

KALEIDOSCOPE • Contemporary Art from EU Member States • 2013

KALEIDOSCOPE

Contemporary Art from EU Member States

ISBN 978-1-4064-2766-0



9 781406 427660



KALEIDOSCOPE

CONTEMPORARY ART FROM EU MEMBER STATES

Farmleigh Gallery
Castleknock
Dublin 15
Ireland

1 MAY - 30 JUNE 2013





© Government of Ireland 2013

Published by the Office of Public Works.

Production: IJP Print Services

Design: Cooke Design

To obtain copies, contact:
OPW Art Management Office,
Email: artmanagement@opw.ie

Dimensions in centimetres, unframed,
height preceding width.

ISBN: 978 -1-4064-2766-0



*An Roinn
Ealaíon, Oidhreacht agus Gaeltachta*
**Department of
Arts, Heritage and the Gaeltacht**



Uachtaránacht na hÉireann ar
Ombháilte an Aontais Eorpach
Irish Presidency of the Council
of the European Union
eu2013.ie

FARMLEIGH
GALLERY

Acknowledgements

Exhibition organised by the Art Management Office from the Office of Public Works.

Research, administration and text by Marian O'Brien, Colin Butler and Dara Lynne Lenehan from the Office of Public Works.

Introduction: Jacquie Moore.

Catalogue text, translations and images supplied by EU Member States.

Additional photography for images on pages 17,25,27,32 & 37 by Davey Moor and page 21 by Colin Butler.

Special thanks to the artists, to all the EU Member State Embassies and the relevant cultural organisations for releasing the included artworks and for their research assistance. Also, a special thank you to the team at Farmleigh Gallery for their assistance in co-ordinating the exhibition.

Foreword



Jimmy Deenihan, TD

Minister for Department of Arts,
Heritage and the Gaeltacht



Brian Hayes, TD

Minister of State at the Department
of Public Expenditure and Reform (*with
responsibility for the Office of Public Works*)

Kaleidoscope: Contemporary Art from EU Member States is an exhibition of a selection of contemporary art works from the twenty-seven Member States of the European Union. This exhibition has been organised by the Department of Arts, Heritage and Gaeltacht and the Office of Public Works in collaboration with the Embassies and various cultural organisations throughout Europe.

The exhibition forms part of *Culture Connects*, a culture programme to celebrate Ireland's Presidency of the Council of the European Union. *Culture Connects* is an initiative of the Department of Arts, Heritage and the Gaeltacht and is a wide and varied programme which involves the engagement of Irish artists in Europe and European artists in Ireland. For many centuries, Ireland has had strong historic cultural connections to Europe and our Presidency offers an opportunity to celebrate and build on these connections.

The works in this exhibition reflect the current art practice of contemporary artists of many European nationalities, across a variety of media – video, drawing, sculpture, print and painting. The unique vision of each artist reflects the diversity of new work being created throughout Europe.

The Office of Public Works manages the Irish State Art Collection which contains over 15,000 art works and decorative objects. These works are located in hundreds of

public buildings throughout Ireland. The majority of contemporary art works in the State Art Collection have been acquired under the Irish Government's Per Cent for Art Scheme.

We would like to acknowledge the excellent co-operation we have received from the relevant Embassies and cultural organisations of the participating countries.

Finally and most importantly, we would like to thank the artists themselves.

It is with great pleasure that we, as Ministers for the participating Departments, bring you this exhibition.

Kaleidoscope:

Contemporary Art from EU Member States

The title of this exhibition evolved during its organisation process. With the inclusion of artworks from 27 EU Member States, it was evident from the outset that such a gathering would be eclectic, as the call for works was purposely open in terms of media. The motto of the EU 'united in diversity' was the only conceptual premise that informed the theme of the exhibition. It was from this motto that the notion of a kaleidoscope emerged – an entity that creates a visual whole from a coming together of disparate elements.

With the purpose of bringing European visual art, created in recent decades, to an Irish audience and to provide these artists with a platform during Ireland's EU Presidency, it was hoped that the co-operation of the EU Embassies would be obtained. The organisation of this project has been supported fully by all EU Member States and tremendous efforts were made to source art works for the exhibition.

Supported by cultural institutions and other lenders, the Embassies have ensured that visitors to this exhibition will obtain an idea of the creative energy that exists in their countries.

Each Member State was invited to select one artist or one work for inclusion in the exhibition. This, of course, proved a most difficult task. However, the challenge was embraced with great enthusiasm and a willingness to take part in the project and we are fortunate that every Member State is represented in the Farmleigh Gallery. The process behind the selection was different for each country and a dialogue took place between Embassy staff, cultural organisations, individual lenders and the Art Management Office of the Office of Public Works. The resulting exhibition offers only a glimpse of visual arts practice throughout Europe, but it is hoped that it will provide an introduction to artists who might not otherwise be known to Irish audiences.

Austria is represented by **Olaf Osten**, an artist based in Vienna, who has created a dynamic large-scale work, *Pendeln 064, Museums Quartier Wien*, which is based on drawings he created in notebooks documenting his commutes through Vienna and Hamburg. Belgium selected **Nick Ervinck** whose intriguing three-dimensional print *Ayamonsk* pushes the boundaries of artistic media, demonstrating his interest in digital design and the

creation of contemporary tangible forms. *Ayamonsk* is an object created through stereolithography – a complex engineering process that involves 3D print. Another artist who is interested in exploring the use of technology in art is **Kamen Starchev** who represents Bulgaria. His abstract digital print, *Real Treasure*, is a collision of forms that subtly prevents the viewer from settling on a viewpoint, but keeps the eye moving over the image.

Cyprus is represented by artist **Gloria Marathefti** whose cool toned composition, *Silence Dressed in Blue*, exemplifies her interest in exploring the subject matter of dreams and memories in her work. Marathefti, like many of the other artists included in the exhibition, studied abroad before returning home to work as an artist. The Czech Republic selected the playful graphic work, *The Irish Sisyphus* by the renowned Czech illustrator and cartoonist, **Jiří Slíva**. This limited edition print was commissioned by the Czech Ambassador to Ireland to mark Ireland's EU Presidency and copies have been presented to the Taoiseach, Enda Kenny and the Minister of State for European Affairs, Lucinda Creighton.

Alongside the traditional media of painting and drawing, a number of video pieces were selected for the exhibition including *Dissolution* by **Pernille With Madsen** which represents Denmark. With Madsen is an artist who works in a variety of media

including film, drawing and photography to explore human experience and our engagement with architectural spaces by creating illusions that disorientate and raise questions about created realities. Estonian artist **Kristiina Hansen** also draws the spectator into an illusionary world with the diminutive *Little House in the Periphery*. Hansen has created a contemporary trompe l'oeil work that playfully provokes its audience to investigate what is real and what is perceived.

Printmaker **Kaisu Sirviö** was selected to represent Finland. The mellifluous composition, *Heartstrings*, is typical of her oeuvre, demonstrating her love of nature and mastery of traditional stone lithography. This mastery of artistic technique is also reflected in the work of renowned French artist, **Pierre Soulages** whom we are fortunate to have included in the exhibition. Soulages is considered one of France's greatest living artists and a major international figure in post-war abstract painting. *Brou de Noix sur Papier 1998 13* represents his continued use of walnut stain throughout his career to create powerful abstract works that resonate with depth and his exploration of the profundity of the colour black.

There are a number of photographs in the exhibition including two striking works by **Simone Gilges** (Berlin, Germany) and **Mamadou Gomis** (Dakar, Senegal)

submitted by the Goethe-Institut to represent Germany. The two images represent a weekly photographic exchange that took place between the artists from their two very different cities via the internet – each artist responding to the other's images, creating a photographic project entitled Dakar/Berlin. The images not only reflect the artists' individual aesthetic approaches but also explore the experiences of individual citizens in each location. This exploration of identity and individual experience is also the focus of artist **Stefanos Tsivopoulos**, who represents Greece with his video installation *The Land*, (2006). Tsivopoulos follows the experience of three men, speaking different languages, who attempt to understand their purpose in a strange land. In *Poor Quasimodo*, Hungary's representative, **Ágota Krnács**, also focuses on the theme of the outsider, presenting the viewer with a stylised depiction of Victor Hugo's tragic character, woven into an elaborate patchwork of architecture and symbols that reflects the artist's interest in exploring the grotesque in her work.

As the purpose of this exhibition is to focus on contemporary visual art practice, it was decided to select an art work from the OPW managed State Art Collection to represent Ireland that concerns itself with an exploration of the relationship between the subject and the object. **Abigail O'Brien's**, *Behind The i*, wherein the artist's own eye

creates complex imagery, richly layered with meaning – invites an interesting dialogue between the eye and the 'I' – the spectator and the work – an invitation to seeing what lies behind.

Italy submitted the intriguing work on paper, *Il-Limite* by **Domingo Notaro**, a renowned artist and poet who is based in Rome. Notaro consistently explores philosophical issues, probing 'the instant where eternity is', through manipulation of a variety of artistic media including painting, sculpture and poetry. In her multi-media installation, Latvian artist **Kristīne Kursiša** also addresses philosophical issues. In the *Diagnostics of Karma* from the collection of the Latvian National Museum of Art, she examines the human desire for long life and good fortune in terms of a struggle against karmic natural laws where 'to be ill and die is very healthy'.

Lithuania selected **Deimantas Narkevičius**, an artist with an established international reputation, who represented his country at the Venice Biennale in 2001. *Too Long on a Pedestal* is a darkly humorous work that interrogates political histories by reflecting on monuments erected to men of perceived greatness who were once revered but now no longer hold power – reduced to a pair of worn shoes filled with coarse salt. The politics of place preoccupy **Marc Scozzai** who interrogates our experience of it through the medium of video. Representing Luxembourg, Scozzai ensures the viewer is

actively engaged in questioning reality as the work cleverly manipulates what is seen and unseen. The artist uses the device of moving cranes to interrogate human impact on the environment.

Malta is represented by **Teresa Sciberras** with her precise small painting on panel *Little White Lies 05*. Evocative of early Renaissance compositions in terms of perspective, the viewer is drawn into a painted structural maze that floats on bare wood support and demonstrates succinctly the artist's technical ability. Another artist playing with perspective is **Katrin Korfmann** who represents the Netherlands. In her photograph, *Cobra*, the initial impression is that it is an abstract work. However, all is not as it appears - on closer inspection, it is revealed that the work is in fact an aerial photograph. The artist uses remote controlled helicams and cameras on cranes to take bird's eye view shots of selected locations.

Distinguished international artist, **Mirosław Bałka**, represents Poland with his monochromatic lithograph entitled *Q*. This still was taken from a video included in his 2007 exhibition *Mirosław Bałka: Tristes Tropiques* at the Irish Museum of Modern Art. Powerful in its simplicity, the letter is an inverted capital letter from a sign that was on display at the concentration camp in Auschwitz. The themes of memory and history are at the core of much of his work.

Portugal selected one of its most established artists, **Rui Sanches** as its representative in the exhibition. Sanches is an artist whose works are in many key public collections within Portugal, and who has created several important public commissions. He is interested in experimenting with his chosen media – whether it is plywood, stone, metal or paper to create structures that are confident, strong and technically sophisticated. The works selected for this exhibition reflect how central drawings are to his artistic practice. Another sculptor selected for the exhibition is **Bogdan Rață**. The vibrant figurative work entitled *Lonely* represents Romania. In his work, Rața recreates the human body in three-dimensional forms that unsettle and confuse. With a precise understanding of anatomy and the use of synthetic media, he places body parts in strange compositions that provoke a response from the viewer.

Other artists working through the medium of photography are internationally acclaimed Slovakian photographer **Yuri Dojc** who represents his country with the project *Love Song to Slovakia* and **Jasmina Cibic**, representing Slovenia with the stylish diptych *Boutique Airports I and II*. Both artists, in two very different styles, present landscapes that capture the imagination and engage the spectator in their visual interventions. Spain is also represented by photography with an image by **Ricardo Santonja** from his series *The Art of Building*

(*in Spain*). This work invites the spectator to view an image that at first appears abstract, but gradually reveals itself as an architectural space.

Cecilia Danell's painting *Fracture* represents Sweden. Danell is a Swedish artist who is currently based in Ireland. This small work, with its cool tones and quiet composition, reflects the artist's interest in exploring her Scandinavian heritage. The United Kingdom is represented by Birmingham born artist **Idris Khan**, with a dramatic, dark C-print, *Bach ... Six Suites for the Solo Cello* from the Government Art Collection. In this work, Khan layers musical sheets digitally to create an intriguing composition that raises issues in relation to creative histories and individual authorship.

The artists included in this exhibition work in a wide variety of media. Photography, painting, sculpture, printmaking and video are all represented. Some of the artists are established and internationally recognised while others are in the early stages of their careers. It is evident that certain themes run through the work of the included artists – identity, place, history, and memory. It is also the case that many of the artists are exploring new ways of creating art – of engaging with new technologies and exploring the boundaries of what is traditionally considered visual art. The Culture Connects programme for Ireland's EU Presidency is a dynamic one

involving all of the art forms and it is under this umbrella that this exhibition was made possible. Irish artists have travelled abroad and the work of many European artists is being exhibited in Ireland, in many cases for the first time. Art has always been international - opening up new territories for artists and audiences. Art critic, Simon Schama has stated that 'art, like memory, is never truly solid' and it is hoped that Kaleidoscope has created an awareness of current visual art practice in Europe demonstrating that the visual arts continue to flourish and excite.

Jacquie Moore

Deputy Art Adviser

Office of Public Works

April 2013

Olaf Osten

Olaf Osten, born in 1972 in Lübeck studied graphic design at the Hochschule für angewandte Wissenschaft und Kunst in Hildesheim, Germany and at the Dun Laoghaire College of Art and Design in Dublin, Ireland from 1992 to 1997.

His series *Pendeln* (Commuting) was created in the last five years and represents a biographical note of the artist. Documenting his journeys through Vienna and Hamburg with drawings in a used pocket calendar, Olaf manages to portray both cities from his own perspective. Though the port of Hamburg and the Museums Quartier in Vienna are quite characteristic places, Olaf is less interested in representative sites. His interests lie in the details of a bottom view of a bridge crossing the Danube, or the facade of a house in Hamburg, the staircase of a typical house in Vienna or the the Serapions Theater in Vienna. You recognise a city by its rhythm, the Austrian author Robert Musil once wrote, and Olaf wants to simulate this feeling by giving the viewers an insight into

his life as a commuter between Hamburg and Vienna. His old pocket calendar became a graphic diary. Thus Olaf's work plays with the theme of travelling and the desire for the new that always goes hand in hand with departure. However, after a certain time the desire to return to one's daily routine reappears. Since 1997, the artist is living and working in Vienna.

Olaf Osten wurde 1972 in Lübeck geboren und absolvierte 1992 – 1997 ein Grafikstudium an der Hochschule für angewandte Wissenschaft und Kunst in Hildesheim, Deutschland und am Dun Laoghaire College of Art & Design in Dublin, Irland.

