.5 m.
 Courtesy the artist and Galerie Laurent
 Godin and Galerie Baronian Francey.
 (Detail)



WANG DU

BORN 1956 IN WUHAN (CHN)
 LIVES AND WORKS PARIS (FRA)

Selected Solo Shows:

2010 – Gallery Baronian Francey, Brussels
 2006 – BALTIC Centre for Contemporary Art,
 Gateshead

Selected Group Shows:

2011 – *French Window: Contemporary French Art Scene*,
 Mori Art Museum, Tokyo
 2010 – *Istanbul Transit*, Passage de Retz, Paris
 Represented by Galerie Laurent Godin

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BRIAN DUGGAN

BORN 1971 IN PERTH (AUS)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

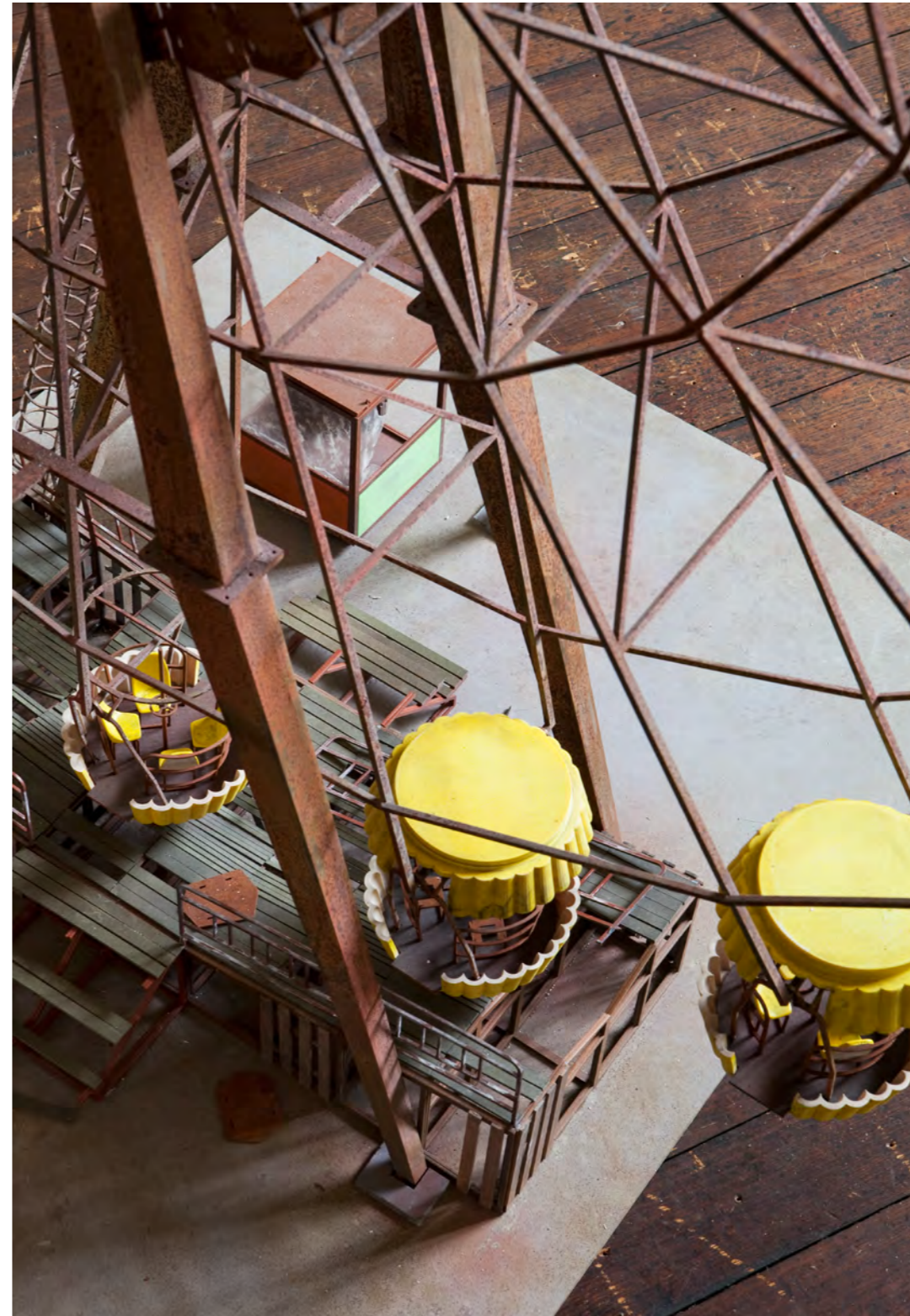
2009 – *The Golden Bough: Step inside now step inside*,
Dublin City Gallery The Hugh Lane

2007 – *Atelier portes Ouvertes*, Centre Culturel
Irlandais, Paris

Selected Group Shows:

2010 – *Living on the edge*, TULCA, Galway

2010 – *Supernormal*, Braziers International, Oxfordshire



BRIAN DUGGAN ←
This Short-Term Evacuation, 2011,
steel, fiberglass GRP, acrylic,
mixed materials.
Courtesy the artist.
(Detail)

BRIAN DUGGAN ←←
This Short-Term Evacuation, 2011,
steel, fiberglass GRP, acrylic,
mixed materials.
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

MASASHI ECHIGO

BORN 1982 IN TOYAMA (JPN)
LIVES AND WORKS IN BELGIUM (BRU) AND JAPAN (JPN)

Selected Solo Shows:

2011 – *Masashi Echigo*, HIAP, Helsinki

2010 – *Masashi Echigo: Immanence*, National Gallery of Modern and Contemporary Art, Rome

Selected Group Shows:

2010 – BE- PART Platform voor actuele kunst, Waregem, Belgium

2008 – *Light Project*, Foundation B.a.d, Rotterdam

Represented by Geukens & De Vil



MASASHI ECHIGO
Satisfy, 2011,
refrigerator and steel, dimensions
variable.
Courtesy the artist and
Geukens & De Vil.
Installation view at Dublin
Contemporary 2011.



MAARTEN VANDEN EYNDEN
The Earth Seen from the Moon, 2005,
UN-helmet, telescope and black
marker, dimensions variable.
Courtesy the artist and Meessen
De Clercq.
Installation view at Dublin
Contemporary 2011

MAARTEN VANDEN EYNDE

BORN 1977 LEUVEN (BEL)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2010 – *Gravitation*, Kunstruimte Wagemans,
Beetsterzwaag, The Netherlands;

Industrial Evolution, Meessen De Clercq, Brussels

Selected Group Shows:

2010 – *Motion Pictures*, Museum Het Domein, Sittard,
The Netherlands

2009 – *Faux Jumeaux*, SMAK, Ghent

Represented by Meesen de Clercq



OMER FAST

BORN 1972 IN JERUSALEM (ISR)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2011 – *Nostalgia*, The Whitney Museum, New York

2008 – *De Grote Boodschap*, Museum of Contemporary Art Denver, Colorado

Selected Group Shows:

2010 – *Videodrome*, Berlin Biennale, AutoCenter, Berlin

2009 – *The Same River Twice*, Institute of Modern Art, Brisbane

Represented by Postmasters (New York),
gb agency (Paris) and Arratia, Beer (Berlin)

OMER FAST

Five Thousand Feet is the Best, 2011,
Digital Film, Dimensions variable,
Courtesy gb agency, Arratia Beer.

MOUNIR FATMI

BORN 1970 TANGIER (MAR)
LIVES AND WORKS BETWEEN TANGIER (MAR)
AND PARIS (FRA)

Selected Solo Shows:

2011 – *Megalopolis*, AKBank Sanat, Istanbul

2010 – *Seeing is believing*, Galerie Hussenot, Paris

Selected Group Shows:

2011 – *The Future of a promise*, Maggazini del Sale,
54th Venice Biennale; *Unfolding Tales*, Brooklyn
Museum, New York

Represented by Shoshana Wayne Gallery (Los
Angeles), Lombard-Freid Projects (New York),
The Goodman Gallery (Johannesburg), Conrads
(Berlin/Düsseldorf), Analix Forever (Geneva),
Galerie Hussenot (Paris), Paradise Row (London).

Kindly Supported by

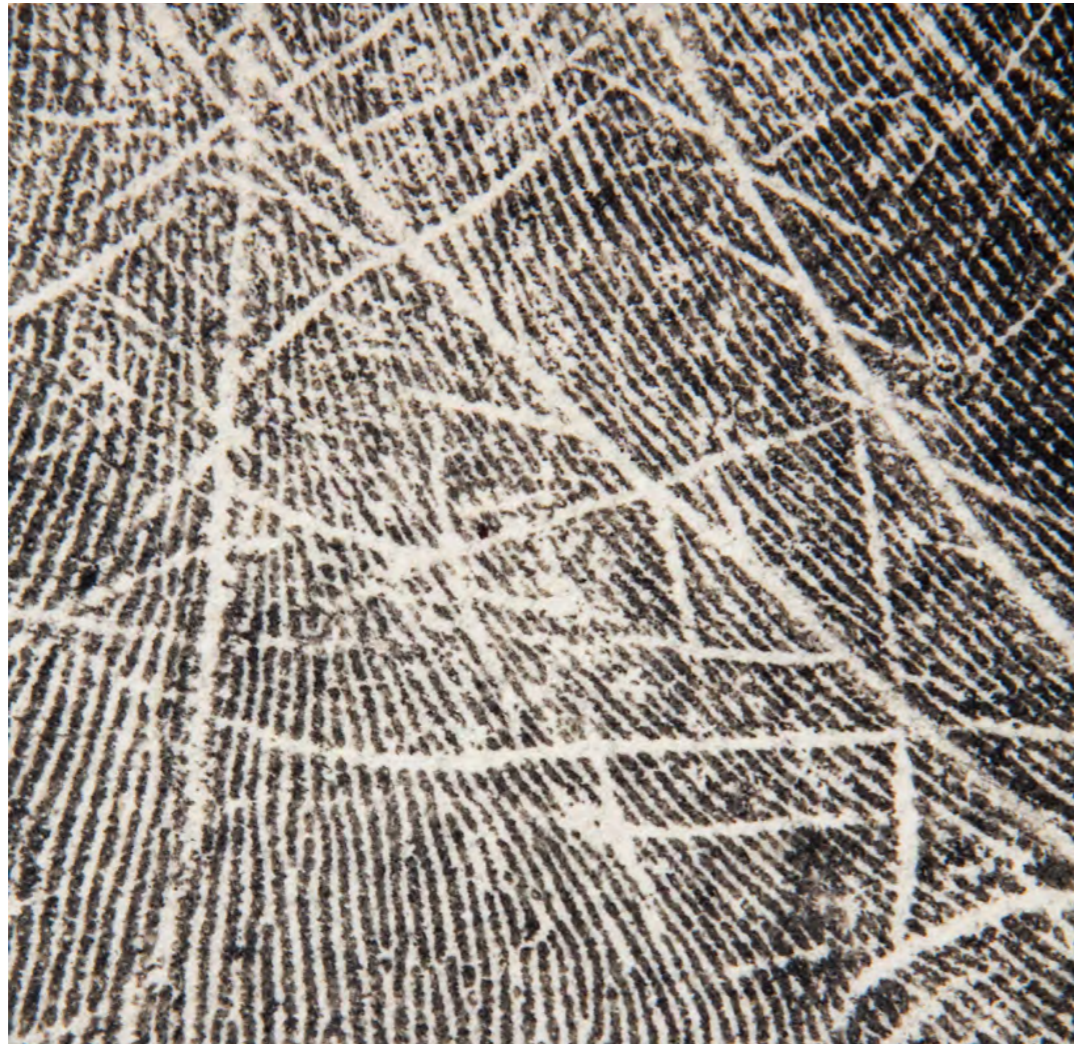
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MOUNIR FATMI ↑
Oriental Accident, 2011,
Carpet on wood structure, speakers,
sound system, 336 x 226 x 50 cm,
Courtesy the artist and Galerie Hus-
senot and Conrads Gallery.
Installation view at Dublin
Contemporary 2011

MOUNIR FATMI →
Mixology, 2010,
HD video, colour, stereo,
11 minutes, 04 seconds,
Courtesy the artist and Galerie Hus-
senot and Conrads Gallery
(video still).





