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# Publication Scaffold

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Temple Bar Gallery + Studios presents Publication Scaffold, a series of events, performances, installations and discussions held during the opening weekend of 2019's Dublin Art Book Fair.

Publication Scaffold finds practical and metaphorical ways of envisaging the process of publishing. It points to books not solely as objects, but as conversation and encounter, as discursive notions surrounding their own existence. Publication Scaffold plans to go up, down and around Temple Bar Gallery + Studios, to be encountered in surprising places and times throughout the fair's schedule. It is fitted and bolted together both by hand and by thought, making operative spaces for wide-ranging and digressive territories. Pages turn, words are uttered, platforms for communal discovery emerge. Juxtaposition and serendipity are fundamental to these investigations, leading to new ways of thinking about the portable, malleable exhibition format as a publication itself.

Highlights include a launch of John Hutchinson's new publication, and Ruth Clinton and Niamh Moriarty debut a new artist talk. Emanuele De Donno reveals the inner workings of *Viaindustriae*, an expansive publishing and research initiative based in Foligno, Italy, while John Carson and Conor Kelly's sprawling psychogeographic artwork, *Evening Echoes*, presented at TBG+S back in 1995, is reprised.

Gareth Bell-Jones speaks of artist John Latham's challenges to ideas of perceived knowledge. Vukašin Nedeljkovic urgently interrogates the social conditions and experiences of asylum seeker accommodation in Ireland. Renata Pękowska showcases her continuing research on the role and history of artists' books in Ireland, while Wayne Daly entangles himself with the legacies of visionary architect Cedric Price. Dan Starling skypes in from Vancouver his adaption of *Charlie and the Chocolate Factory*, and as Adam Chodzko's world revolves at pace, surprising relationships and connections occur through his affirmative actions. Gene Beery's self-published artist books are pithy critiques of arts institutions and social mores, while Ramon Kassam navigates the neoliberal cultural infrastructures that have appeared in Ireland. Cesare Pietroiusti exposes the inherent commodification in distribution networks and trans-active exchange. Barry Flanagan's concrete poetry will be performed at Publication Scaffold, as Elisabetta Benassi recontextualises the archives of 20th century news into sculptures, film, books and slides. Juan Sandoval explores the concept of land, extracting soil from industrial sites and places of political and social conflict to make ceramic objects.

Publication Scaffold at Dublin Art Book Fair has been made possible by an Arts Council Arts Grant, along with support from the Artist Residency Programme at the Irish Museum of Modern Art, Dublin; Askeaton Contemporary Arts, Limerick, and Mahler & Lewitt Studios, Spoleto.

## BOOK LAUNCH

6-7.30pm

John Hutchinson

Publication Scaffold begins with the launch of John Hutchinson's *Countercultures, Communities and Indra's Net*. From one of Ireland's leading curators and writers on visual art, Hutchinson's new book unravels an understanding of embodied life, of commonality and sharing. Beginning with his lived experience of 1960s counterculture, his thoughts later move to frontier America and to rural living in nineteenth century Britain. In these times and places, moments of his own family's history intertwine with multifarious examples of utopian thinking and establishment of new communities and forms of living. Hutchinson's words oscillate from descriptions of Shaker art to The Beatles, to William Blake and much more, in a process to define a form of deep ecological thought urgently needed today.

*John Hutchinson is one of Ireland's leading writers and curators of visual art. He was the director of the Douglas Hyde Gallery in Dublin for 25 years, striking an innovative balance between established and emerging; Irish, international and minority artists through his programming. His new book, Counter-cultures, communities and Indra's Net was published in 2019 by ACA PUBLIC.*

## STUDIO 6 - ARTWORKS

Gene Beery

For a number of years Gene Beery was without a studio. During this time he made an extensive number of artists' books. He constructs these in a similar way to his paintings, combining image and text. These are satires on the art market, on aesthetics and on politics and how paintings are read. They are as pithy and relevant now as when he began making them in 1977, and a selection of these books will be on display in Studio 6 throughout Publication Scaffold.

*Gene Beery is an American painter and photographer whose career has spanned over five decades. He uses social criticism and satirical humour in his text paintings and self-published books. He lives and works in Sutter Creek, California and is now represented by Greenspon Gallery, New York. In the early 1960s, he worked security at MoMA in New York, where he recalls guarding his own painting in the collection.*

John Carson

Describing his expansive psychogeographic artwork *Evening Echoes*, realised between 1993 and 1995, John Carson writes 'Between 3 and 5pm on any weekday in the British Isles, newspaper vendors in various cities are calling out to attract attention. Some have been on the same pitch on the street for decades. Over the years some have become more economical with their cries, shortening newspaper names into indecipherable utterances whilst others choose to embellish their calls into musical chants, guttural squawks or melodious yodels. In each

call in each city there is contained some trace of the name of the newspaper, together with the regional accent and personal voice of the vendor – I decided to enlist the help of composer and musician Conor Kelly to document and celebrate this disappearing phenomenon and we toured to 23 cities in England, Ireland, Scotland, and Wales, recording and photographing newspaper sellers.’