Seit 1997 lebt der Künstler in Wien. Die Serie „Pendeln“ entstand während der letzten fünf Jahre und ist zugleich auch so etwas wie eine biographische Notiz des Künstlers. Olaf Osten dokumentiert seine Wege durch Wien und Hamburg in Form von Zeichnungen, die er in ausgediente Taschenkalender skizziert und die, die Städte jeweils aus dem Blickwinkel des Künstlers zeigen. Dabei interessiert ihn weit weniger die repräsentative Fassade der Orte, wenngleich der Hafen von Hamburg oder das Wiener Museumsquartier durchaus als charakteristische Plätze gelten. Es sind Details wie die Unteransicht einer Brücke über den Donaukanal, die Fassade eines Hamburger Hauses, ein typisches Wiener

Stiegenhaus oder das Serapionstheater in Wien. Eine Stadt erkenne man an ihrem Rhythmus, hat Robert Musil geschrieben, und eben diesen versucht auch Olaf Osten einzufangen und eröffnet dem Betrachter damit Einblicke in seine eigene Pendlersituation zwischen Hamburg und Wien. Der Taschenkalender wird zu einem gezeichneten Tagebuch. Solcherart spielen die Arbeiten auch mit dem Thema Reisen und dem Bedürfnis nach dem Neuen – wenn das aktuelle Umfeld zu klein wird –, das stets mit einem Aufbruch einhergeht. Doch nach gewisser Zeit stellt sich wieder der Wunsch nach einer Rückkehr in den gewohnten Alltag ein.

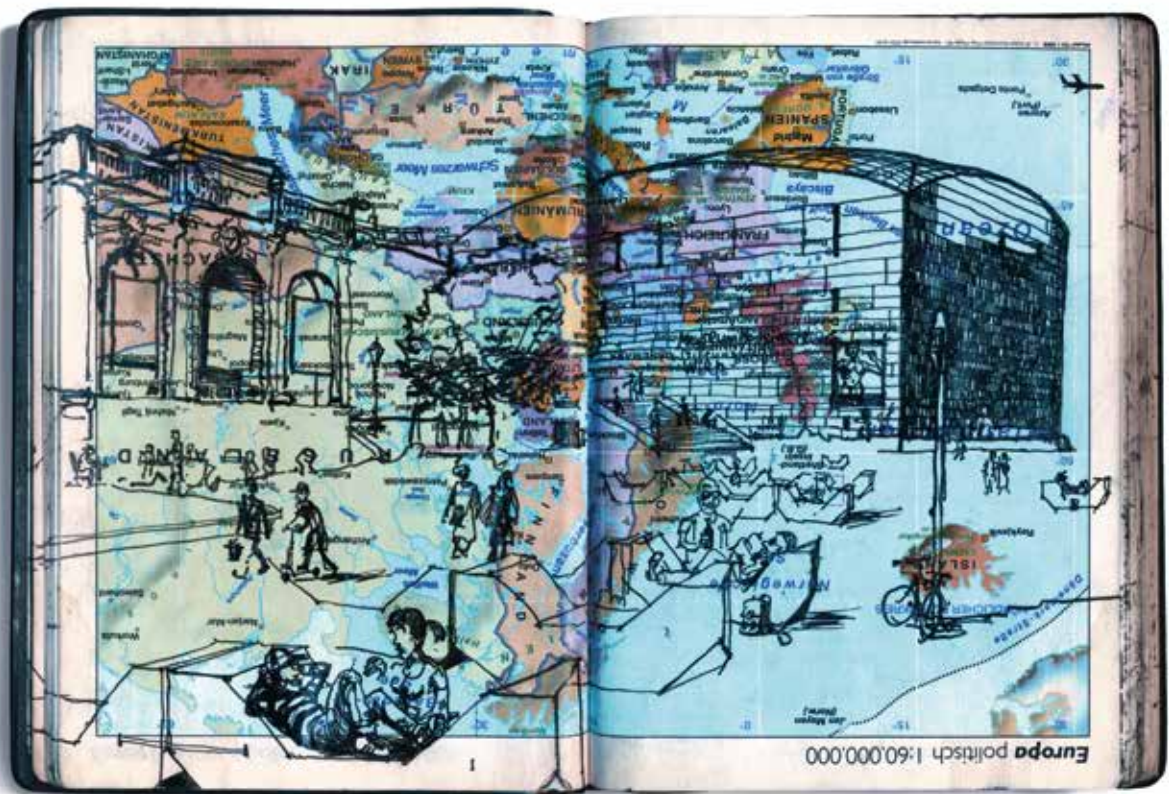
Text: Silvie Aigner

Courtesy: *bäckerstrasse4* – platform for young art

www.olaf-osten.com

www.baeckerstrasse4.at

<http://www.bmeia.gv.at/botschaft/dublin.html>



Pendeln 064, Museums Quartier Wien
Print on canvas/ 200 x 300/ 2011

Nick Ervinck

Fostering a cross-pollination between the digital and the physical, Nick Ervinck (born 1981, Belgium) explores the boundaries between various media and the aesthetic potential of sculpture, 3D prints, animation, installation, architecture and design. Ervinck's work has been included in numerous national and international shows, and has won several prizes.

Ayamonck seems rooted in the ground. Its vegetable structure focuses attention on what is lurking beneath the surface, but its 'branches' lead the eye at the same time upwards with a dynamic force. Balancing between abstraction and figuration and between the physical and the digital, this sculpture is at the same time fascinating and terrifying.

Die Wechselwirkungen zwischen dem Digitalen und dem Physischen fördernd, erforscht Nick Ervinck (°1981, Belgien) die

Grenzen zwischen verschiedene Medien und das ästhetische Potenzial von Skulptur, 3D Drucken, Animationsfilmen, Anlagen, Architektur und Design. Werke von Nick Ervinck wurden häufig bei nationalen und internationalen Ausstellungen gezeigt und hat zahlreiche Preise gewonnen.

Ayamonck scheint im Boden verwurzelt zu sein. Seine pflanzliche Struktur richtet die Aufmerksamkeit auf das unter der Oberfläche Lauernde, aber zur gleichen Zeit lenken die 'Zweige' das Auge mit einer dynamischen Kraft nach oben. Zwischen Abstraktion und Figuration sowie zwischen dem Physischen und dem Digitalen balanzierend, wirkt diese Skulptur gleichzeitig faszinierend und beängstigend.

Favorisant une pollination croisée entre le numérique et le physique, Nick Ervinck (°1981, Belgique) explore les frontières entre différents supports et le potentiel esthétique de la sculpture, de l'impression en 3D, de l'animation, de l'installation, l'architecture et le design. L'oeuvre de Nick Ervinck's a été exposée dans de nombreux salons nationaux et internationaux et a remporté plusieurs prix.

Ayamonck semble prendre racine dans le sol. Sa structure végétale attire l'attention sur ce qui se cache sous la surface, mais au même moment ses 'branches' captent le regard

avec une force dynamique vers le haut. Entre abstraction et figuration, entre physique et numérique, cette sculpture est à la fois fascinante et terrifiante.

Steeds op zoek naar de kruisbestuiving tussen het digitale en het fysieke verkent Nick Ervinck (1981, België) de grenzen tussen verschillende media en het esthetisch potentieel van beeldhouwkunst, 3D printen, animatie, installaties, architectuur en design. Nick Ervinck's werk werd opgenomen in talloze nationale en internationale tentoonstellingen en heeft verschillende prijzen gewonnen.

Ayamonck lijkt in de grond geworteld te zijn. Haar plantaardige structuur focust de aandacht op wat net onder het oppervlak loert, maar haar "takken" leiden het oog tegelijkertijd omhoog met een dynamische kracht. Dit beeldhouwwerk balanceert tussen abstractie en figuratie en tussen het fysieke en het digitale, wat het tegelijkertijd fascinerend en angstaanjagend maakt.

[www.nickervinck.com/
countries.diplomatie.belgium.be/en/ireland/
diplomatie.belgium.be](http://www.nickervinck.com/countries.diplomatie.belgium.be/en/ireland/diplomatie.belgium.be)



Ayamonsk

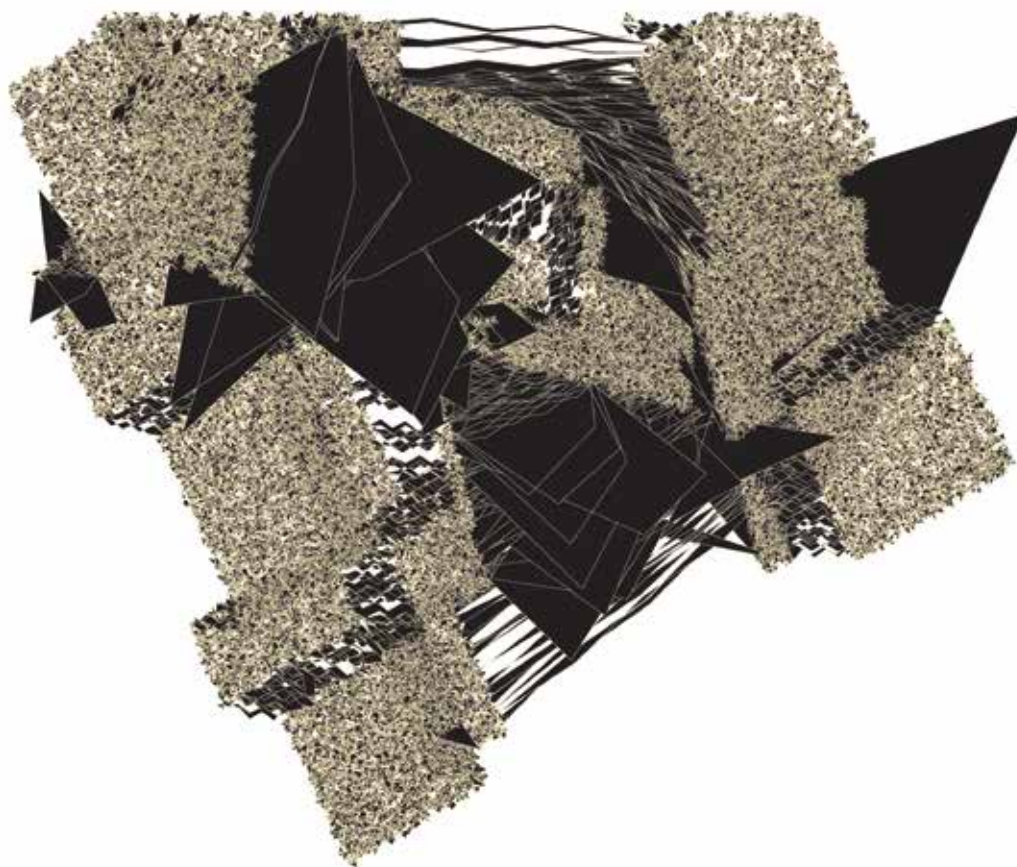
Polyamide 3D print/36 x 42 x 33/2010

Kamen Startchev

Kamen Startchev was born in Sofia, Bulgaria in 1971. He graduated from High School of Fine Arts, Sofia in 1990 and the National Academy of Fine Arts, Sofia in 1996 specialising in Sculpture. Among his solo exhibitions are shows in Berlin, Vienna, Prague, Bratislava, Bulgaria and projects with the best art institutions in the country. His collaborative projects feature shows in the United States in video art, print and other media as well as sculpture. Startchev has many nominations and awards including the Union of Bulgarian Artist's Prize for residency in Cite International Des Arts, Paris, France. Although predominantly a sculptor, Kamen Startchev also searches aesthetic expression in an abstract field of illusionary two-dimensionality. The work Real Treasure is from the 2011 "New Land" solo exhibition at the National Art Gallery - Sofia, Bulgaria.

Камен Старчев е роден в София, България 1971. Завършва Художествената гимназия в София през 1990 и Скулптура в Националната художествена академия през 1996. Самостоятелни изложби прави в Берлин, Виена, Прага, Братислава, много градове и някои от най-добрите арт институции в страната. Общи изложби и други участия има в области като видео арт, графика, скулптура и др. в САЩ и други страни. Старчев има номинации и награди, включително и резидентната програма на Cite International des Arts – Париж на СБХ. Скулптор по образование, Камен Старчев търси пластическо изразяване в абстрактното поле на една въобразена двуизмерност. Работата „Истинско съкровище“ е от изложбата „Нова земя“, представена през 2011 в Националната художествена галерия.

<http://sic.mfa.government.bg/>



Real Treasure • Истинско съкровище
Digital print/110 x 130/2011

Gloria Marathefti

Gloria Marathefti was born at Famagusta on the east coast of Cyprus. She studied Graphic Design and Painting at Hornsey College of Art in Middlesex University, England. She is a member of Cyprus` Chamber of Fine Arts ("Ε.ΚΑ.ΤΕ.") and has participated in several group exhibitions both in Cyprus and abroad. She has worked as a teacher in secondary schools and many of her students have been awarded prizes in European contests of art. Her works can be found in private collections in England, France, Greece, USA and Cyprus.

This painting entitled *Silence Dressed in Blue* belongs to the Earth – Sky – Sea series of 2006. By opting for a restricted palette of cool colours and hues Marathefti manages to integrate into a unified whole the varied elements of the composition. The anthropomorphic imagery depicted evokes the dream-like world of human memories and anticipations.

Η Γκλόρια Μαραθεύτη γεννήθηκε στο Βαρώσι (Αμμόχωστος). Σπούδασε Γραφιστική και Ζωγραφική στο Hornsey College of Art του Πανεπιστημίου του Middlesex. Είναι μέλος του Επιμελητηρίου Καλών Τεχνών Κύπρου (Ε.ΚΑ.ΤΕ.) και έλαβε μέρος σε αρκετές ομαδικές εκθέσεις τόσο στην Κύπρο όσο και στο Εξωτερικό. Εργάστηκε σαν καθηγήτρια τέχνης στην μέση εκπαίδευση στην Κύπρο και μαθητές της βραβεύονταν κάθε χρόνο στον διαγωνισμό τέχνης των σχολείων της Ευρώπης. Έργα της υπάρχουν σε ιδιωτικές συλλογές στην Αγγλία, Γαλλία, Ελλάδα, Ηνωμένες Πολιτείες και Κύπρο.

Το έργο με τίτλο *Σιωπή Ντυμένη στο Γαλάζιο* ανήκει στη σειρά Γη – Ουρανός – Θάλασσα του 2006. Επιστρατεύοντας μια λιτή παλέτα ψυχρών χρωμάτων και αποχρώσεων η Μαραθεύτη κατορθώνει να συνενώσει τα διαφορετικά στοιχεία της σύνθεσης σε ένα συνεκτικό όλον. Οι ανθρωπομορφικές εικόνες παραπέμπουν στα βάθη των ανθρώπινων ονείρων, αναμνήσεων και προσδοκιών.

www.mfa.gov.cy/embassydublin



Silence Dressed in Blue • Σιωπή Ντυμένη στο Γαλάζιο
Oil on canvas/40 x 30/2006

Jiří Slíva

Czech artist, graphic designer and illustrator, author of poems, aphorisms and lyrics, Jiří Slíva was born in Plzen, Czech Republic on 4 July, 1947. He studied metallurgy at technical college in Plzen, and afterwards studied Economics at the University of Economics, Prague. He worked in the Prognostics department in the Institute for Philosophy and Sociology of the Czechoslovak Academy of Sciences for eight years. Slíva has worked as a freelance artist since 1979.

Slíva's first drawing was published in 1972 in *Mlada fronta*, with graphics and other artistic techniques he was introduced to by Jiri Salamoun and Jiri Anderle. His work to date has appeared in *Die Zeit*, *The New York Times*, *The Wall Street Journal*, and numerous other magazines. One can regularly come across Slíva's work in the Czech weekly magazine *Euro*.

Slíva exhibits annually in the Czech Republic and abroad. He has illustrated more than one hundred and fifty books and published twenty books of his own illustrations, graphics and poems. He has won twenty festival awards from the Czech Republic and throughout the world for his graphics and cartoons.