HANS-PETER FELDMANN

BORN 1941 IN HILDEN (DEU)
LIVES AND WORKS IN DÜSSELDORF (DEU)

Selected Solo Shows:

2011 – Guggenheim Museum, New York

2010 – Kunsthalle, Dusseldorf

Selected Group Shows:

2010 – The 8th Gwangju Biennale

2009 – *For the blind man in the dark room looking for the black cat that isn't there*, Contemporary Art

Museum, St. Louis

Represented by 303 Gallery (New York) and
Galleria Massimo Minini (Brescia)



HANS PETER FELDMAN ↑

Handprints,
inkjet prints, 74.5 x 60 cm each.
Courtesy the artist and Galleria
Massimo Minini.
Installation view at Dublin
Contemporary 2011

HANS PETER FELDMAN ←

Handprints,
inkjet prints, 74.5 x 60 cm each.
Courtesy the artist and Galleria
Massimo Minini (Detail).



DOUG FISHBONE

BORN 1969 IN NEW YORK (USA)
LIVES AND WORKS IN LONDON (GBR)

Selected Solo Shows:

2010 – Tate Britain, London

2009 – Rokeby Gallery, London

Selected Group Shows:

2011 – *The Last of the Red Wine*, ICA, London

2010 – *Rude Britannia: British Comic Art*, Tate Britain, London

Represented by re-title and Rokeby Gallery (London)

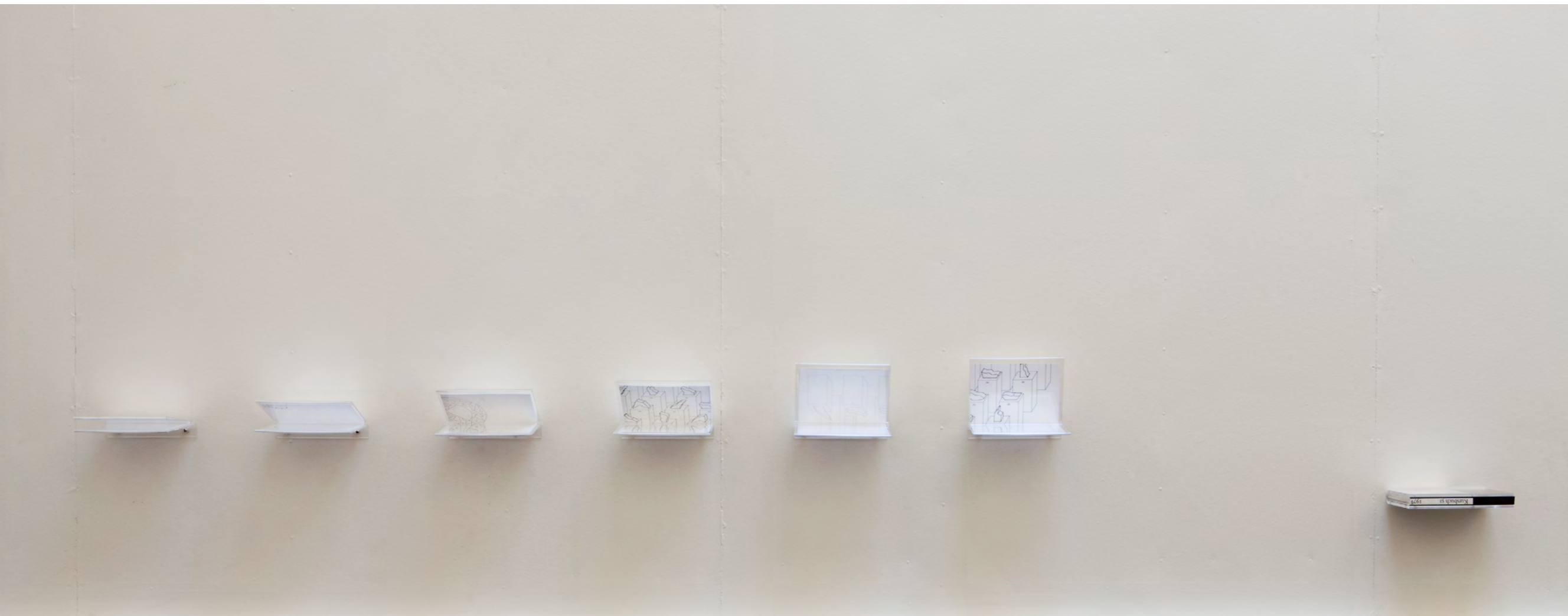


DOUG FISHBONE

Untitled (from the series Elmina),
c-type Print.

Courtesy of Doug Fishbone and
Rokeby Gallery.

Installation view at Dublin
Contemporary 2011



FERNANDA FRAGATEIRO

BORN 1962 IN MONTIJO (PRT)
LIVES AND WORKS IN LISBON (PRT)

Selected Solo Shows:

2010 – *Looking at seeing and (not) reading*,
East Central Gallery, London

2007 – *Não pensar*, Casa da Música, Porto

Selected Group Shows:

2010 – *Falemos de casas, Let's talk about houses*,
Lisbon Architecture Triennale; *Linguagem e
Experiência- Obras da Coleção da Caixa Geral de
Depósitos*, Museu Grão Vasco, Viseu, Museu de
Aveiro, Portugal

Represented by Arratia, Beer Gallery

FERNANDA FRAGATEIRO

Utopie, 2009,

6 Acrylic pieces and one Kursbuch
Magazine n°52 with Insert of:
Enzo Mari, "44 Evaluations", 1976,
For the Venice Biennial,
Dimensions variable,
Courtesy Arratia Beer Gallery.
Installation view at Dublin
Contemporary 2011



NICOLE FRANCHY
You and Eye, 2011,
Two-channel HD video installation,
10 minutes, two 230 x 180 cm
projections,
courtesy the artist.

NICOLE FRANCHY

BORN 1977 IN LIMA (PER)
LIVES AND WORKS GHENT (BEL) AND BERLIN (DEU)

Selected Solo Shows:

2008 – *Satellite Cities*, Vertice Gallery, Lima

2006 – *Shared Spaces*, Cultural Center Ricardo Palma,
Lima

Selected Group Shows:

2011 – *Where do we migrate to*, Center for Art, Design
and Visual Culture, Baltimore

2009 – *Constraint / Restraint*, Maison de la culture
Marie-Uguay, Montreal



ALICIA FRANKOVICH

BORN 1980 IN TAURANGA (NZL)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2011 – *Gestures, Splits and Annulations*, Künstlerhaus
Bethanien, Berlin

2010 – *Effigies*, Dunedin Public Art Gallery,
New Zealand

Selected Group Shows:

2010 – The 4th Auckland Triennale; *HaVE A LoOk!*
HAve a Look!, FormContent, London

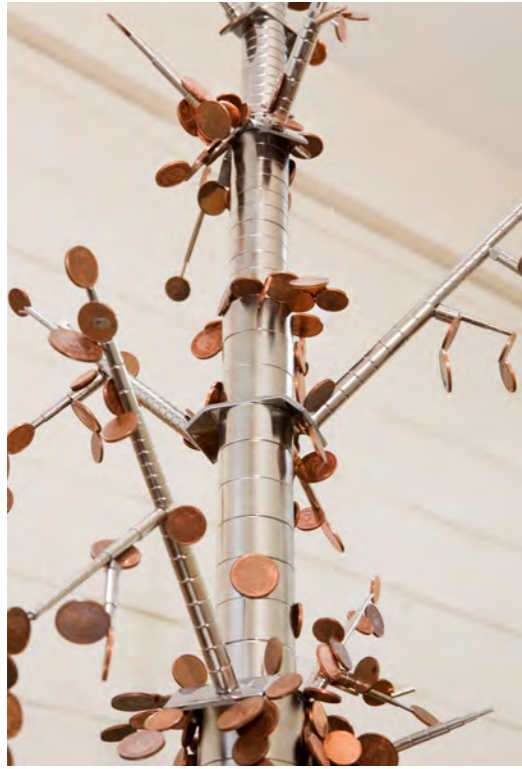
ALICIA FRANKOVICH

Volution, 2011,

35 mm colour film transferred to
digital video, sound, 2 minutes,

41 seconds, looped,

Courtesy the artist.



CARLOS GARAICOA

BORN 1967 IN HAVANA (CUB)

LIVES AND WORKS IN HAVANA AND MADRID (CUB)

Selected Solo Shows:

2009 – Museo Nacional de Bellas Artes de Cuba

2007 – *Capablanca's Real Passion*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

Selected Group Shows:

2009 – 53rd Venice Biennale; Havana Biennale

Represented by Galleria Continua



CARLOS GARAICOA ←

The Tree of Abundance, 2011,
magnets and coins on a metal table,
270 x 60 x 60 cm,
Courtesy the artist, Galería Elba
Benítez and Galleria Continua.
Installation view at Dublin
Contemporary 2011

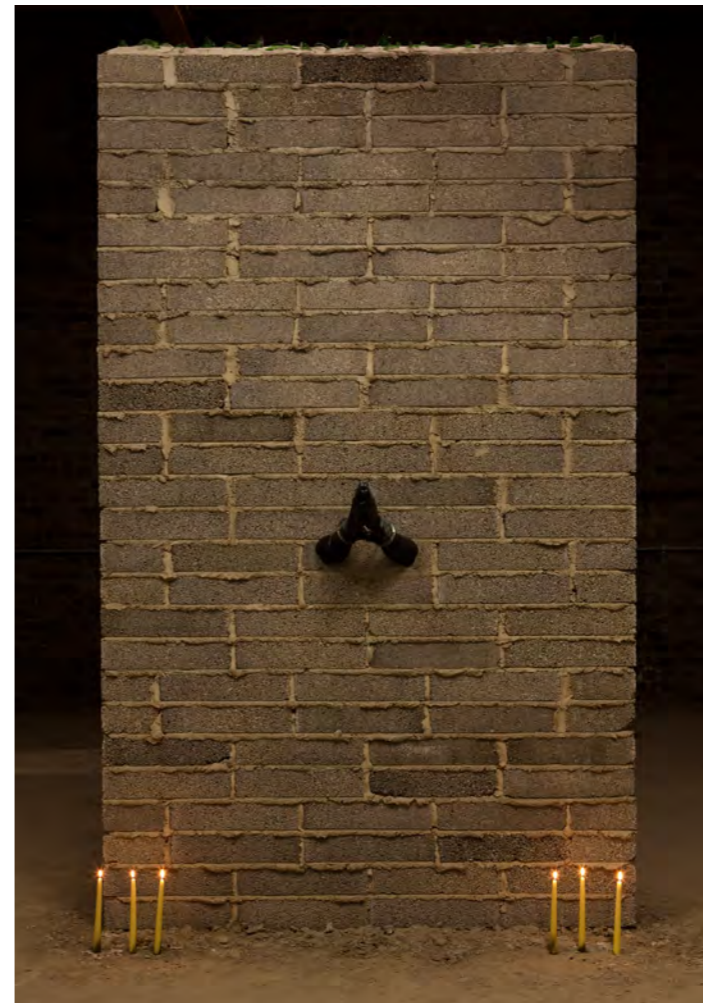
CARLOS GARAICOA ←←

The Tree of Abundance, 2011,
magnets and coins on a metal table,
270 x 60 x 60 cm,
Courtesy the artist, Galería Elba
Benítez and Galleria Continua (Detail).