The Irish Sisyphus was commissioned by the Czech Ambassador to Ireland and handed over as a symbol of encouragement to top Irish government officials in connection with Ireland's EU Presidency.

Český výtvarník, grafik a ilustrátor, autor básniček, aforismů i písňových textů Jiří Slíva se narodil 4. 7. 1947 v Plzni, kde vystudoval hutní průmyslovku, na VŠE v Praze potom ekonomiku průmyslu. Osm let pracoval v prognostickém oddělení Ústavu pro filozofii a sociologii Československé Akademie Věd, od roku 1979 je výtvarníkem na volné noze.

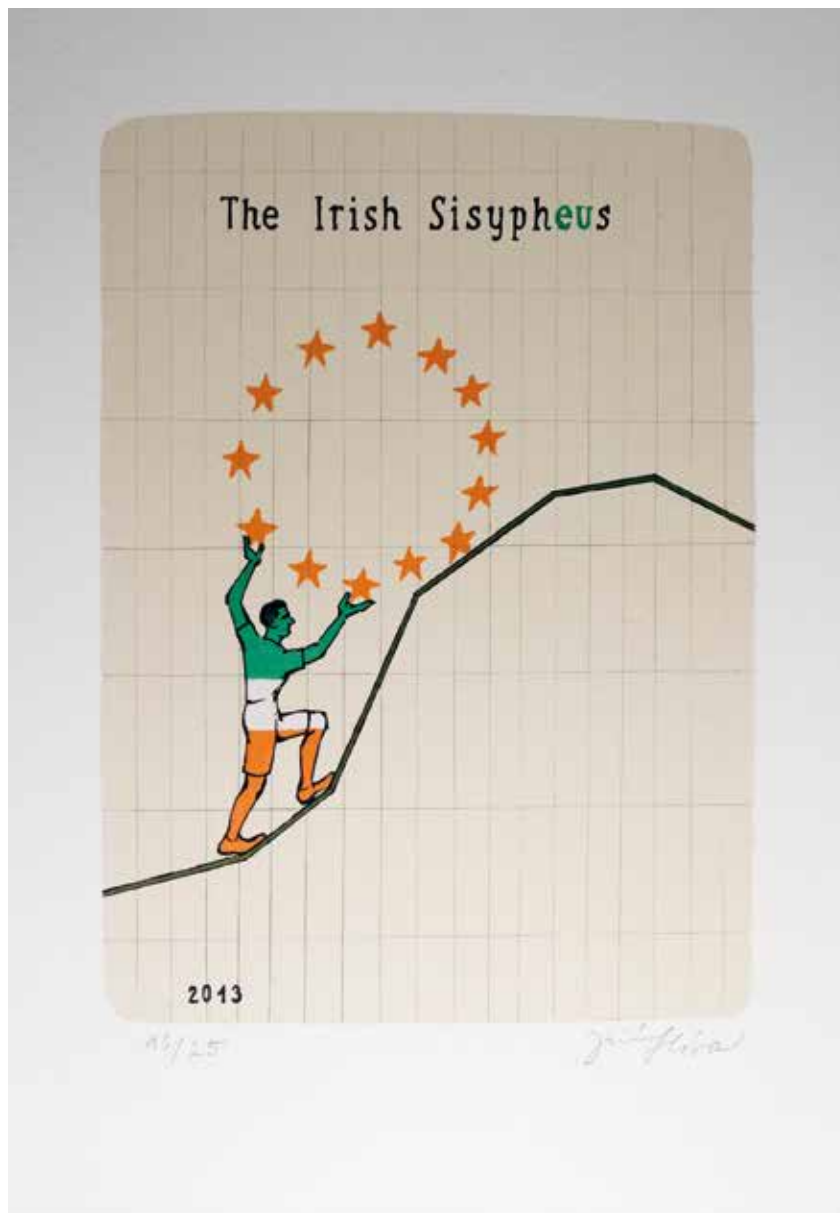
První kresbu uveřejnil Slíva v roce 1972 v *Mladé frontě*, s grafikou a dalšími výtvarnými technikami ho později seznámili Jiří Šalamoun a Jiří Anderle. Slívovy práce se do dnešní doby objevily v *Die Zeit*, *The New York Times*, *The Wall Street Journal* a řadě dalších časopisů, v Česku na Slívu narazíte pravidelně v týdeníku *Euro*.

Každoročně vystavuje v České republice i v zahraničí, ilustroval více než 150 knih a vydal dvě desítky vlastních knížek ilustrací, grafik a básniček. Za svou grafiku a kreslený humor získal na 20 festivalových cen v Česku i ve světě.

Irský Sisyphus vznikl na objednávku velvyslance České republiky v Irsku jako dar a povzbuzení pro přední irské vládní činitele v souvislosti s předsednictvím Irska v Radě Evropské unie.

www.jirisliva.com

www.mzv.cz/dublin



The Irish Sisyphus • Irský Sisyphus
Lithograph/40 x 30/2012

Pernille With Madsen

Dissolution, imbalance, disorientation, collapse and loss of control are core themes in the work of Pernille With Madsen.

Through video, photography, drawing and installation With Madsen creates various impossible, but insisting experiments, each of which, in their own way, evokes a fundamental scale-related and spatial confusion in the spectator. Through simple, but often difficult and backwards measures, the artist establishes a universe which affects the spectator both visually, physically and mentally, and which cause a feeling of forfeiture through a combination of dizziness, euphoria, visual distortion and spatial deconstruction. Besides the physical, almost phenomenological effect With Madsen's works have on the spectator, the artist also has an ambition to dissolve the symbolic and authoritative values of architecture and to let in a sliver of disorientation and loss of control, to expose the underlying structures which saturate space and architecture. *Dissolution* was also included in an exhibition in the Justus Lipsius building in Brussels during the Danish EU Presidency.

Born in 1972, Pernille With Madsen graduated in 2003 from the Jutland Art Academy in the city of Aarhus, Denmark. She currently lives and works in Copenhagen.

Opløsning, ubalance, desorientering, kollaps og tab af kontrol er tilbagevendende temaer i Pernille With Madsens produktion. Gennem video, fotografi, tegning og installation stabler With Madsen forskellige umulige, men insisterende eksperimenter på benene, der på hver deres vis alle bevirker en fundamental rumlig og skalamæssig forvirring af beskueren. Via ganske simple, men ofte besværlige og bagvendte greb, etablerer kunstneren et univers, der indvirker både visuelt, fysisk og mentalt på beskueren og genererer følelsen af at fortabe sig og blive væk i en kombination af svimmelhed, eufori, synsforstyrrelser og rumlig dekonstruktion. Som et supplement til den fysiske indvirkning, værkerne etablerer, ligger desuden et ønske om at opløse arkitekturens symbolske værdi og magtdemonstration - at lade en kile af kontroltab og desorientering skyde sig ind og afsløre de underliggende strukturer, der gennemløber rum og arkitektur.

Pernille With Madsen (født i 1972) bor og arbejder i København. Hun blev færdiguddannet i 2003 fra det Jyske Kunstakademi i Aarhus. Hendes videokunst *Dissolution* blev også vist i Justus Lipsius-bygningen i Bruxelles under det danske EU-formandskab.

www.pernillewithmadsen.dk



Dissolution • Opløsning II
Video/7 mins/2010

Kristiina Hansen

Kristiina Hansen (born 1986) works and lives in Tallinn, Estonia. She studied in Estonian Academy of Art and received a Bachelor of Arts Degree in Photography in 2009 and later in 2012 a Master's Degree in Fine Arts. She briefly studied in Bergen Art Academy, while taking part in a foreign exchange student program. Hansen mainly uses photography and installation as mediums for her artworks. She has had solo and also group exhibitions

An art critic Anneli Porri described the installation: 'Little House in the Periphery is a small golden building, a precious house with a gable roof, wide doors and windows. The house is located in the furthest corner of the gallery, at the periphery, where the viewer cannot go any further. Suddenly it becomes clear that the perfection of the little house is only an illusion, because three quarters of it is missing. The mirrors have created the optical illusion that makes it look like an entirety and also reveals something impossible: double reflection expands the house, makes the walls vanish, and stretches the gold grafted house into an unknown space that we can't be sure of if it even exists.'

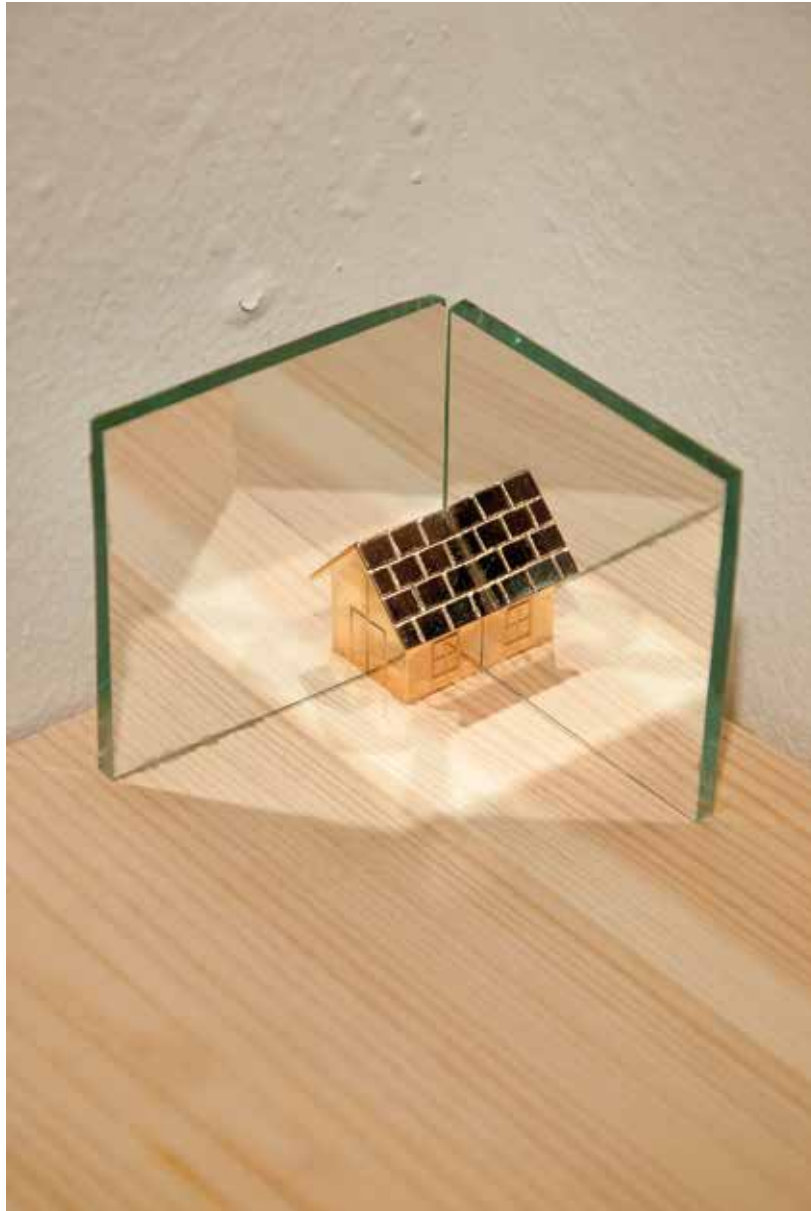
Kristiina Hansen (sünd 1986) on Tallinnas elav ja töötav kunstnik. 2008. aastal lõpetas ta Eesti Kunstiakadeemias fotograafia eriala bakalaureuse tasemel ning 2012. aastal omandas vabade kunstide magistrikraadi. 2009. aastal täiendas ta end vahetusõpingute raames Bergeni Kunstiakadeemias. Hansen töötab peamiselt foto- ja installatsioonimeediumites, ta on osalenud nii soolo- kui grupinäitustel.

Kunstikriitik Anneli Porri on iseloomustanud installatsiooni järgmiselt: "Väike maja perifeerias" on üks tilluke kuldne majake, kallis väike maja viilkatuse, aknaruutude ja laia uksega. Maja asetseb galerii kõige kaugemas nurgas, täielikul ääremaal, millest kaugemale vaataja minna ei saa. Äkki selgub, et maja täiuslikkus on illusioon, temast on tegelikult kolmveerand puudu. Ainult peeglite optiline trikk teeb selle vaataja jaoks terviklikuks ja näitab ka midagi võimatut: topeltpeegeldus laiendab ruumi kaugemale, kaotab ära seinad, paneb kullaga väärstatud ebatäiusliku maja ulatuma kuhugi, mille kohta me ei saagi olla kindlad, kas see ruum on või ei ole olemas".¹

1

Romeo ja Julia. Näitus
Y-galeriis ja 1. Mai Galeriis.
[Näitusekataloog] Koostanud
Anneli Porri ja Indrek Sirkel.
Tallinn: Lugemik, 2013, lk 32

www.ekm.ee
www.estemb.ie



Little House in the Periphery - Väike maja perifeerias
Mirror, gold & wood/20 x 22 x 7/2012

Kaisu Sirviö

Kaisu Sirviö was born in Finland in 1953 and specializes in lithography. In her artistic work she focuses on stone printed lithography. According to Sirviö, being close to a stone is even inspiring, the stone is a natural material that dates back thousands of years. The stones that she is using have been used by masters since the 19th century. *“Maybe they made nice labels or educational pictures to school back then,”* Sirviö reflects.

As a material stone is porous and creates an animated expression. Sirviö's style is picturesque, and lithography allows a wide range of values, from opaque to translucent. The unique handcraft-like print together with the intensity of the colours is the advantage of stone-print lithography. Sirviö has taken part in joint exhibitions in Finland, Estonia, Sweden, Russia, the United States, Thailand, the Philippines and Belgium, among other places.

Kaisu Sirviö on suomalainen vuonna 1953 syntynyt taiteilija, joka on erikostunut litografiaan. Taiteellisessa työskentelyssä Sirviö keskittyy kiveltä vedostettuun litografiaan. Sirviön mukaan *“jo kiven äärellä oleminen on inspiroivaa, kivi on luonnonmateriaali vuosituhanten takaa. Kivillä, joilla teokseni syntyvät ovat jo menneet mestarit töitä tehneet aina 1800-luvulta lähtien. Tai ehkäpä niillä vedostettiin kiiltokuvia tai kauniita etikettejä tai kouluihin opetuskuvatauluja. Kivi on huokoinen materiaali ja antaa ilmaisulle elävän jäljen. Tyylini on maalauksellinen, ja litografialla pääsen laajaan valöörien skaalaan, peittävästä läpikuultavaan. Uniikki käsityömäinen jälki ja vahva värien intensiteetti ovat kiveltä vedostetun litografian etuja.”* Sirviö on osallistunut lukuisiin yhteisnäyttelyihin muun muassa Suomessa, Virossa, Ruotsissa, Belgiassa, Venäjällä, Yhdysvalloissa, Thaimassa ja Filippiineillä.

www.finland.ie

www.kaisusirvio.com



Heartstrings • Sydänjuuret
Lithograph/95 x 127/2009

Pierre Soulages

Pierre Soulages was born in Rodez on 24 December, 1919 and is France's greatest living painter. From a young age, he was particularly drawn to Romanesque and prehistoric art. At 18 years of age, he went to Paris to prepare for the entrance exam to the École Nationale Supérieure des Beaux-Arts. He was admitted but refused to enter. He left again for Rodez. In 1946, he found a studio on Rue Schoelcher in Paris, close to Montparnasse, and devoted his time to painting. In 1948 he participated in exhibitions in Paris and the rest of Europe, notably in a number of museums in Germany as part of "Französische abstrakte malerei". Other group exhibitions presented in New York then travelled to a number of other American museums: "Advancing French Art" (1951), "Younger European Artists" Guggenheim Museum (1953), "The New Decade", Museum of Modern Art, New York (1955).