KENDALL GEERS [➤](#)
PrayPlayPreyPay, 2011,
situation, dimensions variable.
Courtesy the artist, Stephen Friedman
Gallery, Galleria Continua S,
Yvon Lambert.
Installation view at Dublin
Contemporary 2011

KENDALL GEERS [←](#)
PrayPlayPreyPay, 2011,
situation, dimensions variable.
Courtesy the artist, Stephen Friedman
Gallery, Galleria Continua S,
Yvon Lambert.



KENDALL GEERS

BORN 1968 IN JOHANNESBURG (ZAF)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2011 – *Hellraiser*, ADN Galeria, Barcelona

2009 – *Irrespektiv*, Museo di arte moderna e
contemporanea di Trento e Rovereto (MART), Turin

Selected Group Shows:

2010 – Bern Biennale, The Museum of Fine Art in
Bern, Switzerland; The 29th Biennial of São Paulo
Represented by Stephen Friedman Gallery (London)
and Galleria Continua (San Gimignano/Beijing/
Le Moulin)

DAVID GODBOLD

BORN 1961 IN NORWICH (GBR)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2009 – *I attack myself from behind*, Art Statements, Hong Kong

2008 – *Art, Drugs & Prayer*, Kerlin Gallery, Dublin

Selected Group Shows:

2011 – *Wishing and Praying*, CRG Gallery, New York

2011 – *Twenty*, Irish Museum of Modern Art, Dublin

Represented by the Kerlin Gallery (Dublin) and Galerie Klüser (Munich)



DAVID GODBOLD

A Little of What You Fancy, 2011,
programmatically wall drawing,
acrylic paint, neon and vinyl text,
dimensions variable.

Courtesy the artist, Kerlin Gallery
and Galerie Klüser.

Installation view at Dublin
Contemporary 2011



GOLDIECHIARI

ELEONORA CHIARI BORN 1971 IN ROME (ITA)
 SARA GOLDSCHMIED BORN 1975 IN ARZIONANO (ITA)
 LIVE AND WORK IN ROME (ITA)

Selected Solo Shows:

2010 – *Fumo negli occhi*, Gonzalez y Gonzalez, Santiago
 2009 – *Roommates*, Macro Museum of Contemporary Art, Rome

Selected Group Shows:

2011 – *Open Video Project*, Hallwalls Contemporary Art Center
 2010 – DOCVA, Tate Modern, London, *Squares of Rome*, curated by Achille Bonito

Represented by Gonzalez y Gonzalez (Santiago) and Elaine Levy Project (Brussels)

GOLDIECHIARI ↑
 Exhibition view at Dublin Contemporary 2011. Photo credit: Renato Ghiazza.

GOLDIECHIARI ←
Genealogy of Damnatio Memoriae
Palermo 1947-1992, 2011,
 Embroidered linen fabric,
 270 x 350 cm, Courtesy González y González Gallery. (Detail)



ASSAF GRUBER →
A Great Big Joke, 2011,
 Installation, photosensitive paper,
 steel, aluminum, print on paper and
 video projection,
 Courtesy the artist.
 Installation view at Dublin
 Contemporary 2011

← ASSAF GRUBER
Studies in sculpture n# 14-32,
 2006 - 2010,
 Videos, Dimensions variable,
 Courtesy the artist.
 Installation view at Dublin
 Contemporary 2011

ASSAF GRUBER

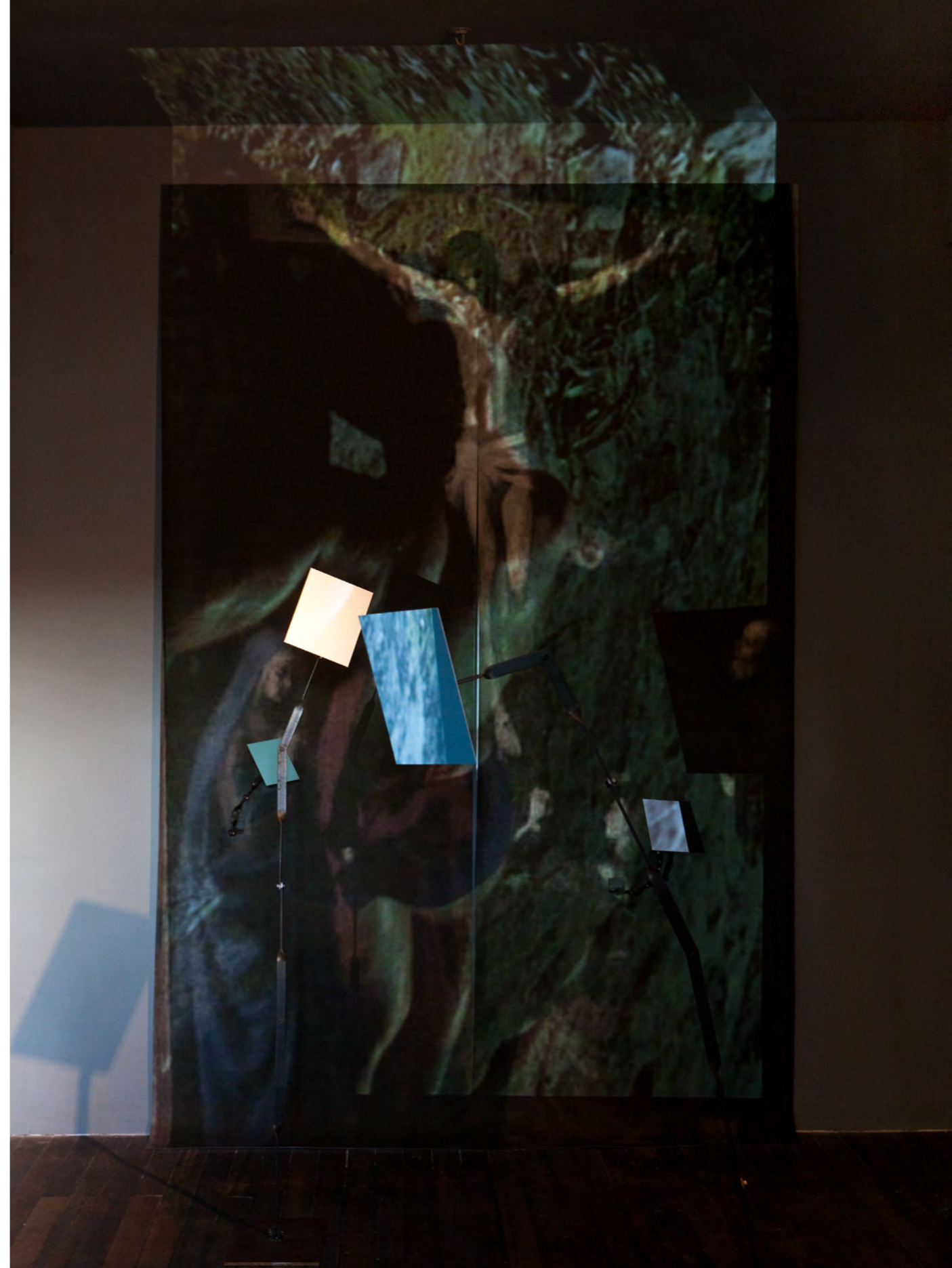
BORN 1980 IN JERUSALEM (ISR)
 LIVES AND WORKS IN PARIS (FRA)

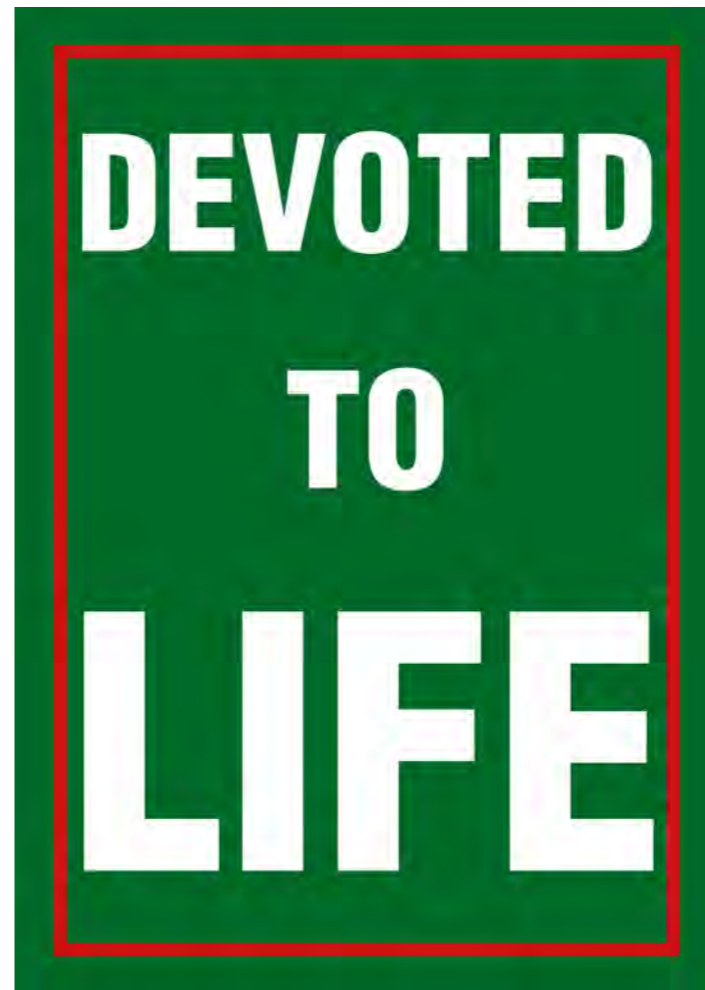
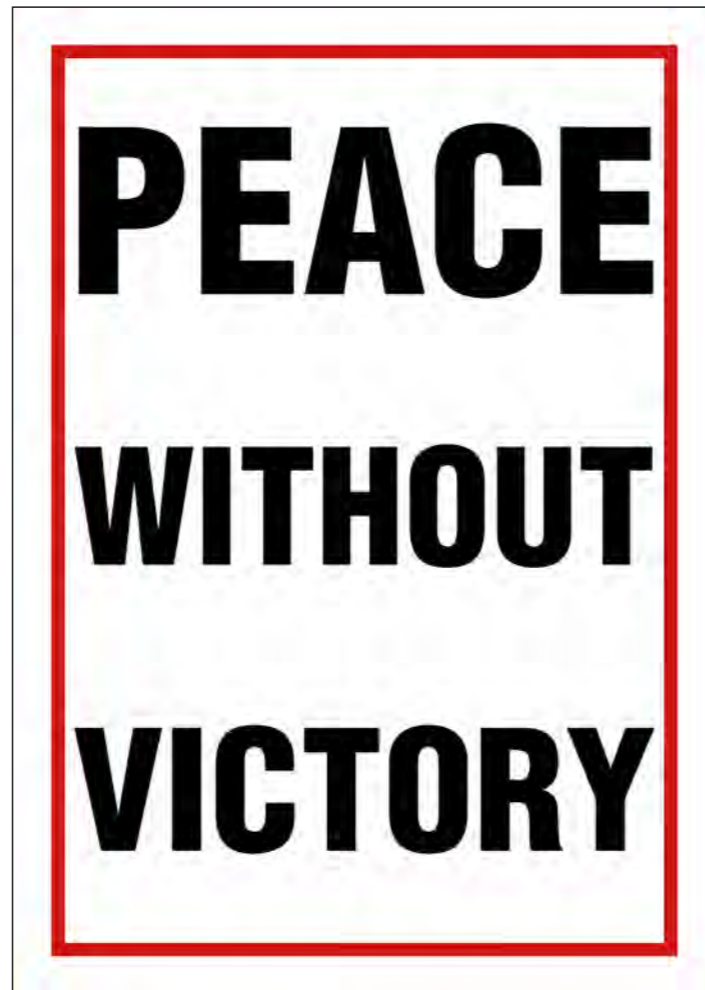
Selected Solo Shows:

2010 – *Isomorphs*, Ik-Eiland, Vlissingen
 2009 – *Never Means Nothing*, Galerie Tatjana, Pieters,
 Ghent

Selected Group Shows:

2010 – Group show at Galeria del infinito arte,
 Buenos Aires
 2009 – The 2nd Herzeliya Biennial for Contemporary
 Art, Herzeliya Museum
 Represented by La Giarina





S. MARK GUBB

BORN 1974 (ROMSEY)
LIVES AND WORKS IN CARDIFF, WALES (GBR)

Selected Solo Shows:

2009 – *My Empire of Dirt*, Ceri Hand, Liverpool

2007 – ICA, London

Selected Group Shows:

2011 – Chapter Arts Centre, Cardiff

2008 – Centre Pompidou, Paris

Represented by Ceri Hand Gallery

← S. MARK GUBB
Technology Decides Everything, 2010,
one-way vinyl on glass.
Courtesy of S. Mark Gubb and Ceri
Hand Gallery. Installed in Dublin City
Council Metropanel Harcourt Hall
Camden St Lwr (Outbound)

↑ S. MARK GUBB
Peace Without Victory, 2010,
one-way vinyl on glass.
Courtesy of S. Mark Gubb and Ceri
Hand Gallery. Installed in Dublin
City Council Metropanel Aungier St @
Junction with Peter Row

↑ S. MARK GUBB
Devoted to Life, 2010,
one-way vinyl on glass.
Courtesy of S. Mark Gubb and Ceri
Hand Gallery. Installed in Dublin City
Council Metropanel Dublin City Council
Metropanel Smithfield Plaza North

→ S. MARK GUBB
Action After Warning, 2010,
one-way vinyl on glass.
Courtesy of S. Mark Gubb and Ceri
Hand Gallery. Installed in Dublin
City Council Metropanel North Wall
Quay at Junction with Excise



PATRICK HAMILTON

BORN 1974 IN LEUVEN (BEL)
LIVES AND WORKS IN SANTIAGO (CHL)

Selected Solo Shows:

2012 – Paco das Artes, Sao Paulo
2011 – *Santiago dérive*, DKM Foundation, Duisburg, Alemania

Selected Group Shows:

2011 – 6th Biennial of Curitiba, Curitiba
2010 – *Dirty Kunst*, Seventeen Gallery, London
Represented by Gonzales y Gonzales (Santiago) and Galeria Baró (Sao Paulo)

PATRICK HAMILTON
Copper Diamond, 2011,
copper security spiked steel bars,
142 x 142 cm, and Square
Composition, 2011, security spiked
steel bars, 210 x 650 cm.
Courtesy the artist and González y
González Gallery and Baró Gallery
(Detail).

PATRICK HAMILTON
Copper Diamond, 2011,
copper security spiked steel bars,
142 x 142 cm, and Square
Composition, 2011, security spiked
steel bars, 210 x 650 cm.
Courtesy the artist and González y
González Gallery and Baró Gallery.
Installation view at Dublin
Contemporary 2011

PATRICK HAMILTON
Copper Diamond, 2011,
copper security spiked steel bars,
142 x 142 cm, and Square
Composition, 2011, security spiked
steel bars, 210 x 650 cm.
Courtesy the artist and González y
González Gallery and Baró Gallery.

THOMAS HIRSCHHORN
The Green Coffin, 2006,
wood, spray paint, polystyrene,
hands made of synthetic resin and
ceramic, watches, tape, prints,
cardboard, fabric, chess, chessboards,
crustaceans made of plastic,
sculptures, photocopies, handbags,
359 x 1129 x 436 cm.
Courtesy the artist and Galleria Alfonso
Artiaco.
Installation view at Dublin
Contemporary 2011

THOMAS HIRSCHHORN

BORN 1957 IN BERN (CHE)
LIVES AND WORKS IN PARIS (FRA)

Selected Solo Shows:

2011 – Kurt Schwitters Prize 2011, Sprengel Museum,
Hannover

2007 – *The Last Newspaper*, New Museum, New York

Selected Group Shows:

2010 – *10,000 Lives*, The 8th Gwangju Biennial
Represented by Gladstone Gallery (New York) and
Galleria Alfonso Artiaco (Naples)

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KATIE HOLTEN

On the Nature of Things, 2011,
Ceramic tile, 10 x 10 cm,
Courtesy the artist and VAN HORN.
Acknowledgements: Assisted by
Nicholas Mosse Pottery, Ruairi O'Cuiv,
Susan MacWilliam, Dillon Cohen.

KATIE HOLTEN

BORN 1975 IN DUBLIN (IRL)
LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2010 – Dublin City Gallery The Hugh Lane

2009 – The Bronx Museum, New York

Selected Group Shows:

2003 – 50th Venice Biennale

Selected group Shows:

2011 – *Twenty*, Irish Museum of Modern Art, Dublin

2009 – *Compilation IV*, Kunsthalle Düsseldorf,

Düsseldorf, Germany



CIPRIAN HOMORODEAN
The End of the Rainbow, 2011,
installation. Courtesy the artist and
González y González Gallery.
Installation view at Dublin
Contemporary 2011

CIPRIAN HOMORODEAN

BORN 1982 IN TIMISOARA (ROM)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2010 – *BROTHERS & SISTERS*, Vladimiro Izzo
Gallery, Berlin

2006 – Bucharest Biennale 2

Selected Group Shows:

2010 – *Survival Kit II*, Contemporary Art Center, Riga;
Destroying Public Harmony, Brukenthal National
Museum, Sibiu

Represented by González y González Gallery, Santiago

SIMONA HOMORODEAN

BORN 1985 IN TIMISOARA (ROM)
LIVES AND WORKS IN TIMISOARA (ROM)

Selected Solo Shows:

2010 – *BROTHERS & SISTERS*, Vladimiro Izzo
Gallery, Berlin

Selected Group Shows:

2010 – Spasticus Artisticus, Visceralistas, Ceri Hand
Gallery, Liverpool

2009 – The Gender of the City, Feminisme space,
Timisoara, Romania



SIMONA HOMORODEAN
Sweet Moments, 2011,
42 photos, 21 x 30 cm,
Courtesy the artists.
Installation view at Dublin
Contemporary 2011



JAKI IRVINE
56 Inch Fantasy, 2009,
DVD. Courtesy the artist and Kerlin
Gallery (Video still).

JAKI IRVINE

BORN 1966 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)
AND MEXICO CITY (MEX)

Selected Solo Shows:

2011 – *Before This Page is Turned*, Kerlin Gallery,
Dublin

2010 – Frith Street Gallery, London

Selected Group Shows:

2008 – *Machinic Alliances*, Danielle Arnaud Gallery,
London

2007 – Screening curated by Polly Staple and
LUX at Whitechapel gallery, London

Represented by Kerlin Gallery (Dublin) and
Frith Street Gallery (London)

ÁINE IVERS

BORN 1976 IN GALWAY (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2007 – Gallery BE'19, Helsinki

2006 – *The Bird People*, Ahjo Arts Centre, Joensuu

Selected Group Shows:

2010 – *Holding Together*, Douglas Hyde Gallery,
Dublin; Tate Modern, London

ÁINE IVERS AND KATHRYN MAGUIRE
The Cardboard School, 2011,
Cardboard, ply, other media,
403 x 560 x 660cm.
Courtesy of Áine Ivers
Installation view at Dublin
Contemporary 2011



MARK JENKINS

BORN 1973 IN WASHINGTON DC (USA)
LIVES AND WORKS IN WASHINGTON DC (USA)

Solo Show:
2012 – *Glazed Paradise*, Gestalten, Berlin
Selected Group Shows:
2010 – Kunsthalle Vienna; the 3rd Moscow Biennial



MARK JENKINS
Blonde 101, 2011,
Installation View at Dublin
Contemporary 2011.



KYSA JOHNSON
Blow Up 160 - Subatomic Decay
Patterns: Picture of the Village of the Future, 2011,
chalk pencil and Chinese white pencil on blackboard paint on vinyl and wall, dimensions variable.
Courtesy the artist and Morgan Lehman Gallery.
Installation view at Dublin Contemporary 2011

KYSA JOHNSON

BORN 1974 IN ILLINOIS (USA)
LIVES AND WORKS IN BROOKLYN (USA)

Selected Solo Shows:

2011 – Nicolaysen Museum, Casper

2009 – Morgan Lehman Gallery, New York

Selected Group Shows:

2010 – *Mapping, Memory and Motion* in Contemporary Art, Katonah Museum of Art; *Opening Ceremony*, Morgan Lehman Gallery, New York

Represented by Morgan Lehman Gallery





PATRICK JOLLEY

B. 1964 - D. 2012, IN CO. DOWN (IRL)

Selected Solo Shows:

2009 – *Fall/Corridor/Burn*, Olivier Houg Galerie. Lyon

2006 – *Asphyxia*, CANTE, San Luis Potosi, Mexico

Selected Group Shows:

2010 – *What Happens Next is a Secret (HereAfter)*, Irish Museum of Modern Art

2010 – *Special Effects in der Gegenwartskunst*, Kunsthalle Wilhemshaven

PATRICK JOLLEY

The Door Ajar, 2011,

16 mm; super8 black and white film,
85 minutes, Courtesy the artist.

Antonin Artaud played by Marcus
Lamb, Cinematographer - Denise
Woods, Editor - Bobby Good, Sound
Design and Music - Brian Crosby with
Eimar O'Grady. (Video Still)



WENDY JUDGE

BORN 1967 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2009 – *Works of the World United*, Thisisnotashop,
Dublin

2008 – *Great Works*, Goethe-institut, Dublin

Selected Group Shows:

2011 – CSV, New York

2010 – *The Substation*, Black Maria/ Triskle Cork

WENDY JUDGE ↑
The Beast of Yucca Flats and Others,
2011,

Foam, platercine, sand, concrete
and tins, Dimensions variable,
Courtesy the artist.

Installation view at Dublin
Contemporary 2011

WENDY JUDGE ←
The Beast of Yucca Flats and Others,
2011,

Foam, platercine, sand, concrete
and tins, Dimensions variable,
Courtesy the artist.

Installation view at Dublin
Contemporary 2011

JANNIS KOUNELLIS
Untitled, 2009,
Wood with gold leaf, metallic nets,
hats, steel beam, coats, hooks,
405 x 581 x 110 cm, Courtesy Galleria
Alfonso Artiaco.
Installation view at Dublin
Contemporary 2011

JANNIS KOUNELLIS

BORN 1936 IN PIRAEUS (GRC)
LIVES AND WORKS IN ROME (ITA)

Selected Solo Shows:

2008 – Neue Nationalgalerie, Berlin

2004 – Modern Art Oxford, UK

Selected Group Shows:

1967 – *Arte povera e IM spazio*, Galleria La Bertesca,
Genoa

Represented by Galleria Alfonso Artiaco





NEVAN LAHART
Real Politikill, 2011,
Supernatural, Dimensions
variable, Courtesy the artist and
Kevin Kavanagh Gallery.
Installation view at Dublin
Contemporary 2011

NEVAN LAHART

BORN 1973 IN KILKENNY (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2010 – *A Lively Start to a Dead End*, RHA Gallagher
Gallery, Dublin

2009 – *Heavens Full and the Fire Escapes are Locked*,
Heavens Full, London

Selected Group Shows:

2011 – *Twenty*, Irish Museum of Modern Art, Dublin;
Wake Amusements, Ben Maltz Gallery at Otis College
of Art and Design, Los Angeles

Represented by Kevin Kavanagh Gallery

JIM LAMBIE

I Remember (Square Dance), 2009,
chairs, gloss paint, mirrored
handbags, 150 x 150 x 150 cm.
Courtesy the artist and The Modern
Institute/Toby Webster Ltd.
Installation view at Dublin
Contemporary 2011

JIM LAMBIE

BORN 1964 IN GLASGOW, SCOTLAND (GBR)
LIVES AND WORKS IN SCOTLAND (GBR)

Selected Solo Shows:

2011 – Anton Kern Gallery, New York

2008 – *Unknown Pleasures*, Hara Museum of
Contemporary Art, Tokyo

Selected Group Shows:

2011 – *Space Oddity*, Kunsthalle Andratx, Mallorca

2010 – *The New Decor*, Hayward Gallery, London

Represented by The Modern Institute /
Toby Webster LTD.

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BRIAN MAGUIRE

BORN 1951 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2000 – Dublin City Gallery The Hugh Lane;
Contemporary Art Museum, Houston, Texas

Selected Group Shows:

1998 – Sao Paulo Biennial

2010 – *The Quick and the Dead*, Dublin City Gallery
The Hugh Lane

Represented by Kerlin Gallery



BRIAN MAGUIRE
Installation view at Dublin
Contemporary 2011



KATHRYN MAGUIRE
Desire Is, 2008,
Vinyl acrylic mirror with stand,
165 x 99 x 185 cm,
courtesy the artist. (Detail) ←

KATHRYN MAGUIRE
Desire Is, 2008,
Vinyl acrylic mirror with stand,
165 x 99 x 185 cm,
courtesy the artist. →

KATHRYN MAGUIRE

BORN 1971 IN CORK (IRL)
LIVES IN DUBLIN (IRL)

Selected Solo Shows:

2010 – *Hunter Gatherer* - Ephemeral art installation
along the Grand Canal, Dublin 8

Selected Group Shows:

2010 – *Video Killed the Radio Star*, RHA, Dublin;
No Soul for Sale 2, Turbine Hall, Tate Modern, London





TERESA MARGOLLES ←

En el Aire / In the Air, 2011,
bubbles made from soap, clean water
and trace amounts of water used to
wash cadavers before autopsies are
performed. More than 50,000 men,
women and children have been mur-
dered in the last five years in Mexico,
dimensions variable.

Courtesy the artist and Galerie Peter
Kilchmann.

Installation view at Dublin
Contemporary 2011

TERESA MARGOLLES →

City's Keys, 2011,
Site-specific, table, chair, keys,
steel wire, Dimensions variable,
Courtesy the artist, Peter
Kilchmann and LABOR Gallery.
Live Performace.



TERESA MARGOLLES

BORN 1963 IN CULIACAN (MEX)

LIVES AND WORKS IN MEXICO CITY (MEX)

Selected Solo Shows:

2011 – Museion Bolzano

2010 – Los Angeles County Museum of Art

Selected Group Shows:

2009 – 53rd Venice Biennial

2006 – Liverpool Biennial

Represented by Peter Kilchmann

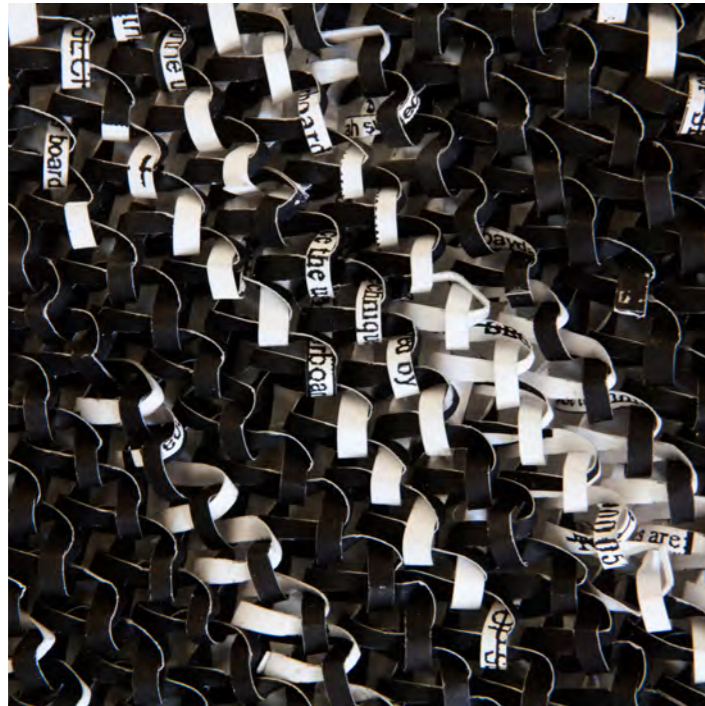
MASER
Emancipate Yourself, 2011,
Spray paint and mdf wood,
366 x 792.5 cm each,
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

MASER

BORN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Maser's work can be seen across Ireland, the UK,
Europe and NY.





STEFANA MCCLURE

BORN 1959 IN LISBURN (NI)
LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2011 – *Secrets & Lies*, Josée Bienvenu Gallery,
New York

2009 – *The Blue Planet*, Bartha Contemporary, London

Selected Group Shows:

2011 – *Art=Text=Art: Works by Contemporary Artists*,
University of Richmond Museum, Richmond

2010 – *Wünsche und Erwerbungen*, *Zeitgenössische
Zeichnung*, Museum Folkwang, Essen

Represented by Josée Bienvenu Gallery



STEFANA MCCLURE ↑

Redacted (Waterboard), 2011,

Cut paper, 63.5 x 63.5 cm,

Courtesy the artist and Josée

Bienvenu Gallery.

Installation view at Dublin

Contemporary 2011

STEFANA MCCLURE ←

Redacted (Waterboard), 2011,

Cut paper, 63.5 x 63.5 cm,

Courtesy the artist and Josée

Bienvenu Gallery



SIOBHAN MCGIBBON [↑](#)
Exhibition View at Dublin
Contemporary.

SIOBHAN MCGIBBON [→](#)
Congenital Hypertrichosis Lanuginosa, 2011,
Wax, human hair, 20 x 20 x 13 cm,
Courtesy the artist.
Installation view at Dublin
Contemporary 2011.



SIOBHAN MCGIBBON

BORN IN 1986 IN CHESHIRE (GBR)
LIVES AND WORKS IN GALWAY (IRL)

Selected Solo Shows:

2011 – Tapire, Berlin

2010 – TAKT, Berlin

Selected Group Shows:

2010 – *Enrage*, White Room Gallery, Galway

BJØRN MELHUS

BORN 1969 IN KIRCHHEIM, TECK (DEU)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2008 – Denver Art Museum, Denver, Colorado

2004 – FACT, Liverpool

Selected Group Shows:

2009 – *Organ Mix*, Total Museum of Art, Seoul, Korea

2006 – *It's not a photo*, Chelsea Art Museum,
New York

Represented by Galerie Anita Beckers



BJØRN MELHUS
This Is My Home, 2011,
video, 5 channel installation on
5 screens, 2' - 6' minutes.
Courtesy the artist and Galerie Anita
Becker. Installation view at Dublin
Contemporary 2011.

MIKS MITREVICS

BORN 1980 IN LATVIA (LVA)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2011 – *Noise in the corridor it's 5:23, and I know it's the postman bringing the letters*, Galerie VidalCuglietta, Brussels

2006 – *Observer*, Space4 Gallery, Peterborough Museum

Selected Group Shows:

2010 – *Rauma Biennale Balticum*, Rauma Art Museum, Rauma

2008 – *Manifesta 7*, The European Biennial of Contemporary Art, Rovereto

Represented by Galerie VidalCuglietta



MIKS MITREVICS

Returning Home to the Hotel by Following an Unknown Path After a Long Day, 2011,
mixed media, dimensions variable.
Courtesy the artist. Installation view at
Dublin Contemporary 2011.



CHRISTINE MOLLOY & JOE LAWLOR
(DESPERATE OPTIMISTS)
Living Bahru, 2010,
35mm, anamorphic, colour,
courtesy Desperate Optimists.