From the beginning of the 1950s, the Phillips Gallery, Washington; the Guggenheim Museum and the Museum of Modern Art, New-York ; the Tate Gallery, London; the Musée National d'Art Moderne, Paris ; the Museu de Arte Moderna, Rio de Janeiro, all acquired his works. Today, more than 150 of his paintings can be found in various museums. From 1987 to 1994, he produced 104 stained glass windows for the Romanesque abbey church Sainte-Foy in Conques. On the eve of his 90th birthday in 2009, the Pompidou Centre dedicated to Soulages a retrospective of his work. The work shown here forms part of Soulages' research on black which led him to explore all the materials at his disposal – here, nut corrosion - to find out what is now known as "black light" and "beyond black».

Pierre Soulages est né le 24 Décembre 1919 à Rodez. Il est le plus grand peintre français vivant. Très jeune il est attiré par l'art roman et la préhistoire. A 18 ans, il se rend à Paris pour préparer le concours d'entrée à l'École nationale supérieure des Beaux-Arts. Il y est admis mais refuse d'y entrer. Il repart pour Rodez. A partir de 1946, il trouve un atelier à Paris, rue Schoelcher, près de Montparnasse et consacre désormais son temps à la peinture. En 1948, il participe à des expositions à Paris et en Europe, notamment à "Französische abstrakte malerei", dans plusieurs musées allemands. D'autres

expositions de groupe présentées à New-York voyagent ensuite dans plusieurs musées américains : "Advancing French Art"(1951), "Younger European Artists" Guggenheim Museum (1953), "The New Decade", Museum of Modern Art de New York (1955). Dès le début des années 50, la Phillips Gallery, Washington ; le Guggenheim Museum et le Museum of modern art, New-York ; la Tate Gallery, Londres; le Musée national d'Art moderne, Paris ; le Museu de Arte Moderna, Rio de Janeiro, acquièrent ses œuvres. Aujourd'hui, plus de 150 de ses peintures se trouvent dans les musées. De 1987 à 1994, il réalise les 104 vitraux de l'abbatiale de Conques. A la veille de ses 90 ans, le Centre Pompidou lui consacre une rétrospective en 2009. L'œuvre ici montrée appartient au travail de recherche de Soulages sur le noir qui l'a conduit à explorer tous les matériaux à sa disposition – ici le brou de noix – pour trouver ce que l'on appelle désormais "noir-lumière" et "outrenoir".

chantier-soulages.grand-rodez.com
www.ambafrance-ie.org



Brou de Noix sur Papier 1998 13 • Nut Corrosion on Paper 1998 13
Walnut stain on paper, on canvas/75,5 x 56,5/1998 • Private Collection

Simone Gilges & Mamadou Gomis

Each week one photograph – that was the idea and mode of the photographic interchange held between Simone Gilges from Berlin/Germany and Mamadou Gomis from Dakar/Senegal. The photographs serve as a response and comment to the prior one sent - taken in the very unlikely cities and addressing everyday life in the streets, rituals of public and private life and the artistic work of both photographers. The entire ifa exhibition *Dakar / Berlin* will be on show in Dakar, Senegal in autumn 2013.

Simone Gilges was born 1973 in Bonn, Germany. Since 1996 she has worked as a free-lance photographer in Berlin. She documents the permanent change of the city of Berlin and its music and art scene. Since 2004 her photographs have been shown in numerous exhibitions, i.e. in Berlin (Galerie Giti Nourbaksch) and New York (Foxy Production) as well as in France, Italy

and Ireland. Simone Gilges participated in the ifa-workshop *prêt-à-partager* in 2008.

Mamadou Gomis was born 1976 in Ndoulo, Senegal. Since 1992 he has worked as a photographer and since 2000 as a reporter for newspapers, press agencies and non-governmental organizations. Mamadou Gomis is Vice President of the Union des Photojournalistes du Sénégal (UNJP). His photographs are exhibited internationally and he has won several photo competitions. In 2008 he participated in the ifa-workshop *prêt-à-partager*.

Jede Woche ein Bild – das war Idee und Form des fotografischen Gesprächs zwischen Simone Gilges aus Berlin/Deutschland und Mamadou Gomis aus Dakar/Senegal. Jedes Foto war dabei Antwort und Kommentar zum Vorangegangenen. Die Aufnahmen aus den beiden so unterschiedlichen Städten thematisieren den Alltag auf den Straßen, die Rituale des Öffentlichen ebenso wie das private Leben und die künstlerische Arbeit der beiden Fotografen. Die gesamte ifa-Ausstellung *Dakar / Berlin* wird im Herbst 2013 in Dakar, Senegal gezeigt.

Simone Gilges geboren 1973 in Bonn, Deutschland, arbeitet seit 1996 als freie Fotografin in Berlin. Sie dokumentiert den ständigen Wandel der Stadt und ihrer Musik- und Kunstszene. Seit 2004

werden ihre Fotografien in zahlreichen Ausstellungen gezeigt, u.a. in Berlin (Galerie Giti Nourbaksch) und New York (Foxy Production), sowie in Frankreich, Italien und Irland. Simone Gilges nahm 2008 am ifa-Workshop *prêt-à-partager* teil.

Mamadou Gomis geboren 1976 in Ndoulo, Senegal, arbeitet seit 1992 als Fotograf, seit 2000 als Reporter für Zeitungen, Presseagenturen und Hilfsorganisationen. Mamadou Gomis ist Vize-Präsident der Union des Photojournalistes du Sénégal (UNJP). Seine Fotografien werden international ausgestellt und er gewann mehrere Fotowettbewerbe. 2008 nahm Mamadou Gomis am ifa-Workshop *prêt-à-partager* teil.

www.neuedokumente.de/simonegilges
www.mamadougomis.com
www.ifa.de
www.goethe.de/dublin



La Mer pour Tous • The Sea for Everyone
Digital print/70 x 100/2011

Deutsche Küste • German Coast
Digital print/40 x 60/2010

Stefanos Tsivopoulos

In Stefanos Tsivopoulos' *The Land*, the viewer watches three men of different nationalities who wake up on a rocky beach. Like castaways, they begin to wonder out loud, each in his own language, about the land in which they ended up stranded. The camera is gradually revealing parts of this land to eventually disclose, unexpectedly, to the viewer that this place is in fact an uninhabitable desert island. Its only three non-indigenous inhabitants are attempting to describe it notionally with their questions: "What is the name of this place? Who owns this place? Can this territory be defined topographically and geographically or is it like a vacuum?" Being something between a tragicomic episode and a philosophical video essay on the notional qualities of a place, *The Land* reframes important timeless questions about territory, borders and population shifts.

Στη βιντεοεγκατάσταση *The Land* [Γη] του Στέφανου Τσιβόπουλου, ο θεατής παρακολουθεί τρεις άντρες διαφορετικών εθνικότητων να ξυπνάνε σε μια βραχώδη παραλία. Σα ναυαγοί που μόλις φτάσανε στη στεριά, αρχίζουν και αναρωτιούνται φωναχτά, ο καθένας στη δική του γλώσσα, για τον τόπο στον οποίο βρέθηκαν. Η κάμερα σταδιακά φανερώνει μέρη του τόπου αυτού και στο τέλος, αναπάντεχα αποκαλύπτει στον θεατή ότι πρόκειται για ένα μη-κατοικήσιμο ξερονήσι. Οι τρεις μοναδικοί ετερόχθονες κάτοικοι του, προσπαθούν να τον προσδιορίσουν εννοιολογικά με τις ερωτήσεις τους: «ποια είναι η ονομασία αυτού του τόπου; ποιος κατέχει αυτό το μέρος; θα μπορούσε αυτή η γη να οριστεί τοπογραφικά και γεωγραφικά ή αποτελεί ένα κενό;» Μεταξύ κωμικοτραγικού επεισοδίου και βιντεοσκοπημένης φιλοσοφικής πραγματείας για τις εννοιολογικές ιδιότητες της γης, το *Land* επαναδιατυπώνει σημαντικά διαχρονικά ερωτήματα για τον τόπο, τα σύνορα και τις πληθυσμιακές μετατοπίσεις.

www.stefanostsivopoulos.com

www.emst.gr



The Land
Video/8 mins/2006

Ágota Krnács

Contemporary visual artist, designer, surrealist and 'digitalist', founder of the "1s", Ágota Krnács studied visual communication in Nyíregyháza, Hungary and the Moholy-Nagy University of Art and Design of Budapest. Krnács taught visual culture and worked as a graphic designer in Budapest. She also worked as a graphic designer and as a freelance artist in Dublin from 2005. While in Dublin she was supported by the Hungarian Embassy and The Baby Elephant Gallery in her artistic endeavours. She was awarded several times for her caricatures, grotesque drawings and illustrations. She has exhibited and sold drawings, paintings, cartoons, photos and electrographic works in several European countries over the last 13 years.

Krnács has engaged herself in various fields of fine arts, from painting, through computer graphics to video-art, yet her aims have remained the same: to create a holistic image of the grotesque world we are living

in. She regards herself a follower of neo-dada and pop-art. She builds line-structures as a graphic artist, pure, unmixed colours as a painter, and contrasts as a photographer. As an electrographic artist she is combining these three medias: the colours and the compositions lead her the same way – whenever she is telling a story, or creating an ambiance, or just to grasp a moment through her art.

The painting "Poor Quasimodo" reflects her grotesque view of our surroundings, experience and memories.

Kortárs képzőművész és tervezőgrafikus, szürrealista és digitalista, az "1-ek" megalapítója. Krnács Ágota vizuális kommunikációt tanult Nyíregyházán és a Moholy-Nagy Művészeti Egyetemen Budapesten. Vizuális kultúrát tanított Budapesten, ahol tervezőgrafikusként is dolgozott. 2005-től Dublinban dolgozott tervezőgrafikusként és szabadúszó művészként. Ez idő alatt művészként a dublin-i The Baby Elephant Gallery, és Magyarország Dublini Nagykövetségének támogatását is élvezte. Grafikai, groteszk ábrázolásai és illusztrációi révén több szakmai díjat, kitüntetést kapott. Az elmúlt tizenhárom évben számos európai országban állított ki és adott el rajzokat, festményeket, képeket és elektrografikákat. A képzőművészet több területén is mozog,

bármely területen is alkotson, így a festés, egyedi és computer grafika, fotó vagy a videó művészetek területén, a cél mindig megmarad: egységes képet teremteni egy groteszk világról, amiben élünk. A művészről magára úgy tekint, mint aki követi a neo-dadát, és szereti a pop-artot.

Grafikusként vonalrendszereket, festőként tiszta keveretlen színeket, fotósként kontrasztokat épít. Elektrografikusként e három médiumot ötvözi; színekben és kompozíciókban mindig ugyanoda jut: ha történetet mesél el, vagy ha hangulatot teremt, vagy épp csak egy pillanatot emel ki.

A „Szegény Kvazimódó” című festmény a művész környezetünről, élményeiről és emlékeiről alkotott groteszk látásmódját tükrözi.

www.mfa.gov.hu/kulkepvisolet/IE/hu



Poor Quasimodo • Szegény Kvazimódó
Watercolour on paper/48.5 x 34.5 /1999

Abigail O'Brien RHA

Abigail O'Brien is an established Irish artist who has exhibited extensively internationally. Using a range of media, including photography, embroidery, video and sound, O'Brien explores themes of domesticity, the habitual nature of everyday life and rites of passage. The chosen art work for this exhibition portrays the human eye from both the exterior and the reverse. The part of the eye that is visible to all is precise and composed while the part that is hidden from view is chaotic and jumbled. In creating *'Behind The i'*, O'Brien took a photographic image of her own eye and embroidered the pattern onto fabric. A photograph print of either side was then made and mounted behind an acrylic surface.

Born in Dublin in 1957, O'Brien graduated from the National College of Art and Design, Dublin with a BA Fine Art Painting in 1995 and an MA Fine Art Painting in 1998. Her

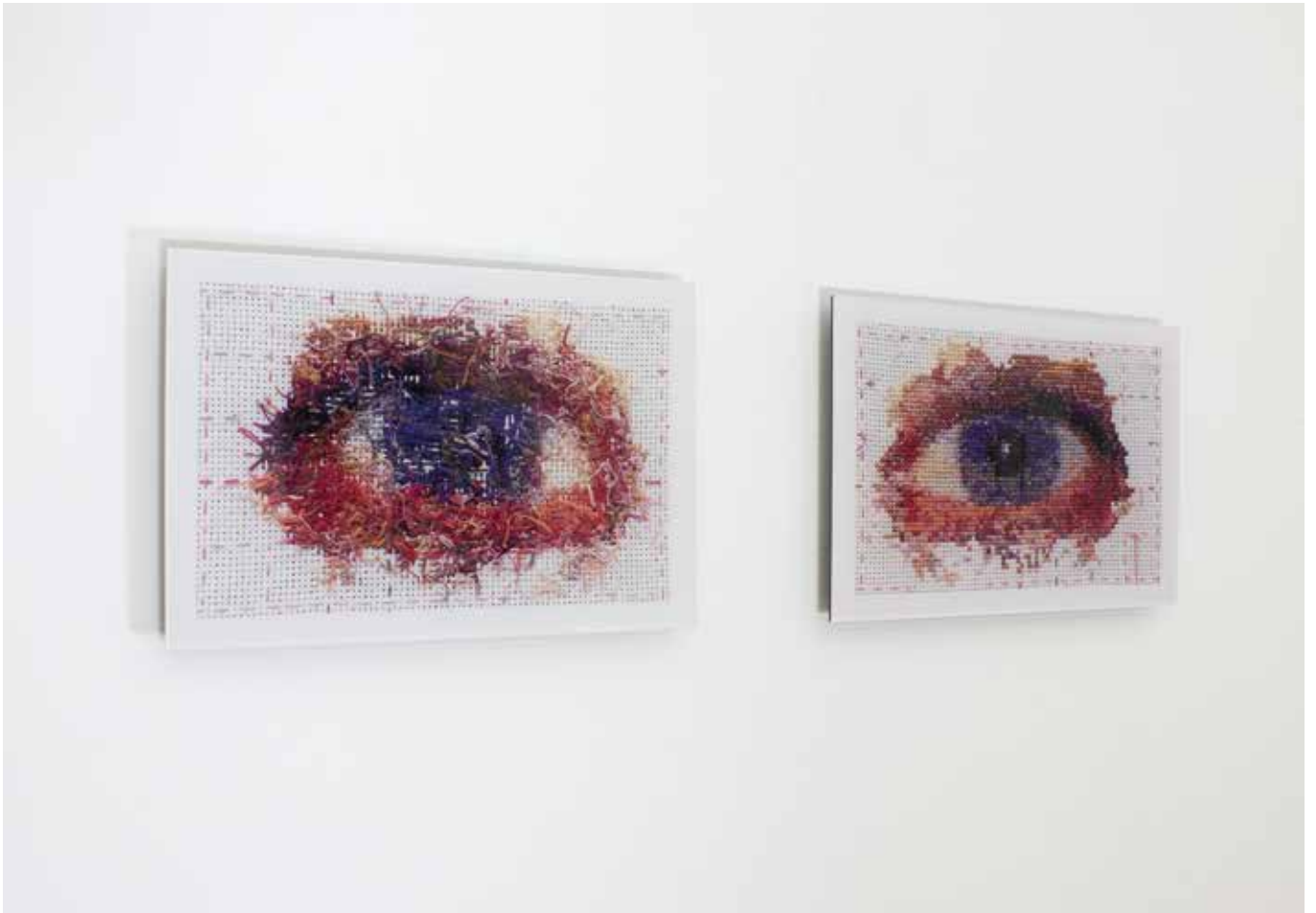
projects have received acknowledgement and appreciation across Europe and America. This success is reflected in the various awards won by Abigail as well as her representation in a variety of public and private collections. O'Brien's work can be found in many collections, including the Irish Museum of Modern Art, Dublin, the European Central Bank, Frankfurt, Goldman Sachs, London, and the Volpinum Collection, Vienna. She has shown extensively, including Haus Der Kunst, Munich, the Gemeentemuseum, Holland, and Centro Nacional de las Artes, Mexico. She currently lives and works in Ireland.

Tá Abigail O'Brien ar dhuine de na healaíontóirí comhaimseartha is bisiúla is Éirinn. Trí úsáid a bhaint as réimse de mheáin, ar a n-áirítear fótagrafaíocht, bróidnéireacht, fíis agus fuaim, scrúdaíonn O'Brien téamaí an teaghlaigh, imeachtaí an ghnáthshaoil ó lá go lá agus deasghnátha aistrithe an tsaoil. Tugann an obair ealaíne atá roghnaithe don taispeántas seo léargas ar an tsúil daonna, ón taobh istigh agus ón gcúl ar aon. Bíonn an chuid den tsúil a fheiceann gach duine iontach cruinn agus comhchurtha, ach bíonn an chuid di nach bhfeictear, laistiar den chhlúdach, anordúil agus trína chéile. Ag cruthú *'Behind The i'* di, ghlac O'Brien íomhá fótagrafaíochta dá súil féin agus bhróidnigh sí an patrún ar fhabraic. Ansin rinneadh prionta fótagrafaíochta den dá thaobh agus cóiríodh é ar dhromchla aicrilih.

Rugadh O'Brien i mBaile Átha Cliath in 1957, bhain sí céim BA amach i Mínealaín sa Phéintéireacht sa Coláiste Náisiúnta Ealaíne is Deartha in 1995 agus MA i Mínealaín sa Phéintéireacht in 1998. Tá aitheantas agus meas léirithe ar a tionscadail mheáite ar fud na hEorpa agus Mheiriceá. Tá sin le feiceáil sna gradaim éagsúla atá faighte ag Abigail, mar aon lena comhpháirtíocht i mbailiúcháin éagsúla phoiblí agus phríobháideacha. Tá saothair O'Brien le fail i mbailiúcháin éagsúla ar a n-áirítear Áras Nua-Ealaíne na hÉireann, Baile Átha Cliath, Banc Ceannais na hEorpa, Frankfurt, Goldman Sachs, Londain, agus i mBailiúchán Volpinum sa Vín. Tá taispeántais tugtha go forleathan aici, ina measc san Haus Der Kunst, i München, san Gemeentemuseum, an Ísiltír, agus sa Centro Nacional de las Artes, i Meicsiceo. Tá sí ina cónaí agus ag obair in Éirinn faoi láthair.

www.abigailobrien.com

www.opw.ie



Behind The i
Lambdachrome print (Diptych)/30 x 45 (x2)/2013

Domingo Notaro

Domingo Notaro, painter, sculptor and poet has lived in Buenos Aires, Florence, Paris, Ankara and Rome, where he currently resides.

Personal exhibitions and retrospectives have been held in the principal museums and galleries around the world: Buenos Aires, Florence, Rome, New York, Paris, Brussels, Zagreb, Belgrade, Dubrovnik, Ferrara, Naples, Turin, Tokyo, Istanbul, Tunis, Rabat and London.

“It is by no means easy to establish where Domingo Notaro begins. It is easier to say where he may come to rest for a while, seeing that his art is constantly evolving and never fixes its attention for very long on definitive points. In a certain sense this is his philosophy, or rather, his conception of art which, to live, must overlook nothing, while privileging, however, one aspect which is expressly his, that is, the relationship with

science. During these cosmic journeys of his, Notaro comes close to the religious core of the world, as it manifests itself in all its integrity, something akin to Pascalian amazement and bewilderment. At the heart of his work one finds a clear sign of struggle and direct confrontation with images and the meaning of the things that outline our existence. In this sense Notaro’s work is distinctly different from what has been achieved during the second half of this century. The philosopher and poet have not suffocated the painter, but all three together have written a unique chapter of contemporary art”. Carlo Bo

Pittore, scultore, poeta, ha vissuto a Buenos Aires, Firenze, Parigi, Ankara e Roma dove tuttora risiede.

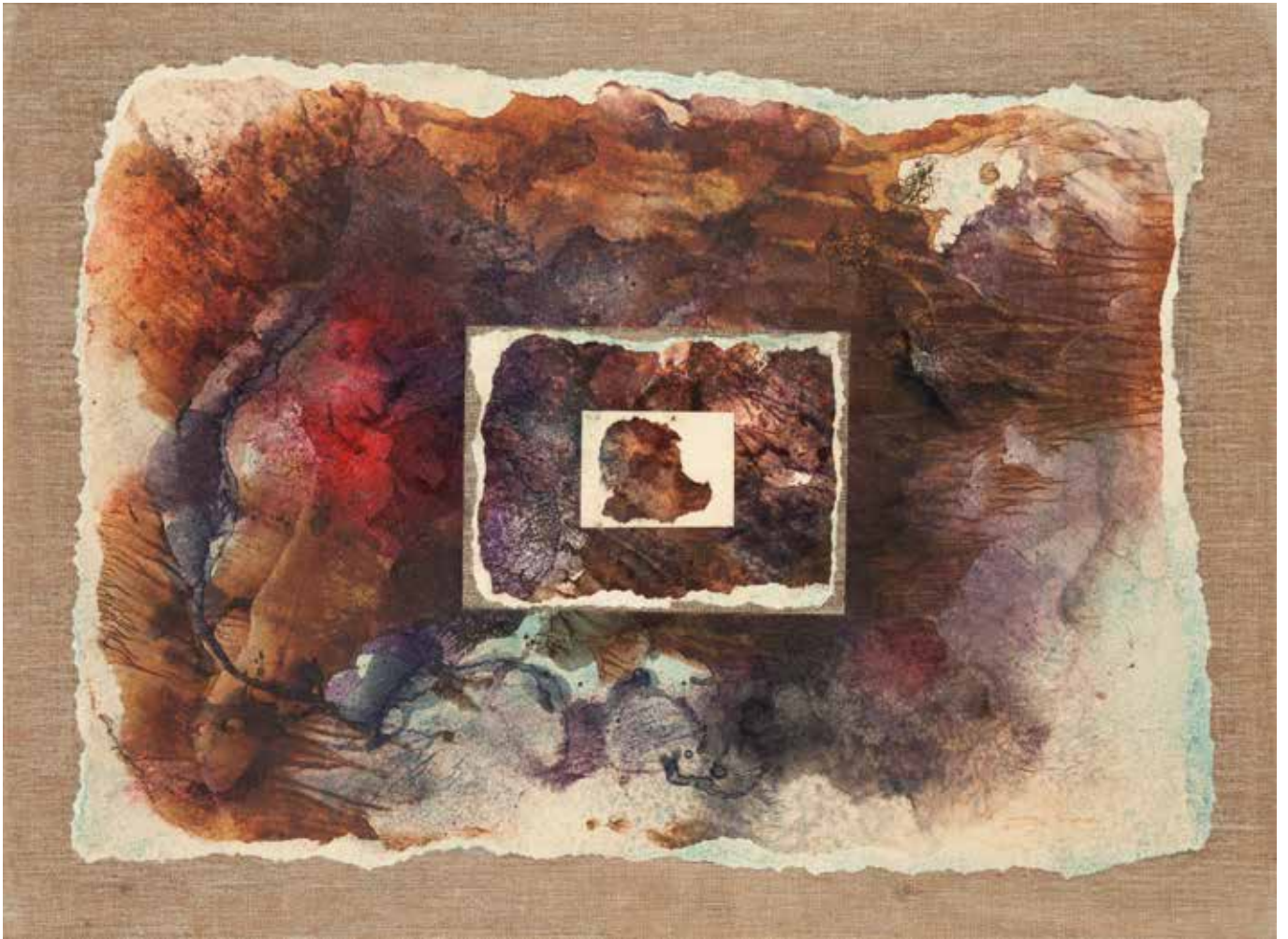
Le sue mostre personali e antologiche sono state presentate nei maggiori musei e gallerie del mondo: Buenos Aires, Firenze, Roma, New York, Parigi, Bruxelles, Zagabria, Belgrado, Dubrovnik, Ferrara, Napoli, Torino, Tokyo, Ankara, Istanbul, Tunisi, Rabat, Londra.

“Non è semplice dire da dove comincia Domingo Notaro, più facile invece dire dove approda provvisoriamente, nel senso che la sua arte è in perenne evoluzione e non si assesta mai su punti definitivi. Da un certo punto di vista questa è la sua filosofia o meglio la sua concezione dell’arte che

per essere vitale non trascura nulla, pur privilegiando un dato che è particolarmente suo, vale a dire il rapporto con la scienza. Di fronte a queste navigazioni cosmiche Notaro sembra sfiorare un senso religioso del mondo, così come ci si presenta nella sua integrità, qualcosa di simile allo stupore e allo sgomento pascaliano. Al fondo del suo lavoro vi è ben netto il segno della lotta e del confronto diretto con le immagini e i significati delle cose che circoscrivono la nostra esistenza. In tal senso l’opera di Notaro si distingue nettamente da quanto è stato fatto nella seconda metà di questo secolo, il filosofo e il poeta non hanno soffocato il pittore, ma tutti e tre insieme hanno scritto un capitolo inedito dell’arte contemporanea.” Carlo Bo

www.ambdublino.esteri.it

www.iicdublino.esteri.it



Il-Limite

Chinacid on paper laid on canvas/58 x 78/1991

Kristīne Kursiņa

Born in 1979, Kristīne Kursiņa graduated from the Latvian Academy of Arts, Department of Visual Communication, obtained a Master's degree in film directing at the Latvian Academy of Culture. In 2008 the artist took part in the Latvian contemporary art exhibition *Buket* at the National Contemporary Art Center in Moscow, Russia. Her works have been exhibited in six solo exhibitions and in more than 22 group exhibitions in Latvia, Germany, Sweden, Czech, France, U.K., USA, and Austria. Kursiņa shot about 10 short films including *Private* and *Nightmare* in collaboration with fashion designers Mare & Rols. In 2011 she was nominated for the Purvītis Award – the most important prize for contemporary visual artists in Latvia.

The video work *Diagnostics of Karma* deals with the regularity of the karmic cause and effect relationships, as well as our constant and on-going desires to look into the future, our attempts to control and submit it to our will. One of the ways to look into the future is to foretell by using photographs – to search for missing cases, to determine the compatibility of newlyweds or to find out the causes of an illness.

Kristīne Kursiņa (1979) absolvējusi Latvijas Mākslas akadēmijas Vizuālās komunikācijas nodaļu, Latvijas Kultūras akadēmijā ieguvusi maģistra grādu kino režijā. Viņas darbi eksponēti 6 personalizētās un vairāk kā 22 grupu izstādēs Latvijā, Vācijā, Zviedrijā, Čehijā, Francijā, Lielbritānijā, ASV un Austrijā. 2008. gadā māksliniece piedalījās Latvijas laikmetīgās mākslas izstādē „Buket” Valsts laikmetīgās mākslas centrā Maskavā, Kristīne Kursiņa veidojusi 10 īsfilmas, to skaitā „Privātdetektīvs” un „Naktsmurgi”, kas tapušas sadarbībā ar modes māksliniekiem Mare&Rols. Nozīmīgākās Latvijas laikmetīgās vizuālās mākslas prēmijas – Purviša balvas nominante 2011.gadā.

Videodarbā *Karmas diagnostika* ir apspēlēti karmisko kopsakarību cēloņu un seku likumi, kā arī mūsu nemītīgās vēlmes ielūkoties nākotnē, mēģinājumi to kontrolēt un pakļaut savai gribai. Viens no veidiem, kā ielūkoties nākotnē, ir likteņa noteikšana pēc fotogrāfijām – bezvēsts pazudušo meklēšanas gadījumos, jaunā pāra saderības varbūtības vai kādas slimības noskaidrošanas nolūkos.

www.lnmm.lv



Diagnostics of Karma • Karmas diagnostika
Video installation/8mins 9 sec/2003

Deimantas Narkevičius

Born in 1964, Deimantas Narkevičius lives and works in Vilnius. In 2009 he became Lithuanian National Arts Laureate, and has represented Lithuania at the Venice Biennale (2001), and in 2008 was awarded the prestigious Vincent Award by the Stedelijk Museum, Amsterdam. He has held solo shows at the most prominent European modern art museums, such as Reina Sofia (Madrid), Van Abbemuseum (Eindhoven), Bern Kunsthalle. Narkevičius is mostly known as a video and filmmaker exploring fascinating, problematic and overlooked passages of recent post-communist European history, including his personal history of living and working in Lithuania during the Soviet era and after. Narkevičius has trained as a sculptor and in the middle of the 1990s and also in the 2010s he has created a number of objects and installations.

The work *Too Long on a Pedestal* was made in 1994, when the Lithuanian public was still affected by the huge political and social shifts of the early 1990s. The stagnant and morally compromised ideological system

that had dominated social life for nearly 50 years was being replaced by a new one. This work, tinged with subtle humour, is a reflection on how the heritage of the political system becomes history. The means of expression selected by the artist, a pair of worn-out classic-style shoes, now filled with coarse salt, points to the statues of heroes that used to embody the value system of the former epoch, but the people promptly removed them from their pedestals, as politics changed its course.

Deimantas Narkevičius (g. 1964) gyvena ir dirba Vilniuje. 2009 m. jis tapo Nacionalinės premijos laureatu, 2001 m. pristatė Lietuvą Venecijos bienalėje, 2008 m. buvo apdovanotas Stedelijko muziejaus Amsterdame skiriama prestižine Vincento premija. Yra surengęs personalines parodas svarbiausiuose Europos modernaus meno muziejuose – Reina Sofia (Madridas), Van Abbe (Eindhovenas), Berno kunsthaleje. Narkevičius labiausiai žinomas kaip filmų ir videomeno kūrėjas, kurio darbuose aktualizuojama pastarųjų dešimtmečių Rytų Europos istorija, didelį dėmesį skiriant asmeninei patirčiai. Tačiau studijų metais Narkevičius buvo pasirinkęs skulptūrą, ir savo kūrybinio darbo pradžioje bei pastaraisiais metais yra sukūręs nemažai objektų bei instaliacijų.

Narkevičiaus kūrinys „Per ilgai ant paaukštinimo“ buvo sukurtas 1994 m. – laikotarpiu, kai Lietuvos visuomenė

tebegyveno dešimtojo dešimtmečio pradžioje vykusių esminių politinių ir socialinių pokyčių nuotakomis, kai sustabarėjusią, moralinį autoritetą ir galią praradusią ideologinę sistemą, beveik penkiasdešimt metų lėmusią visuomenės gyvenimo raidą, keitė nauja. Šis kūrinys – tai subtilaus humoro refleksija apie istorija tampančios politinės ir meninės sistemos palikimą. Menininko pasirinktos raiškos priemonės – pora klasikinio stiliaus dėvėtų odinių batų, pripildytų rupios druskos, – tai nuoroda į praėjusios epochos sužlugusią vertybių sistemą įkūnijančius didvyrių monumentus, kuriuos, prasidėjus politinėms permainoms, visuomenė iš karto nukėlė nuo postamentų.