CHRISTINE MOLLOY & JOE LAWLOR (DESPERATE OPTIMISTS)

CHRISTINE MOLLOY BORN 1965 IN DUBLIN (IRL)
JOE LAWLOR BORN 1963 IN DUBLIN (IRL)
LIVE AND WORK IN LONDON (UK)

Selected Solo Shows:

2010 – National Museum of Singapore

Selected Group Shows:

2006 – Liverpool Biennial

2004 – 26th São Paulo Bienal



RICHARD MOSSE

BORN 1980 IN DUBLIN (IRL)

LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2012 – *Richard Mosse*, Weatherspoon Art Museum, North Carolina

2009 – *The Fall*, Jack Shainman Gallery, New York

Selected Group Shows:

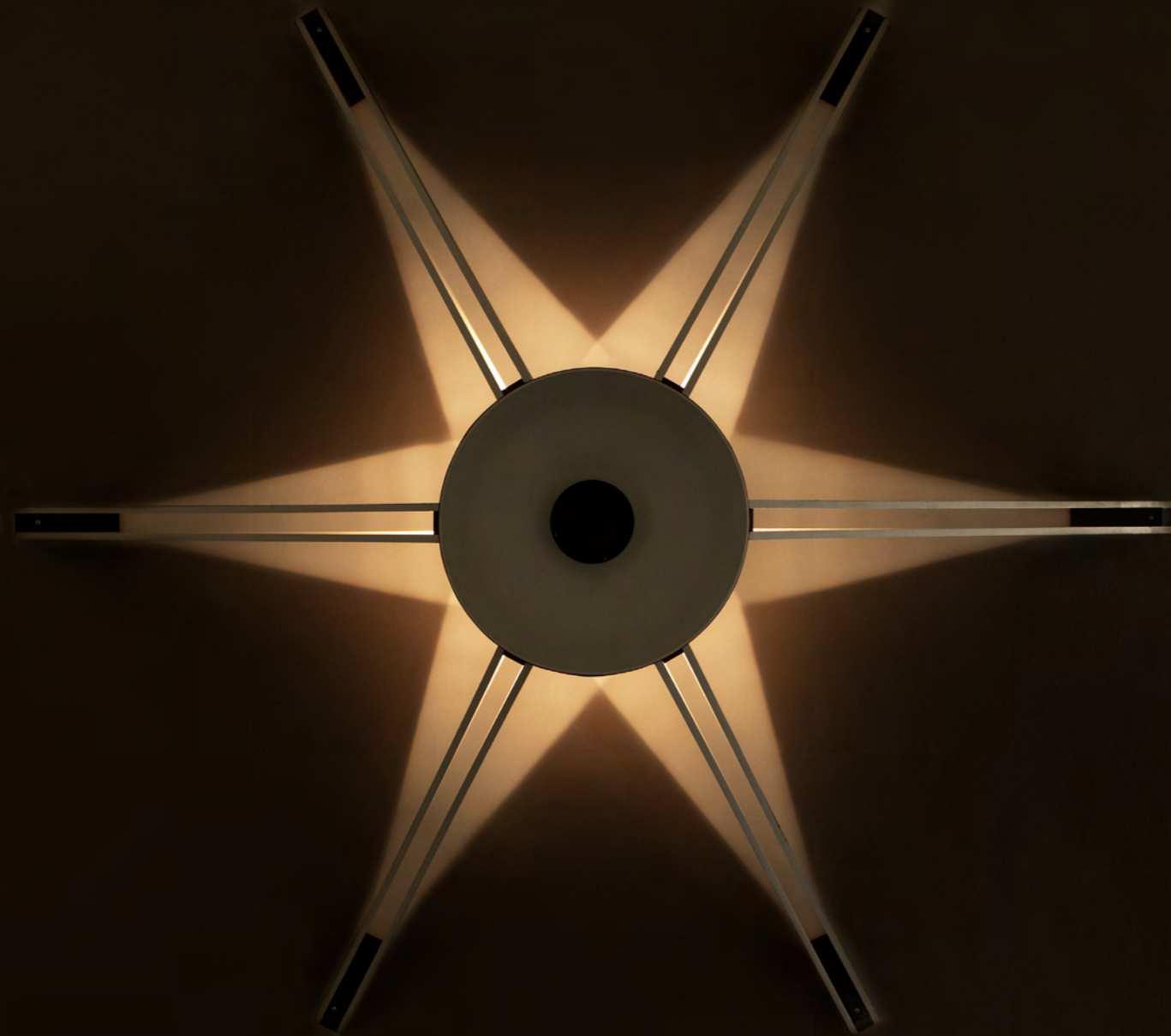
2010 – *Postcards from the Celtic Tiger*, Xuhui Art Museum, Shanghai, China; *Regeneration2 - Tomorrow's*

Photographers Today, Musée de l'Élysée, Lausanne, Switzerland

Represented by Jack Shaiman Gallery

RICHARD MOSSE

Installation view at Dublin
Contemporary 2011



CAROLA MÜCKE
Physical Cosmology, 2011,
Wood, metal, speaker, lights,
220 x 220 x 70 cm,
Courtesy the artist.

CAROLA MÜCKE

BORN 1976 IN AUGSBURG (DEU)
LIVES AND WORKS IN ANTWERP (BEL) AND BERLIN (DEU)

Selected Solo shows:

2011 – *secondroom*, Gent, Belgium

Selected Group Shows:

2010 – *Thank you for tomorrow*, HISK laureates 2010,
Museumnacht Antwerpen, Cinema Zuid, Antwerp;
One Little Indian, La Generale en Manufacture, Paris





ALICE NEEL

B. 1900 - D. 1984, PENNSYLVANIA (USA)

Selected Solo Shows:

2011 – *Alice Neel: Men Only*, Victoria Miro Gallery, London

2010 – *Alice Neel: Painted Truths*, The Museum of Fine Arts, Houston

The exhibition travelled to the Whitechapel Gallery, London and the Moderna Museet, Malmö

Selected Group Shows:

2009 – *The Female Gaze. Women Look at Women*, Cheim and Read, New York

1999 – *The American Century*.

Art & Culture 1950–2000, Whitney Museum of American Art, New York



ALICE NEEL ↑

Hartley and Andrew, 1983,
Oil on canvas, 48 1/8" x 34 1/8".
Courtesy of the Estate of Alice Neel.
Photograph courtesy of The Douglas
Hyde Gallery.

ALICE NEEL ←

Exhibition View at The Douglas
Hyde Gallery as part of Dublin
Contemporary 2011.
Courtesy of The Douglas Hyde Gallery.
Photograph by Rory Moore.

LIAM O'CALLAGHAN →
Force Fit, 2009,
wood and half a cavity brick,
300 x 125 x 80 cm. Courtesy the
artist and Rubicon Gallery.
Installation view at Dublin
Contemporary 2011

LIAM O'CALLAGHAN →→
Tales From the Inside Out on Repeat,
2007,
painted wood, aluminum table leg,
extension lead, speakers and CD
player. Sound performed by We Are
An Imbecile, 190 x 190 x 133 cm.
Courtesy the artist and Rubicon
Gallery.
Installation view at Dublin
Contemporary 2011

LIAM O'CALLAGHAN

BORN 1968 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

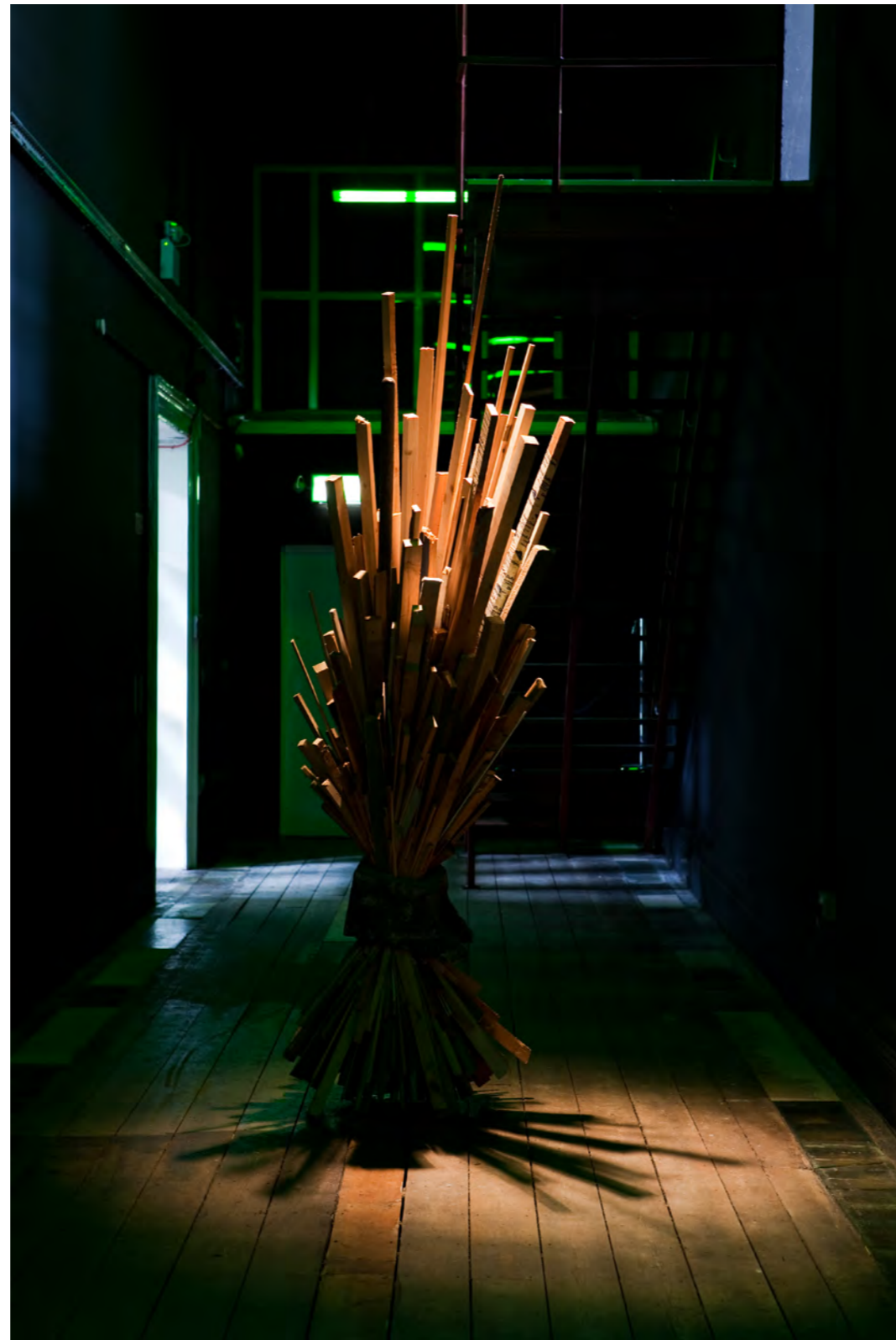
Selected Solo Shows:

2011 – Temple Bar Gallery, Dublin
2009 – Rasche Ripken Gallery, Berlin

Selected Group Shows:

2011 – Twenty Irish Museum of Modern Art, Dublin
2009 – Zombie Kunst Halle, presented by The Talant
Agency, Berlin

Represented by Rubicon Gallery





MANUEL OCAMPO
*A Spectral Monument to the
Ghost of El Supremo, 2008,*
Acrylic on canvas, 300 x 210 cm,
Courtesy Galerie Nathalie Obadia.
Installation view at National Gallery
of Ireland as part of Dublin
Contemporary 2011

MANUEL OCAMPO

BORN 1965 IN QUEZON CITY (PHL)
LIVES AND WORKS IN MANILA (PHL)

Selected Solo Shows:

2010 – Nosbaum & Reding Art Contemporain,
Luxembourg

2009 – Monuments to the Institutional Critique of
Myself, Pablo Gallery, Manila

Selected Group Shows:

2010 – Painting to Nail the Crotch of Civilization,
Manila Contemporary, Philippines

2009 – *The Making of Art*, Schirn Kunsthalle Frankfurt
Represented by Galerie Nathalie Obadia



GAVIN O'CURRY

BORN 1969 IN LONDON (GBR)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2005 – *Eight Years*, Royal Hibernian Academy

1995 – *Domestic Affairs*, Gasworks Gallery, London

Selected Group shows:

2010 – *Interlude (Aspects of Irish Landscape Painting)*,
The Douglas Hyde Gallery

2008 – *10,000 to 50*, Irish Museum of Modern Art,
Dublin

GAVIN O'CURRY

24 Hrs, 2011,

Black acrylic and steel,

150 x 150 x 300 cm,

Courtesy the artist.