<https://ie.mfa.lt/>
www.ldm.lt,
www.ndg.lt



Too Long on a Pedestal • Per ilgai ant paaukštino
Leather and salt/10 x30 x24 (x2)/1994

Marc Scozzai

The film shows a static shot of a building site containing moving cranes. As the film progresses, the picture breaks up, causing the cranes to appear and disappear on screen. Successive images of the scene, with and without cranes, appear completely genuine. Reality and illusion become more and more inextricably entwined. Just when the viewer thinks they see the “real” picture, the image subsides and gives way to another, equally realistic image – which then distorts and breaks up to form the next picture.

Out of confusion a question emerges: Which image is the “real” picture? Is only one real – or several? Are they all real – or none?

A human presence is implied by the cranes’ activity. Also, the film has neither beginning nor end – it runs on a loop. Humankind has a constant need to impact on its environment, to change it. The action is continuously renewed as, without cease, man destroys, alters, transforms, reconstructs, demolishes.

Born in 1980, Marc Scozzai graduated from the Superior National School of Arts in Nancy. He lives and works in Luxembourg and has been collaborating on various projects with his partner, Saskia Raux, since 2003.

Dëse Video weist ë fixen Bleck op ë Chantier op deem Kraanen sech beweegen. Wei d’Kraanen, baut d’Bild sech op an oof am Laaf vum Film. Dei eenzel Biller déi esou noeneen entstinn, sinn all an sech koherent an stellen eenzel Méiglechkeeten duer. Waat ass wierkelech an waat net, ass schwéier ze soen. Deen Moment wou eppes wierkelech schengt ze sin, ännert sech d’Bild, an eng aaner Wierkelechkeet entsteet. Waat ass also dei «wierkelech» Wierkelechkeet? Waat ass daat «wierkelech» Bild? Gëtt et nëmmen eent, oder ginn et der e puer? Sinn së all «wierkelech» oder nët?

D’Kraanen weisen op Mënschen hin. D’Video huet keen Ufank an keen Enn; sie dréint am Krees, ouni Enn. De Mënsch kann seng Umwelt nët matt Rou loosën; emmer muss ën eppes ännere goen. Och daat ouni Enn: futti maachen, upassen, emänneren, opbauen, emrappen.

De Marc Scozzai, Joergang 1980, ass diploméiert fun der Ecole Nationale Supérieure d’Art de Nancy. Heen wunnt zu Lëtzebuerg an schafft zesummen matt senger Partnerin Saskia Raux un verschiddene Projéen zenter 2003.



Untitled • Sans Titre
Video/Continuous loop/2006

Teresa Sciberras

Little White Lies 05 is an intriguing contemporary work by Teresa Sciberras (b. 1979). Born in Nigeria, Teresa grew up in Scotland and Malta. She studied Visual Arts at the Santa Reparata International School of Art in Florence and continued her studies at Gray's School of Art in Aberdeen.

This very small wooden panel combines traditional painting methods with unreal details which definitely show the contemporaneity of the piece. This curious combination intrigues the viewer into asking questions to uncover dilemmas set by the artist herself.

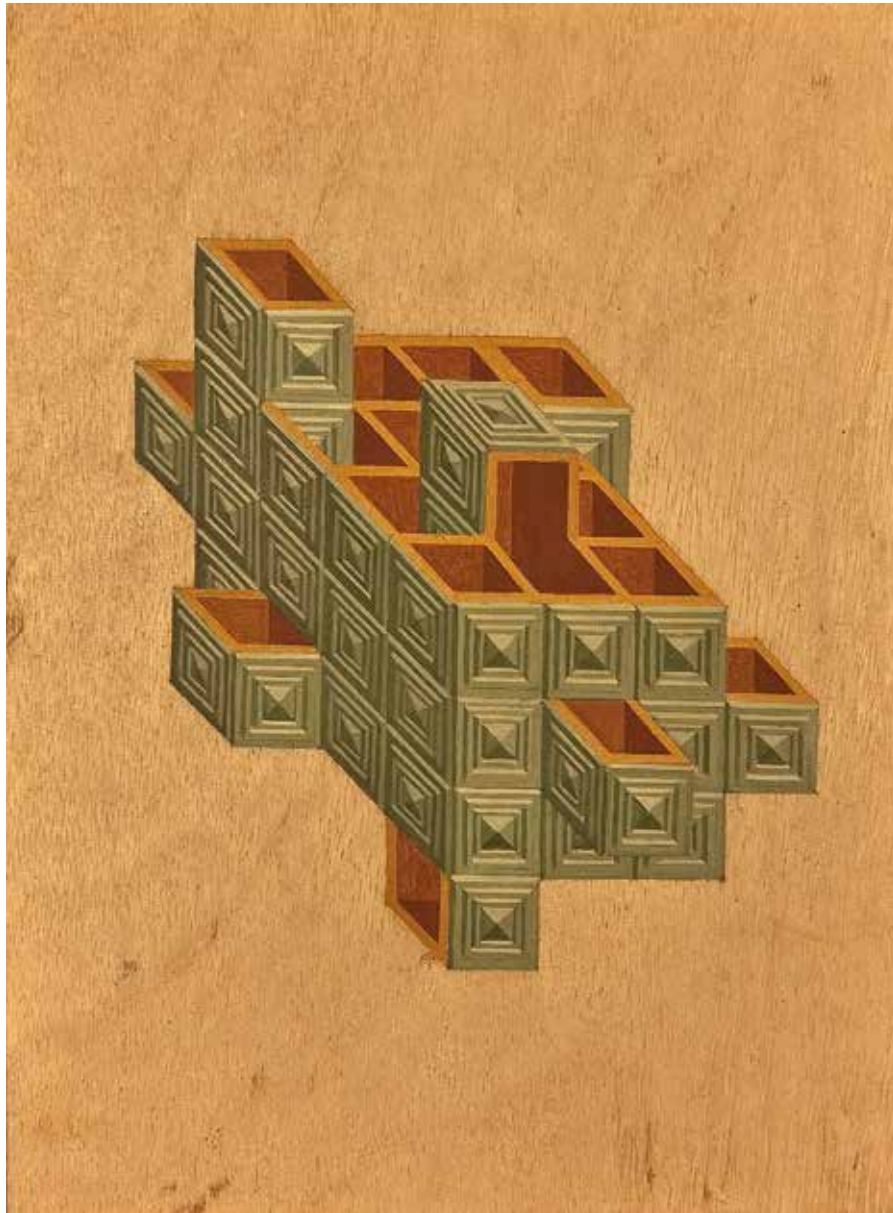
The work looks like a three-dimensional piece of furniture on first impression. A closer look at the space depicted reveals something beyond reality. This interesting effect is possible thanks to Sciberras' traditional painterly technique, which reminds us of early Renaissance altarpieces, albeit using a very raw and unprimed support. Besides, the minute details depicted make the viewer look closer to better understand what the depicted object represents. The object per se is elusive; it can be a detail of something else or pieces of objects put together. What really matters is the process from the instant the artist started creating this piece to the now factor, that is when the viewer becomes part of the art work by interacting while posing all these questions.

Little Lies White 05 huwa xogħol kontemporanju intriganti mill-artista Teresa Sciberras (b. 1979). Imwiela fin-Niġerja, Teresa kibret fl-Iskożja u Malta. Hi studjat Arti Viżiva f'Santa Reparata, Skola Internazzjonali tal-Arti f'Firenze, u kompliet l-istudji tagħha fi Gray's School of Art, f'Aberdeen.

Dan ix-xogħol ċekjen fuq l-injam jgħaqqad metodi tradizzjonali ta' pittura b'dettalji mhux reali li żgur juru l-ideat kontemporanji. Din il-kombinazzjoni kurjuża iġġiegħel lill-ispettatur isaqsi mistoqsijiet biex jipprova jikkief id-dilemmi stabbiliti mill-artista.

Ix-xogħol rappreżentat għandu elementi tridimensjonali li jixbħu dawk ta' biċċa għamara. Harsa eqreb lejn l-ispazju mpitter tiżvela xi haġa lil hinn mir-realtà. Dan l-effett interessanti huwa possibbli grazzi għat-teknika tradizzjonali li użat Sciberras, li tfakkarna fl-artali tar-Rinaxximent, b'kuntrast mal-materjal fuq x'hiex giet magħmula. Barra minn hekk, id-dettalji mpenġija jagħmlu lill-ispettatur iħares aktar mill-qrib biex jifhem aħjar l-oġġett irrappreżentat. L-għan huwa elużiv; jista' jkun dettall ta' xi haġa oħra jew biċċiet ta' oġġetti li tpoġġew flimkien. Dak li verament huwa importanti huwa l-proċess; mill-mument meta l-artista bdiet toħloq din il-biċċa xogħol sa meta l-ispettatur isir parti mill-biċċa xogħol tal-arti. Dan sar permezz tal-mistoqsijiet li saru mill-ispettatur stess.

www.heritagemalta.org



Little White Lies 05
Oil on panel/40 x 30/2011

Katrin Korfmann

Katrin Korfmann grew up in Berlin, Germany and lives and works in Amsterdam, The Netherlands. She studied at Kunsthochschule Berlin and Rietveld Academie in Amsterdam, where she specialized in photography. Stemming from her background in photography, Katrin Korfmann's works in various media – photo works, videos and installations – are concerned with photographic concepts of framing, perspective, and the social dimensions of perception, such as the relationship between the observer and the observed, the effect of the camera on behavior and the social codes of looking in a public environment.

In *Cobra* the technical and visual conventions which Katrin Korfmann brings into play are readdressed through a visual as well as conceptual premise, by shifting the documentary and narrative aspects of photography and, in so doing, questioning

its role as a witness of truth.

What at first sight seems to be a precisely painted abstract image turns out upon closer scrutiny to be an ice skating ring photographed from above. What looked like paint strokes turn out to be scratches and piles of snow which are formed by the tracks that skaters have left behind. The title of the work refers to the CoBrA movement and the visual language associated with those artists as well as to the actual cobra snake, which underlines this challenging multi layered readability in the image.

Katrin Korfmann is geboren in Berlijn, woont en werkt in Amsterdam, Nederland. Ze heeft gestudeerd aan de Kunsthochschule Berlijn en aan de Rietveld Academie in Amsterdam, waar ze zich heeft gespecialiseerd in fotografie. Vanuit haar achtergrond in fotografie werkt Korfmann met verschillende media zoals foto's, video's en installaties. Al haar werken richten zich op fotografische concepten van inlijsten, perspectief, de sociale dimensies van perceptie zoals de relatie tussen de waarnemer en waargenomenen en op het effect van de camera op gedrag en sociale gebruiken omtrent het vastleggen van de beelden in publieke ruimte.

In *Cobra* komen de technische en visuele conventies die Korfmann gebruikt naar voren

door het verschuiven van de documentaire en verhalende aspecten van de fotografie waardoor het lijkt te twijfelen aan haar rol van getuige van de waarheid.

Wat op het eerste gezicht lijkt op een nauwkeurig geschilderd abstract beeld, blijkt bij nader onderzoek een van bovenaf gefotografeerde ijsbaan. Wat eerst verfstreken leken, blijken krassen en hoopjes sneeuw te zijn die door de bewegingen van de schaatsers zijn gevormd. De titel van het werk verwijst naar de CoBrA-beweging en de visuele taal die in verband wordt gebracht met die kunstenaars, maar ook naar de werkelijke cobraslang. Dit alles benadrukt de verschillende uitdagende lagen van leesbaarheid van de afbeelding.

<http://www.katrinkorfmann.com/-en>
<http://ierland.nlambassade.org/>



Cobra

Ultra-chrome print/173 x 120/ 2012

Mirosław Bałka

Mirosław Bałka (born 1958) is one of the most distinguished contemporary sculptors. Bałka studied at the Academy of Fine Arts in Warsaw, where he is now a senior lecturer in the Sculpture Department. Together with Marek Kijewski and Mirosław Filonik he founded the Neue Bieriemniost group, where he exhibited until 1989. His initial works were influenced by neo-expressionism, but at the beginning of 1990s Bałka turned to minimalism. The central topics of his works include the human body, remembrance and vanishing. Bałka's works are owned by museums worldwide including: Hirshhorn Museum, Washington DC; MOCA, Los Angeles; MOMA, New York; Museu Serralves, Porto; Muzeum Sztuki, Lodz; Tate Modern, London; The Art Institute, Chicago; The Israel Museum, Jerusalem; The National Museum of Art, Osaka.

The lithograph *B* was created on the occasion of Bałka's 2007 exhibition at IMMA. The print taken from video work comprises close-up footage of the isolated letter *B* in the infamous phrase 'ARBEIT MACHT FREI'. This statement greeted prisoners passing through the gates of Auschwitz Concentration Camp, and historians have noted that the reversed capital B was an attempt by prisoners to signify to the outside world that all was not as it seemed within the camp, and that the slogan 'work shall set you free', was a cruel misgiving.

Mirosław Bałka (ur. 1958) jest jednym z najwybitniejszych współczesnych rzeźbiarzy i artystów. W latach 1980-85 studiował na Wydziale Rzeźby warszawskiej Akademii Sztuk Pięknych, gdzie obecnie wykłada i kieruje Pracownią Działań Przestrzennych. W latach 1985–1988 wystawiał swoje prace w ramach grupy Neue Bieriemniost z Markiem Kijewskim i Mirosławem Filonikiem. W latach 80. Bałka kojarzony był z nurtem neoekspresjonizmu, aby w początku lat 90. zwrócić się ku minimalizmowi. Do głównych tematów podejmowanych w twórczości artyści należą ludzkie ciało, pamięć, przemijanie. Prace Mirosława Bałki znajdują się w największych międzynarodowych kolekcjach sztuki, m.in.: Hirshhorn Museum

and Sculpture Garden (Waszyngton), Tate (Londyn), Museet for Samtid-kunst (Oslo), The Museum of Contemporary Art (Los Angeles), Kaiser Wilhelm Museum (Krefeld), Museum of Modern Art (Nowy Jork), Muzeum Sztuki (Łódź).

B to litografia stworzona z okazji wystawy Mirosława Bałki w Irish Museum of Modern Art w Dublinie w 2007 r. Obraz pochodzi z instalacji wideo, w której znajduje się zbliżenie odosobnionej litery *B* z hasła „Arbeit macht frei”, umieszczonego nad wejściem do obozu koncentracyjnego w Oświęcimiu. Niektórzy historycy twierdzą, iż odwrócenie litery w napisie było ze strony więźniów próbą pokazania światu zewnętrznemu, że życie w obozie jest inne niż to przedstawiane przez propagandę, zaś samo hasło powinno wzbudzać obawę i złe przeczucia.

www.imma.ie

<http://miroslaw-balka.com/>

<http://dublin.msz.gov.pl/en/>



Rui Sanches

Born in Lisbon in 1954, Rui Sanches originally studied at Ar.Co – Centro de Arte e Comunicação Visual, Lisbon, achieved his BA in Fine Art from Goldsmiths' College, London in 1980 and his Master's in Fine Art from Yale University, New Haven in 1982. In 1984, he showed his work for the first time at Galeria de Arte Moderna da SNBA and at Galeria Diferença, both in Lisbon. Since then, he has presented more than forty solo exhibitions, such as his retrospective at Centro de Arte Moderna José Azeredo Perdigão, Fundação Calouste Gulbenkian (2001) and MUSEUM, at Museu Nacional de Arte Antiga (2008). He has taken part in many group shows, in Portugal and abroad, and his work is featured in all major Portuguese public art collections.