Installation view at Iveagh Gardens
as part of Dublin Contemporary 2011

BRIAN O'DOHERTY

BORN 1934 IN CO. ROSCOMMON (IRL)
LIVES AND WORKS NEW YORK (USA)

Major retrospectives:

2006 – Dublin City Gallery, the Hugh Lane
1994 – The Butler Institute of American Art
1993 – The Elvehjem Museum of Art
1986 – National Museum of American Art



BRIAN O'DOHERTY, JOSEPH STANLEY,
CHRISTINA KENNEDY,
Hello, Sam (Rope Drawing # 116),
2011,
Mixed media installation, Dimensions
variable, Courtesy the artists. With
contributions by Jota Castro, Anthony
Cronin, Eoin O'Brien, Michael Colgan.
Walkers: Fergus Byrne, Joan Somers
Donnelly, Dave Donoghue, Jennifer
Duignam, Rosalia Gómez, Catherine
Giltrap, Carolyn Kelly, Hilary Murray,
Tadas Leon, Macdara Molloy, Mark
Murphy, Amanda Ralph.
Installation view at National Gallery
of Ireland as part of Dublin
Contemporary 2011



MAIREAD O'HEOCHA

BORN 1962 IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2011 – The Douglas Hyde Gallery, Dublin
2008 – Angles Gallery, Los Angeles

Selected Group Shows:

2009 – *Fantopia*, mother's tankstation, Dublin
2008 – *A Loaf of Bread, A Carton of Milk and a Stick of Butter*, Hudson Franklin Gallery, New York
Represented by mother's tankstation

MAIREAD O'HEOCHA
*Sports Alley 2, Curraghloe,
Co. Wexford, 2011,*
Oil on linen, 120 x 150 cm,
Courtesy the artist and mother's
tankstation.
Installation view at Dublin
Contemporary 2011



EAMON O'KANE [↑](#)
Twentieth of April Sixteen Eighty Nine,
2009, Mixed media installation,
Dimensions variable. Courtesy the
artist. Installation view at Dublin
Contemporary 2011

EAMON O'KANE [→](#)
A History of Play: Froebel Studio, 2011,
mixed media installation.
Courtesy the artist. Installation view
at Dublin Contemporary 2011



EAMON O'KANE

BORN 1974 IN BELFAST (NI)
LIVES AND WORKS IN BERGEN (NOR),
ODENSE (DEN) AND DONEGAL (IRL)

Selected Solo Shows:

2011 – Rare Gallery, New York
2010 – Crawford Municipal Gallery, Cork

Selected Group Shows:

2011 – Luleå Art Biennial, LAB11, The House of
Culture and The Regional Museum of Norbotten,
Luleå, Sweden
2010 – *HAUTE*, Wignall Museum of Contemporary
Art at Chaffey College, Rancho Cucamonga, California
Represented by Gregory Lind Gallery



NIAMH O'MALLEY
Quarry, 2011,
HD Video Projection, 400 x 300 cm,
Courtesy Green on Red Gallery with
thanks to Mc Keon Stone.

NIAMH O'MALLEY

BORN 1975 IN CO. MAYO (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2012 – *All Humans Do*, Hå Gamle Prestegard, Norway

2007 – The Dublin City Gallery The Hugh Lane,
Dublin

Selected Group Shows:

2012 – *All Humans Do*, White Box, New York & The
Model Sligo

2010 – *Collective Histories VII*, Golden Thread Gallery,
Belfast

Represented by Green on Red Gallery





HANS OP DE BEECK

BORN 1969 IN TURNHOUT (BEL)
LIVES AND WORKS IN BRUSSELS (BEL)

Selected Solo Shows:

2011 – *Staging Silence* Smithsonian's Hirshhorn Museum, Washington

2007 – *Extensions M*, Louvain; Centraal Museum, Utrecht

Selected Group Shows:

2011 – *One of a Thousand Ways to Defeat Entropy*, 54th Venice Biennale; *Time and Place*, Kunsthalle Detroit, Detroit

Represented by Marianne Boesky Gallery

HANS OP DE BEECK
Sea of Tranquillity, 2010,
Full HD video, colour, sound,
29 minutes, 50 seconds,
Courtesy Galleria Continua, San
Gimignano / Beijing / Le Moulin;
Xavier Hufkens, Brussels; Galerie Ron
Mandos, Rotterdam – Amsterdam.
Coproducted by the National
Centre for Visual Arts - Ministry of
Culture and Communication, the
Flanders Audiovisual Fund,
Emmanuelle and Michael Guttman
and Le Fresnoy - Studio National des
Arts Contemporains (Video Still).

CLAUDIO PARMIGGIANI
Untitled, 2011,
bell, books and rope, dimensions
variable.
Courtesy the artist and Meessen
De Clercq.
Installation view at Dublin
Contemporary 2011

CLAUDIO PARMIGGIANI

BORN 1943 IN LUZZARA (ITA)
LIVES AND WORKS IN PARMA (ITA)

Selected Solo Shows:

2010 – *Naufragio con spettatore*, Palazzo del
Governatore, Parma

2009 – Meessen De Clercq, Brussels

Selected Group Shows:

2011 – *Dwelling*, Marianne Boesky Gallery, New York

2007 – *Samuel Beckett*, Centre Georges Pompidou,
Paris

Represented by Meessen De Clercq





ALEJANDRO ALAMANZA PEREDA
Horror Vacui, 2011,
Painting, wooden frame, concrete,
120 x 90 x 50 cm, Courtesy Fundación
Magnolia.
Installation view at Dublin
Contemporary 2011
Photo Credit: Renato Ghiazza.

ALEJANDRO ALMANZA PEREDA

BORN MEXICO CITY (MEX)
LIVES AND WORKS BETWEEN MEXICO CITY (MEX)
AND NEW YORK (USA)

Selected Solo Shows:

2010 – *The heaviest baggage for the traveller
is the empty one*, MagnanMetz Gallery, New York
2009 – *Those who live by the sword, die by the sword
or by third hand smoke*, Chert, Berlin

Selected Group Shows:

2009 – Museo de Arte Moderno, Mexico City
2007 – Museo del Barrio New York City
Represented by MagnanMetz Gallery (New York)
and Chert (Berlin)



DAN PERJOVSCHI

BORN 1961 SIBIU (ROM)
LIVES AND WORKS IN BUCHAREST (ROM)

Selected Solo Shows:

2011 – *Dan Perjovschi: Hong Kong first*, para/site art space, Hong Kong

2010 – *Chalk wise*, Novi Sad Museum of Contemporary Art, Serbia

Selected Group Shows:

2010 – *The more I draw*, Museum of Contemporary Art Siegen; *Project Europa!*, Harn Museum of Art, Gainesville

Represented by Galerie Michel Rein

Dan Perjovschi ↑
The Annex Drawing, 2011,
wall drawing, dimensions variable.
Courtesy the artist and
Gregor Podnar Gallery.
Installation view at Dublin
Contemporary 2011

Dan Perjovschi ←
The Annex Drawing, 2011,
wall drawing, dimensions variable.
Courtesy the artist and
Gregor Podnar Gallery.

WILLIAM POWHIDA →
944 (*Method Act*), 2009,
Watercolour and graphite on panel,
127 x 96.5 cm,
Courtesy Brian Scott Schmier.
Installation view at Dublin
Contemporary 2011

WILLIAM POWHIDA →→
The Artist Remains Unsold(detail),
2008,
Watercolour and graphite on panel,
91.5 x 61 cm, Courtesy the artist
and Postmasters Gallery.



WILLIAM POWHIDA

BORN 1976 IN NEW YORK (USA)
LIVES AND WORKS IN BROOKLYN (USA)

Selected Solo Shows:

2011 – Postmasters, New York
2008 – *Sell Out! The Bastard Tour*, Platform Gallery,
Seattle

Selected Group Shows:

2011 – *I Like the Art World and the Art World Likes Me*,
Elizabeth Foundation for the Arts Project Space,
New York
2010 – *Art on Paper 2010: The 41st Exhibition*,
Weatherspoon Art Museum, Greensboro
Represented by Charlie James Gallery



WILFREDO PRIETO

BORN 1978 IN SANCTI SPIRITUS (CUB)
LIVES AND WORKS IN BARCELONA (ESP)
AND HAVANA (CUB)

Selected Solo Shows:

2008 – *Mountain*, S.M.A.K., Ghent

2007 – *a moment of silence*, ArtistsWeb Projects,
Dia Art Foundation, New York

Selected Group Shows:

2008 – *That Was Then This is Now*, PS1 MoMA,
New York

2007 – 52nd Venice Biennial



WILFREDO PRIETO
Nebulosa, 2009,
coiled razor wire, dimensions variable.
Courtesy the artist and
noguerasblanchard.
Installation view at Dublin
Contemporary 2011

RASK

BORN IN DUBLIN (IRL)
LIVES AND WORKS IN DUBLIN (IRL)



RASK IMAGE
RASK, 2011,
installation view at the National
Gallery as part of Dublin
Contemporary 2011



GUY RICHARDS SMIT

BORN 1970 IN NEW YORK (USA)
LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2011 – *Grossmalerman!* Schroeder Romero & Shredder, New York

2004 – *Nausea 2, Premier Series*, MoMA, New York

Selected Group Shows:

2009 – Canary Island Biennial

2001 – Bienal de Valencia



GUY RICHARDS SMIT
GROSSMALERMAN! (The Pilot Episode), 2011,
Video, Dimensions variable.
Courtesy of Schroeder Romero & Shredder.



FRED ROBESON

BORN IN PAHRUMP, NEVADA (USA)
LIVES AND WORKS IN EINDHOVEN, (NLD)

Selected group Shows:
2011 – In_Flux, Limerick
2010 – Collective Contemporary Art, The Royal
Dublin Society
2009 – Interart-City, Brussels

FRED ROBESON
Installation view at Dublin
Contemporary 2011



CIARA SCANLAN

BORN 1982 IN LIMERICK (IRL)
LIVES AND WORKS IN DUBLIN (IRL)

Selected Solo Shows:

2010 – Lewis Gallery, Milsaps, Jackson;
Stattbad, Berlin

Selected Group Shows:

2011 – Angles Gallery, LA; NY Studio Gallery,
New York

CIARA SCANLAN ↑
Hungry Again, 2011,
interactive installation.
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

CIARA SCANLAN ←
Hungry Again, 2011,
interactive installation.
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

MATHIAS SCHWEIZER

BORN 1974 IN MONTPELLIER (FRA)
LIVES AND WORKS IN PARIS (FRA)

Selected Group Shows:

2011 – *The Big Idea*, alScion Installation L.A.