From 1994 to 1998, he was Assistant Director at Centro de Arte Moderna José Azeredo Perdigão. He curated and co-curated several exhibitions, supervised courses and workshops, and presented a large number of conferences in museums and universities. In 2008, he received the AICA/Ministry of Culture Prize. Presently, he is a Guest Assistant Professor at Universidade do Algarve Portugal.

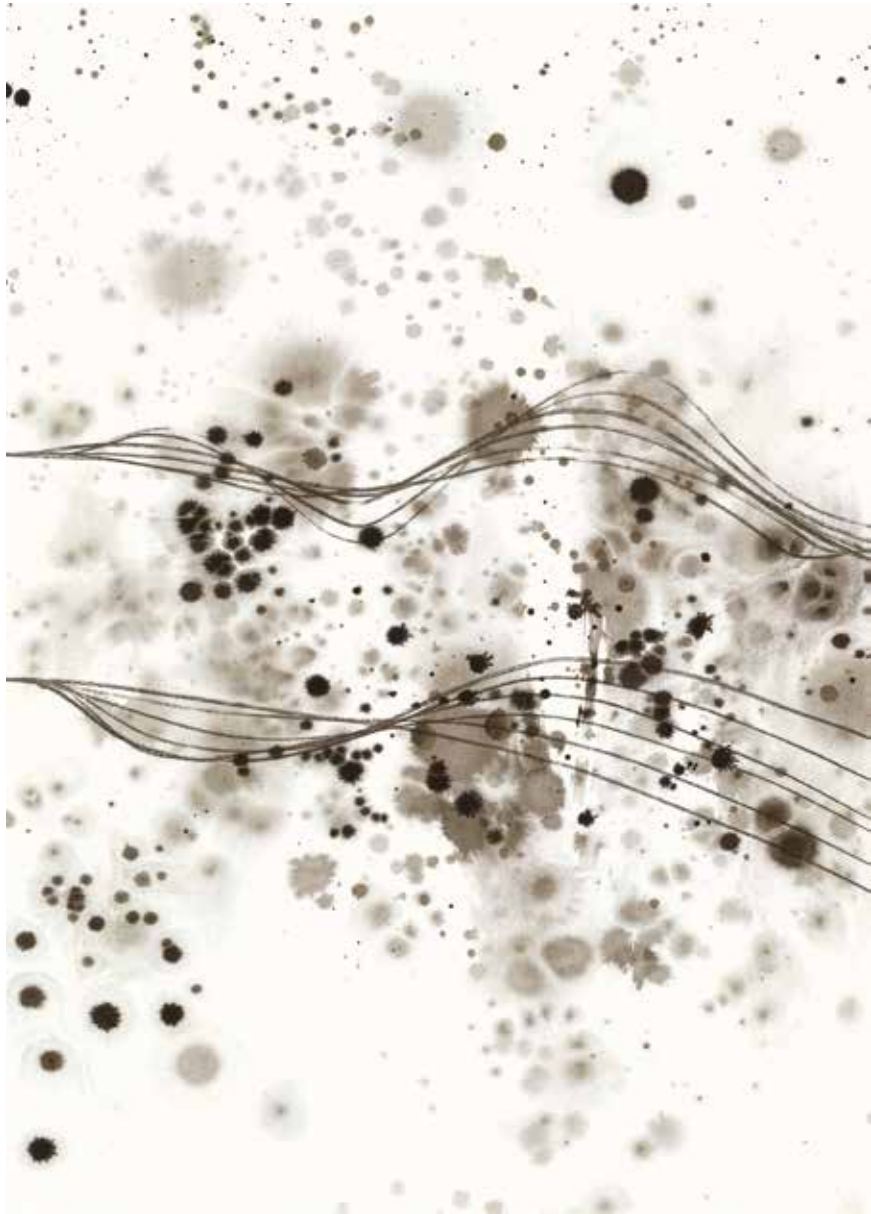
Nascido em Lisboa em 1954, Rui Sanches estudou no Ar.Co – Centro de Arte e Comunicação Visual, Lisboa, no Goldsmiths' College, Londres (BA 1980) e na Yale University, New Haven (MFA 1982). Em 1984 expôs pela primeira vez o seu trabalho na Galeria de Arte Moderna da SNBA e na Galeria Diferença, em Lisboa. Desde então realizou mais de quarenta exposições individuais, de que se destacam a exposição retrospectiva no Centro de Arte Moderna da Fundação Calouste Gulbenkian (2001) e a exposição MUSEUM, no Museu Nacional de Arte Antiga (2008). Participou em dezenas de exposições colectivas, em Portugal e no estrangeiro. O seu trabalho está representado nas principais coleções públicas portuguesas.

Entre 1994 e 1998, foi Diretor Adjunto do Centro de Arte Moderna da Fundação Calouste Gulbenkian. Foi comissário e co-comissário de diversas exposições, orientou cursos e workshops, e realizou numerosas conferências em instituições museológicas e universitárias. Em 2008 recebeu o Prémio AICA/Ministério da Cultura. Neste momento, é Professor Auxiliar Convidado na Universidade do Algarve.

www.ruisanches.com

www.flad.pt

www.embassyportugal.ie



Untitled - Sem título

Mixed media/50 x 70 (x2) & 70 x 50 (x2)/1999

Bogdan Rață

Bogdan Rață is a sculptor from the young generation of Romanian artists. His new hybrid realism unveils new genetic forms of human anatomy. The materials used (synthetic resin, auto chit) are intimately linked to the final created forms, without the mark of the creator. The sculptures look as if they are serial produced, in an industrial process. This approach questions the assault on individual identity in a climate of branding uniformity.

"I reinterpret the human body in order to induce a state of confusion and an emotional impact to the viewer. I want him or her to understand the contemporary human being from a new perspective." – Bogdan Rață

Born in Romania in 1984, Bogdan Rață received his PhD in 2012. His exhibitions include *Artists of the Month*, National Museum of Contemporary Art, Bucharest; *Hand Gun*, public artwork in Piata Presei Libere, Bucharest; *Penitenciar*, Mulhouse Biennial, Art Basel; *God Bless Me*, Slag Gallery, NY; *The Essences of Reality*, Várfok Gallery, Budapest; *Colouring the Grey – State of Body*, Independents Liverpool Biennial – St. George's Hall; *Colouring the Grey - State of Mind*, Artists' House, Tel Aviv; *Colouring the Grey*, Moscow Biennale of Contemporary Art. The artist is represented by Nasui Collection & Gallery.

Bogdan Rață este un sculptor din noua generație de artiști români. Realismul său hibrid dezvăluie noi forme genetice ale anatomiei umane. Materialele folosite (rășină sintetică, chit auto) sunt legate de formele finale obținute, fără a purta amprenta creatorului. Lucrările apar ca și cum ar fi produse după un tipar industrial. Această abordare investighează identitatea individului într-un climat de uniformizare comercială a societății.

„Reinterpretez corpul uman pentru a-i induce privitorului o stare de confuzie și un impact emoțional puternic, pentru a-l invita să înțeleagă diferit structura omului contemporan.” - Bogdan Rață

Bogdan Rață (n. 1984, România) a obținut doctoratul în 2012. Expozițiile sale includ *„Artistul lunii”*, Muzeul Național de Artă Contemporană București; *„Hand Gun”*, Piata Presei Libere, București; *„Penitenciar”*, Mulhouse Biennial, Art Basel; *„God Bless Me”*, Slag Gallery, NY; *„The Essences of Reality”*, Várfok Gallery, Budapesta; *„Colouring the Grey – State of Body”*, Independents Liverpool Biennial – St. George's Hall; *„Colouring the Grey - State of Mind”*, Artists' House, Tel Aviv; *„Colouring the Grey”*, Bienala de Artă Contemporană de la Moscova a patra ediție. Artistul este reprezentat de Galeria Nasui din București

www.cosminnasui.com.

www.dublin.mae.ro



Lonely

Polyester synthetic resin fibre paint/42 x 33 x 25/2011

Yuri Dojc

Dojc grew up in Humenné in Eastern Slovakia. In 1968 when the Soviets put an end to the reforms process in Czechoslovakia, Dojc was in the UK, and decided to resettle in Toronto, where he studied photography at Ryerson University.

Upon graduation he opened a studio and began developing his inimitably brazen yet whimsical style. Through the 1990s, Dojc earned a reputation for elevating the art of advertising while producing bold and memorable campaigns for an array of Fortune 500 heavyweights and style savvy brands including Apple, Porsche, Canon, Panasonic, ClubMed.

In the 2000s Dojc's career reached new heights. When the prestigious Italian imprint L'Espresso decided to collect the world's best nude photographers in a series of 17 signature books under the banner Eros e Fotografia, Dojc joined the ranks of long established masters by making the shortlist alongside luminaries Robert Mapplethorpe, Man Ray, David LaChapelle and Bill Brandt. Dojc's work is coveted by prestigious museums around the world and his pictures grace the permanent collections of the National Gallery of Canada in Ottawa, Slovak National Museum, the Library of Congress in Washington, and the Rothschild Foundation in the United Kingdom.

Dojč sa narodil v Humennom na východe Slovenska. Keď Sovietsi násilne potlačili reformný proces v Československu v roku 1968, Dojč bol vo Veľkej Británii a rozhodol sa presťahovať do Toronta, kde vyštudoval fotografiu na Ryerson University.

Po skončení školy si otvoril grafické štúdio a začal rozvíjať svoj neopakovateľne drzý, no zároveň rozmarný štýl. V 90. rokoch si získal reputáciu povýšením umenia reklamy tvorbou odvážnych a ľahko zapamätateľných kampaní pre firmy z Fortune 500 a ikony štýlu ako Apple, Porsche, Canon, Panasonic, ClubMed.

V roku 2000 dosiahla Dojčova kariéra nové výšiny. Keď sa taliansky prestížny magazín L'Espresso rozhodol prezentovať najlepších fotografov aktov v 17 samostatných výpravných publikáciách pod názvom Eros e Fotografia, Dojč sa zaradil medzi veľikánov tohto žánru ako Robert Mapplethorpe, Man Ray, David LaChapelle a Bill Brandt. Dojčove diela sú predmetom záujmu prestížnych múzeí a jeho fotografie zdobia stále expozície Národnej galérie Kanady v Ottawe, Slovenského národného múzea, Knižnice Kongresu vo Washingtone a Rothschildovej nadácie v Londýne.

www.yuiridojc.com

www.mzv.sk/dublin



Love Song to Slovakia

Projection of original project 'Love song to Slovakia' & poetry/Dimensions variable/2012

Jasmina Cibic

Currently based between London and Ljubljana, Jasmina Cibic is one of a new generation of Slovenian artists whose practice, although acutely conscious of a specific national, political, cultural and artistic lineage creates a very distinctive language of its own. Whilst she clearly shares and addresses some of the same theoretical and political concerns present in the work of other artists from a post-communist Europe, Cibic operates within a global rather than nationalized discourse. Her work is generally site and context specific, performative in nature and employs a range of activity, media and theatrical tactics to redefine or reconsider an existant environment or space. She has specifically conceived works in 'non-places' such as airports, waiting rooms or aircrafts, which are characteristically anonymous, transitory and without any established identity or fixed nationality. As a result they evoke a very singular relationship with the visitor/spectator - something that is key to Cibic's artistic investigations.

Jasmina Cibic's forthcoming exhibitions include U3- 7th Triennial of Contemporary Art, (June 2013) curated by Nataša Bachelez-Petrešin, MSUM, Ljubljana and an artist's project for the 30th Biennial of Graphic Arts in Ljubljana, September 2013). Jasmina Cibic is representing Slovenia at this year's Venice Biennial with her project *For our Economy and Culture*.

Jasmina Cibic, ki živi med Londonom in Ljubljano, je predstavnica nove generacije slovenskih umetnikov, ki se zavedajo specifičnega nacionalnega, političnega, kulturnega in umetniškega izvora, a ustvarjajo v zanje značilnem umetniškem jeziku. Čeprav obravnava teoretična in politična vprašanja, ki se pojavljajo v delih ostalih umetnikov post-komunistične Evrope, Jasmina Cibic deluje v globalnem in ne le nacionalnem diskurzu. Njeno delo je prostorsko in vsebinsko specifično, performativno in združuje raznovrstne dejavnosti, medijske in gledališke pristope, s katerimi na novo določi in presodi obstoječe okolje ali prostor. Svoja umetniška dela je postavljala v (ne)prostore kot so letališča, čakalnice in letala, ki so anonimni, prehodni in brez vzpostavljene identitete ali določene nacionalnosti. Rezultat tega je svojevrsten odnos z obiskovalcem ali gledalcem, kar je bistvo umetniškega raziskovanja Cibičeve.

Jasmina Cibic bo svoja dela razstavljala na U3 - 7. trienalu sodobne umetnosti v Sloveniji (junij 2013), ki bo potekal v Muzeju sodobne umetnosti v Ljubljani, ter na 30. mednarodnem grafičnem bienalu v Ljubljani (september 2013). Cibičeva bo s svojim projektom *Za naše gospodarstvo in kulturo* predstavljala Slovenijo na letošnjem Beneškem bienalu.

www.jasminacibic.org
www.london.embassy.si



Boutique Airports I & II
C-print (Diptych) /30 x 30 (x2)/2006

Ricardo Santonja

The exhibition project titled *The Art of Building (in Spain)* starts from the obvious potential of the photographic image as a means for promoting the architecture, but looking for an identity of its own that makes the image a sovereign subject, something capable of transcending the specific architectural work and talk not only about it but about Architecture as a whole.

One of the premises of this project is to find a new visual language that would establish a renewed dialogue between Architecture and the viewer. Beyond showing the work objectively, this language is meant to evoke the necessary to understand and appreciate the avant-garde Architecture that in recent years has been made in Spain by the most prestigious architects both national and international.

In addition to the use of new points of view and angles to the discipline, Ricardo Santonja provides a new poetic imagery, that long ago the President of Circle of Fine Arts, Mr Juan Miguel Hernández de León, called 'poems of light'. In these works the essence of the building is interpreted through suggestive camera movements, creating a pseudo pictorial abstraction that leads the viewer into a new interpretation of the architectural work.

www.imasdmassart.com
www.maec.es/embajadas/dublin

El proyecto de exposición titulado *El Arte de la Construcción (en España)* arranca del obvio potencial de la imagen fotográfica como instrumento de promoción de la arquitectura, pero buscando una identidad propia que transforma la imagen en sujeto soberano; algo capaz de trascender la obra concreta en cuestión para hacernos reflexionar sobre la arquitectura en su conjunto.

Una de las premisas de este proyecto es encontrar un nuevo lenguaje visual que establezca un diálogo renovado entre la arquitectura y el espectador. Más allá de mostrar el trabajo objetivamente, este lenguaje busca evocar las emociones necesarias que permitan comprender y apreciar la arquitectura de vanguardia que se ha realizado recientemente en España por parte de los más prestigiosos arquitectos nacionales e internacionales.

Además de usar nuevos puntos de vista y ángulos a esta disciplina, Ricardo Santonja consigue una nueva imagen poética que hace tiempo el Presidente del Círculo de Bellas Artes D. Juan Miguel Hernández de León, denominó "Poemas de Luz". En estas obras la esencia de la construcción es interpretada a través de sugestivos movimientos de cámara, creando una abstracción pseudo-gráfica que lleva al espectador a una nueva interpretación de la obra arquitectónica.