2010 – *Le Carillon de Big Ben*, Centre d'art
contemporain d'Ivry-le Crédac, France

Represented by TORRI

INSTITUT
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MATHIAS SCHWEIZER

Din Tower, 2011,
paper.

Courtesy the artist - needs clarification
Installation view at Dublin
Contemporary 2011





MARINELLA SENATORE
Variations, 2011,
HD video on DVD, stereo, colour,
21 minutes,
Courtesy of Galleria Umberto di Marino
Installation view at Dublin
Contemporary 2011

MARINELLA SENATORE

BORN 1977 IN CAVA DI TIRRENI (ITA)
LIVES AND WORKS BETWEEN BERLIN (DEU)
AND MADRID (ESP)

Selected Solo Shows:

2009 – Critica in Arte, MAR Museo d'Arte della città,
Ravenna

2003 – Galleria T293, Naples

Selected group Shows:

2011 – 54th Venice Biennale, *ILLUMInations*

2009 – Italics, by F.Bonami, Museum of Contemporary
Art, Chicago

Represented by Galleria Umberto Di Marino

NEDKO SOLAKOV

A Beauty 4, 2000 - 2010,
white artificial fur, black cloth,
stuffing materials, acrylic and ink
on paper, sanded glass, bulb,
110 x 200 x 500 cm.

Courtesy the artist and Galleria
Massimo Minini.

Installation view at Dublin
Contemporary 2011

NEDKO SOLOKOV

BORN 1957 IN TCHERVEN BRIAG (BGR)
LIVES AND WORKS IN SOFIA (BGR)

Selected Solo Shows:

2011 – *All in Order, with Exceptions*, Ikon Gallery,
Birmingham

2008 – *Emotions*, Kunstmuseum Bonn

Selected Group Shows:

2011 – *Incongruous*, Musée cantonal des Beaux-Arts,
Lausanne

2010 – *By Day, By Night*, Rockbund Museum, Shanghai
Represented by Massimo Minini Gallery



SUPERFLEX

The Financial Crisis (Session I - IV),

2009,

Video Still.

Installation view at Dublin

Contemporary 2011



SUPERFLEX

BJØRNSTJERNE REUTER CHRISTIANSEN BORN 1969
IN COPENHAGEN (DNK), JAKOB FENGER BORN 1968
IN ROSKILDE (DNK), RASMUS NIELSEN BORN 1969
IN HJØRRING (DNK), SUPERFLEX ESTABLISHED IN 1993
LIVE AND WORK IN COPENHAGEN (DNK)

Selected Solo Shows:

2011 – *Flooded, McDonalds*, Museum Kunst der
Westküste, Alkersum, Germany

2010 – *In-between Minimalism / Free Sol Lewitt*,
Van AbbeMuseum, Eindhoven, Holland

Selected Group Shows:

2011 – Singapore Biennial; *Daydream Believer!!*, Tokyo
Metropolitan Museum of Photography

Represented by Nils Staerk Gallery





JEANNE SUSPLUGAS ←
La Maison Malade, 1998 - 2011,
medicine boxes, dimensions variable.
Courtesy the artist.
Installation view at Dublin
Contemporary 2011

JEANNE SUSPLUGAS →
Light House II, 2011,
aluminum, LED, 184 x 224cm.
Courtesy the artist.
Installation view at Dublin
Contemporary 2011



JEANNE SUSPLUGAS

BORN 1974 IN MONTPELLIER (FRA)
LIVES AND WORKS IN PARIS (FRA) AND BERLIN (DEU)

Selected Solo Shows:

2007 – *Expiry date*, Centre d'art contemporain
Passages, Troyes

2003 – *Dependence*, MOCCA (Museum of
Contemporary Canadian Art), Toronto

Selected Group Shows:

2008 – *L'image fabriquée (Mois de l'image)*, Musée des
Beaux-Arts ; *Those Strange Children*, The Shore

Institute For Contemporary Arts, New Jersey

Represented by W Jamoisartpartners

Kindly Supported by

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JORGE TACLA

BORN 1958 IN SANTIAGO (CHL)
MOVED TO NEW YORK CITY IN 1981

Selected Solo Shows:

2010 – *Jorge Tacla: Papel*, Galería Animal, Santiago
2008 – *Jorge Tacla: Rubble*, Galería Ramis Barquet,
New York

Selected Group Shows:

2011 – Sharjah Biennial 10, UAE
2010/2011 – *III Ciclo Centenario*, Museo Nacional de
Bellas Artes, Santiago

Represented by Cristin Tierney Gallery



JORGE TACLA
Exhibition View National Gallery
of Ireland as part of Dublin
Contemporary 2011.



JAVIER TELLÉZ

BORN 1969 IN VALENCIA (VEN)
LIVES AND WORKS IN BERLIN (DEU)
AND NEW YORK (USA)

Selected Solo Shows:

2010 – *Vasco Araújo/Javier Téllez - Larger than Life*,
Marco, Museo de Arte

2006 – *Oedipus Marshal*, Aspen Art Museum, Aspen

Selected Group Shows:

2011 – *3 Expositions + 1 Film*, Monaco National
Musée Nouveau, Villa Paloma, Monte Carlo, Monaco

2010 – *Epílogo (Epilogue)*, Museo de Arte de
Zapopan, Zapopan, Mexico, cur. Cristián Silva

Represented by Arratia, Beer

JAVIER TELLEZ

One Flew Over the Void (Bala perdida),
2005,

Single channel video projection,
colour, sound, 16:9, 11 minutes,
30 seconds. Courtesy the artist.
Video Still.



VEDOVAMAZZEI
*Cambiare la propria mente è facile se
 cambi prima l'altezza*, 2011,
 pallet di legno, vinavil, colorated
 bronze. Courtesy the artist and
 Umberto di Marino Arte
 Contemporanea.
 Installation view at Dublin
 Contemporary 2011



VEDOVAMAZZEI

STELLA SCALA BORN 1964 IN NAPOLI (ITA)
 SIMEONE CRISPINO 1962 IN NAPOLI (ITA)
 LIVE AND WORK IN MILAN (ITA)

Selected Solo Shows:

2009 – Espacio 1, Galeria Fúcares, Madrid
 2006 – Museo d'Arte Contemporanea Donnaregina,
 Naples

Selected Group Shows:

2007 – *Fit to Print: Printed Media In Recent Collage*,
 Gagosian Gallery, New York;
Ironia Domestica, MUSEION, Bolzano
 Represented by by Magazzino d'Arte Moderna
 (Rome), Galleria Umberto DI Marino Arte
 Contemporanea (Naples)



CORBAN WALKER

BORN 1967 IN DUBLIN (IRL)
LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2009 – *Mapping Hugh Lane*; The Golden Bough,
Dublin City Gallery The Hugh Lane; Pace Wildenstein
Gallery, New York

Selected Group Shows:

2011 – 54th Venice Biennale
2010 – *Size DOES Matter*, The Flag Art Foundation,
New York

Represented by The Pace Gallery (New York) and
Green on Red (Dublin)

CORBAN WALKER ↑
Untitled (Door Handles), 2011,
aluminum door handle, stainless
steel plate. Courtesy the artist and
The Pace Gallery. Installation view
at Dublin Contemporary 2011

CORBAN WALKER ←
Untitled (Door Handles), 2011,
aluminum door handle, stainless
steel plate. Courtesy the artist and
The Pace Gallery.



ISHMAEL RANDALL WEEKS
Landscape Intersection, 2010,
Carved books, wood, iron,
180 x 300 x 300 cm,
Courtesy Federica Schiavo Gallery.
Installation view at National Gallery
of Ireland as part of Dublin
Contemporary 2011

ISHMAEL RANDALL WEEKS

BORN 1976 IN CUSCO (PER)
LIVES AND WORKS IN NEW YORK (USA) AND LIMA (PER)

Selected Solo Shows:

2010 – *Maquette For Landscape*, Federica Schiavo Gallery, Rome

2009 – *Ishmael Randall Weeks*, Eleven Rivington Gallery, New York

Selected Group Shows:

2011 – *S-Files Bienal*, Museo del Barrio, New York

2010 – *Greater New York*, MOMAPS1, New York

Represented by Eleven Rivington Gallery (New York) and Federica Schiavo Gallery (Rome)



LISA YUSKAVAGE ↑
 Installation view at The Royal
 Hibernian Academy as part of Dublin
 Contemporary 2011

LISA YUSKAVAGE ↗
Outliers, 2011,
 pastel on paper.
 Courtesy the artist and ULAE.



LISA YUSKAVAGE

BORN 1962 IN PHILADELPHIA (USA)
 LIVES AND WORKS IN NEW YORK (USA)

Selected Solo Shows:

2006 – Museo Tamayo Arte Contemporáneo,
 Mexico City

2002 – Royal Academy of Arts, London

Selected Group Shows:

2010 – *Between Picture and Viewer: The Image in Con-
 temporary Painting*, School of Visual Arts, New York;

Face to Face, Museum of Contemporary Art, Denver

Represented by David Zwirner



DAVID ZINK YI

BORN 1973 IN LIMA (PER)
LIVES AND WORKS IN BERLIN (DEU)

Selected Solo Shows:

2011 – Hauser & Wirth, New York

2006 – *David Zink Yi - Independencia I*, Museum Ludwig, Cologne

Selected Group Shows:

2009 – *For the use of those who see*, KW Institute for Contemporary Art, Berlin; 10th Biennial of Havana, Cuba

Represented by Gonzales y Gonzalez (Santiago), Johann König (Berlin) and Hauser & Wirth (London)



DAVID ZINK YI
Untitled (Architeuthis), 2010,
burnt and glazed clay,
575 x 115 x 29 cm.
Courtesy the artist and Hauser & Wirth
and Johann König.
Installation view at Dublin
Contemporary 2011



DUBLIN CONTEMPORARY TEAM

2011

SUSAN KIRBY	<i>CEO</i>
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CHRISTIAN VIVEROS-FAUNE	<i>Lead Curator</i>
JOTA CASTRO	<i>Lead Curator</i>
HELGA MORROW	<i>Project Administrator</i>
AMY O HANLON	<i>Project Administrator</i>
MICHELLE KENNY	<i>Project Assistant</i>
AIDEN DARCY	<i>Curatorial Manager</i>
ISEULT BRYNE	<i>Curatorial Administrator</i>
BARBARA CRESPIGNI	<i>Curatorial Assistant</i>
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BARRY WHITE	<i>Curatorial Assistant</i>
AILVE MCCORMACK	<i>Curatorial Intern</i>
COLETTE FAHY	<i>Curatorial Intern</i>

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JAMES HAROLD	<i>Cultural Relations Officer</i>
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AISLINN LYNCH	<i>Technical Intern</i>
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KATHY KINSELLA	<i>Venue Supervisor</i>
GRAINNE CURTIN	<i>Box Office Manager</i>
KATHY SCOTT	<i>Programme Manager</i>
SARAH BREDIN	<i>Volunteers Coordinator</i>
NATASHA PURTILL	<i>Merchandise Manager</i>



COLOPHON & INDEX

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DUBLIN
CONTEMPORARY
2011





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