The Art of Building (in Spain) • El Arte de la Construcción (en España)
Lambdachrome print under acrylic/93 x 70/2011

Cecilia Danell

Cecilia Danell is a Swedish artist based in Galway, Ireland. She has an interest in the way we interpret the world around us, and in that which is staged as opposed to authentic, where archetypes, metaphors and the aesthetics of the stage set become important tools in the telling of a story, using the landscape and built environment to comment on internal psychological states and the human condition. For her most recent body of work she studied Jungian psychology, with special focus on the theory of archetypes and dream interpretation.

Danell graduated with a Degree in Fine Art from GMIT, Galway in 2008 and was awarded the AIB Paint Student of the Year. Since graduating Danell has participated in numerous group exhibitions both in Ireland and USA, and in 2012 she had solo exhibitions in the Wexford Arts Centre and the Talbot Gallery, Dublin.

Danell was the 2011 Winner of the Wexford

Arts Centre Emerging Artist Award as well as a Tyrone Guthrie Residency award from the Galway City Council. Other awards include a 2010 Arts Council of Ireland Bursary and a 2011 Arts Council of Ireland Project Award for the project Build your own: *Scandinavian Loneliness*.

Fracture comes from a body of work which is a personal search for meaning, of dealing with contemporary life coloured by Danell's Scandinavian heritage and upbringing. It is also a look at the broader human condition. Where do we situate ourselves in the world and how does a particular place impact on a person? and what if one is torn between two places, maybe not feeling fully at home in either one?

Cecilia Danell är en svensk konstnär som är bosatt i Galway, Irland. Hon intresserar sig för hur vi tolkar den värld vi lever i och särskilt det iscensatta i motsats till det autentiska, där arketyper, metaforer och estetiken i iscensättningen blir viktiga verktyg i historieberättandet. Hon använder sig av landskap och bebyggda miljöer för att kommentera inre psykologiska tillstånd och mänsklighetens villkor. Inför sitt senaste projekt studerade hon jungiansk psykologi med särskild fokus på teorin om arketyper och drömtydning.

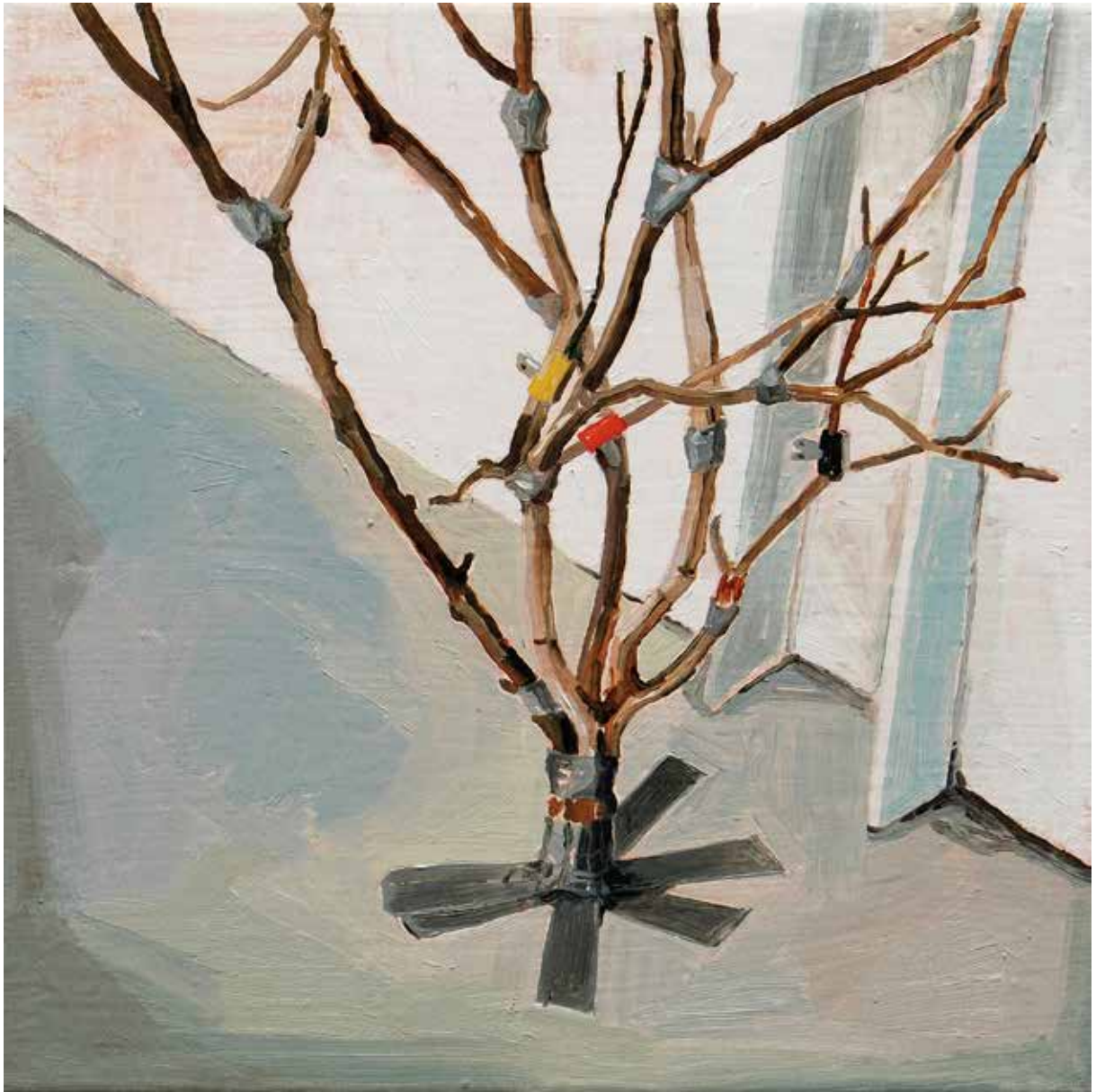
Cecilia Danell tog examen i fine art 2008.

Hon studerade vid GMIT i Galway och tilldelades AIB Paint Student of the Year. Efter examen har Cecilia Danell deltagit i flera grupputställningar både i Irland och USA och 2012 hade hon en separatutställning i Wexford Arts Centre och Talbot Gallery i Dublin.

Hon tilldelades stipendierna Winner of the Wexford Arts Centre Emerging Artist Award och Tyrone Guthrie Residency award av Galway City Council 2011. Andra stipendier som hon har fått är Arts Council of Ireland Bursary 2010 och Arts Council of Ireland Project Award 2011 för projektet Build your own: *Scandinavian Loneliness*.

Fraktur ingår i ett projekt om personligt sökande efter mening och hur man kan hantera samtiden, präglad av hennes skandinaviska arv och uppväxt. Mänsklighetens villkor på ett bredare plan utforskas också. Var placerar vi oss själva i världen och hur påverkas en människa av en viss plats? Och vad händer om man slits mellan två platser och kanske inte känner sig hemma någonstans?

www.ceceliadanell.com



Fracture • Fraktur
Oil on canvas/25.5 x 25.5/2012

Idris Khan

Born in Birmingham in 1978, Idris Khan gained a first class BA degree in photography from the University of Derby in 2000 followed by a Master's in Fine Art from the Royal College of Art, London in 2004. Khan has exhibited his work extensively including solo exhibitions in Gothenburg, Toronto, San Francisco and New York. He has received several awards including the Tom Gower Award from The British Institute of Photography in 2002 and The Photographers' Gallery Prize in 2004. His most recent monograph was *Idris Khan, Contrary Motion = Kontrapunktisk Rörelse* (Goteborgs Konsthall, 2011). Commissioned works include wall drawings for Sadler's Wells, London (2011–12) and the British Museum (2012).

Idris Khan's distinctive photographic works are composed of digital layers of images appropriated from a range of sources from musical notation to paintings. His work explores the history of photography and the art historical debates surrounding authorship. Referring to his work he has said *'it's obviously not about re-photographing the photographs to make exact copies, but to intervene and bring a spectrum of feelings – warmth, humour, anxiety – to what might otherwise be considered a cool aloof image. You can see the illusion of my hand in the layering. It looks like a drawing.'*

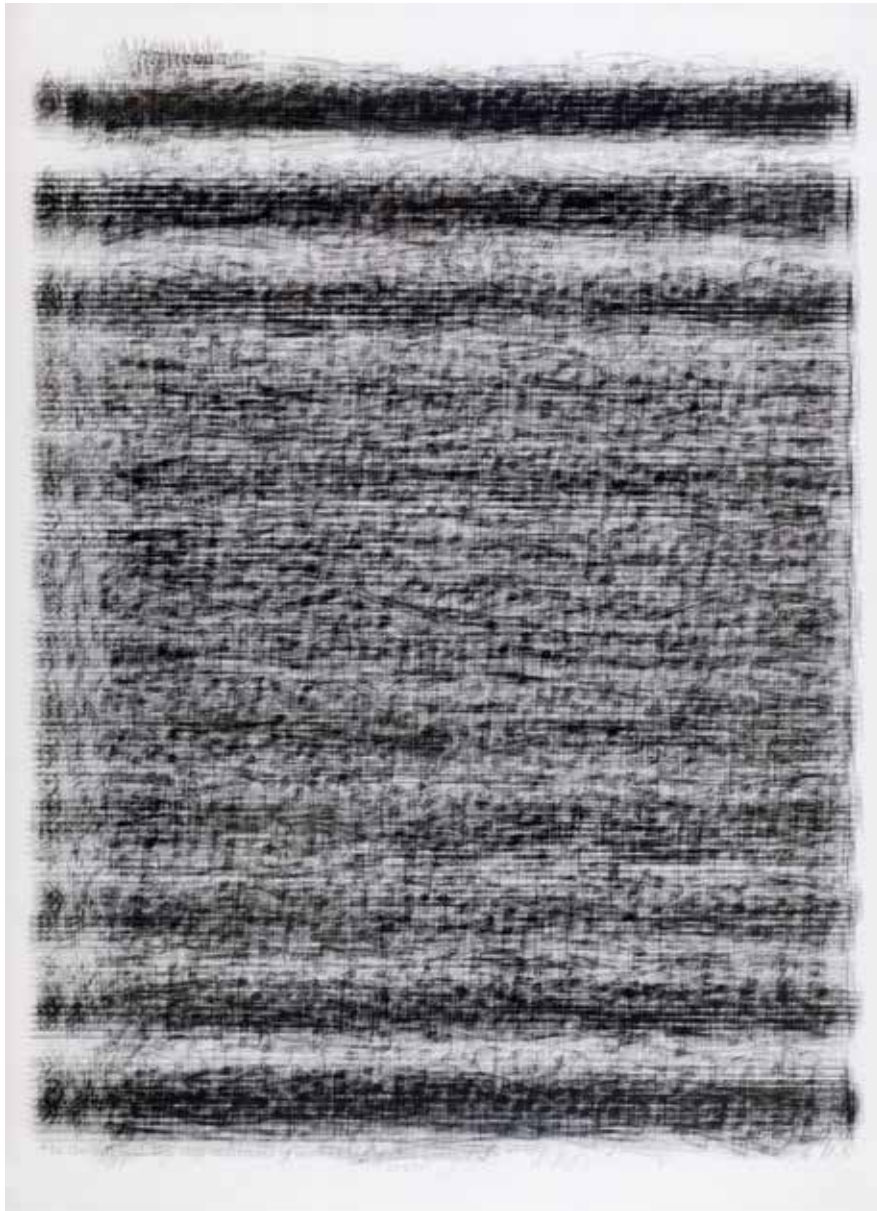
UK Government Art Collection

With over 13,500 works of art ranging from the 16th century to the present day, the UK Government Art Collection has a unique role in promoting British art while contributing to cultural diplomacy. Placed in offices and official residences, two thirds of the works are on display in nearly 400 British government buildings, including 10 Downing Street; Ministers' Offices in the UK; embassies and the official residences of ambassadors, high commissioners and consul-general in capital cities across the globe. This is the most dispersed collection of British art in the world and is part of the Department for Culture, Media & Sport (DCMS).

Wherever possible, the UK Government Art Collection acquires works of art for the Collection that make connections – cultural, historical or geographical – between the work and its intended location. For example, a portrait of Lord Byron by Thomas Phillips is usually on display in the British Ambassador's Residence, Athens where Byron is highly regarded for his role in the Greek War of Independence.

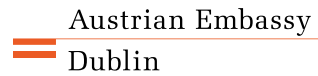
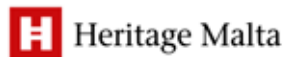
www.gac.culture.gov.uk

www.facebook.com/governmentartcollection



Bach... Six Suites for the Solo Cello

Lambda digital C-print mounted on aluminium/242 x 176/2006





INSTITUTO
CAMÕES
PORTUGAL



KINGDOM OF BELGIUM

www.diplomatie.belgium.be



EMBASSY OF SWEDEN

FUNDAÇÃO
LUSO-AMERICANA



Embassy of the Czech Republic



EMBASSY OF THE REPUBLIC OF LATVIA



ROMANIAN
CULTURAL
INSTITUTE



Kingdom of the Netherlands



Embassy of Romania
Dublin



Embassy
of the Republic of Poland
in Dublin

ifa Institut für Auslands-
beziehungen e. V.

Government
Art Collection



EMBASSY
OF THE SLOVAK REPUBLIC
IN DUBLIN



GOETHE
INSTITUT



British Embassy
Dublin



REPUBLIC OF SLOVENIA
MINISTRY OF FOREIGN AFFAIRS
EMBASSY OF SLOVENIA IN LONDON



EMBASSY OF DENMARK



Department
for Culture
Media & Sport

NDG

ENET

Index

Country	Artist	Title	Page
Austria	Olaf Osten	Pendeln 064, Museums Quartier Wien	10
Belgium	Nick Ervinck	Ayamonsk	12
Bulgaria	Kamen Startchev	Real Treasure	14
Cyprus	Gloria Marathefti	Silence Dressed in Blue	16
Czech Republic	Jiří Slíva	The Irish Sisyphus	18
Denmark	Pernille With Madsen	Dissolution	20
Estonia	Kristiina Hansen	Little House in the Periphery	22
Finland	Kaisu Sirviö	Heartstrings	24
France	Pierre Soulages	Nut corrosion on Paper 1998 13	26
Germany	Mamadou Gomis	The Sea for Everyone	28
	Simone Gilges	German Coast	28
Greece	Stefanos Tsivopoulos	The Land	30
Hungary	Ágota Krnács	Poor Quasimodo	32
Ireland	Abigail O'Brien	Behind The i	34
Italy	Domingo Notaro	Il-Limite	36
Latvia	Kristine Kursiša	Diagnostics of Karma	38
Lithuania	Deimantas Narkevičius	Too Long on a Pedestal	40
Luxembourg	Marc Scozzai	Untitled	42
Malta	Teresa Sciberras	Little White Lies 05	44
Netherlands	Katrin Korfmann	Cobra	46
Poland	Mirosław Bałka	8	48
Portugal	Rui Sanches	Untited (x 4)	50
Romania	Bogdan Rață	Lonely	52
Slovak Republic	Yuri Dojc	Love Song to Slovakia	54
Slovenia	Jasmina Cibic	Boutique Airports I & II	56
Spain	Ricardo Santonja	The Art of Building (in Spain)	58
Sweden	Cecilia Danell	Fracture	60
United Kingdom	Idris Khan	Bach...Six Suites for the Solo Cello	62