An Irish iteration was first presented in Temple Bar Gallery + Studios back in 1995, where Carson recalls placing an elaborate number of speakers both inside the gallery and out on the street. Apparently, a fight erupted on the street outside one day during the exhibition, when the abrasive tones of some of his recordings were mistaken as aggressive shouts, which in turn began fisticuffs on the street between two young men.

*John Carson is a Northern Irish artist, arts educator and curator based in Pittsburgh. His work utilises various media, contexts and strategies, including live performances, installations, television and radio broadcasts and public art projects, to thoughtfully investigate the relationship between high and low culture, seeking to broaden contemporary art audiences. Over a long and varied career he has presented exhibitions at venues such as Douglas Hyde Gallery, Dublin; ICA, London; IKON, Birmingham and PS1, New York.*

### **Wayne Daly**

Daly exhibits a series of images in Studio 6, detailing an art book caption typology gathered as part of a research project into the design of ‘supporting matter,’ undertaken at the Sitterwerk Kunstbibliothek, a library and materials archive attached to an art foundry on

the outskirts of St Gallen in northeast Switzerland. The library is facilitated by a unique cataloging system, using RFID chips placed inside each book; a vertical scanning arm makes a fresh inventory of the shelves each evening, meaning that a book can be found and removed from its current location, and placed back anywhere else, allowing for a dynamic, unexpected and ever-changing order.

Daly has also designed the flyer for Publication Scaffold, featuring a famous quote from 1982’s cult film *Bladerunner*, itself set in November 2019.

*Wayne Daly is a London-based Irish graphic designer. Alongside Claire Lyon, he is co-director of Daly & Lyon graphic design office. From 2009–2016 he operated Bedford Press at the Architectural Association School of Architecture, where he published books and e-books at the intersection of architecture, visual art, graphic design and theory. He has exhibited at international book fairs, contributed to journals worldwide and is a thesis professor on the MA Type Design programme at École cantonale d’art de Lausanne, Switzerland.*

### **Emanuele De Donno**

*Yes Yes Yes Revolutionary Press is a selection of papers, magazines, and newspapers presented in Studio 6 that focuses on underground, radical leftist, counterculture and alternative publication strategies of the Italian radical press scene from 1966 to 1977. Curated by Emanuele De Donno the material on show will be included in a forthcoming catalogue that is the culmination of a lengthy research project by Viaindustriae publishing and a+m bookstore, Milan.*

*Emanuele De Donno is a multidisciplinary artist and artistic director of Viaindustriae, a contemporary art research centre, archive, exhibition space and publishing house based in Foligno, Italy. Established as a non-profit association in 2005, Viaindustriae promotes projects and artistic research ranging from museographic displays, site-specific installations, public actions, long-term residencies and publications of various formats among other innovative strategies. He recently curated Book as System: The Artists’ Books of Sol LeWitt at Printed Matter, New York.*

### **Elisabetta Benassi**

Elisabetta Benassi presents a showreel of three videos: *You’ll never walk alone* (2000), *Timecode* (2000), and *Son of Niobe* (2013).

*Timecode* and *You’ll never walk alone* respond to Pier Paolo Pasolini’s ideas about experiencing disorientation in an age of unclear ideological discourse. Both films feature Bettagol, the artist’s alter ego, and a Pier Paolo Pasolini lookalike with soundtrack taken from Pasolini’s Uccellacci Uccellini. In *Timecode* they ride a motorbike on the outskirts of Rome, and *You’ll never walk alone* imagines a game of soccer between them.

In *Son of Niobe*, the artist films a press agency photograph, with its accompanying caption. The image is of a sculpture of one of Niobe’s sons dying. The sculpture, in the Uffizi in Florence, is a Roman copy of a Greek original dating from the 4th century BC. Benassi re-examines the myth of Niobe, wife of Amphion, King of Thebes, and mother of seven sons and seven daughters. Diana and Apollo killed all her children in vengeance for their mother Leto, whom Niobe had offended.

The photograph and video show the statue with its legs broken, the result of a 1993 Mafia car bomb that claimed the lives of several victims and damaged the Uffizi itself.

*Elisabetta Benassi is an Italian conceptual artist who uses video, installation, sculpture and photography to critically examine contemporary identity and conditions of modernity. Her rigorous research practice uncovers aspects of history that may have been undermined by collective and cultural memory. She lives and works in Rome where she is represented by Magazzino d’Arte Moderna.*

### **Barry Flanagan (1941–2009)**

In 1969 Flanagan started minting his own money which he called *Funds*. In denominations of five, ten, twenty and fifty, his linoprints were authenticated by a blue thumbprint. He used these to pay collaborators. The funds drew attention to the art market’s preoccupations, exchange values, authentication and originality. The gesture of offering the notes marked each occasion as a performance. Performance is a major component in Flanagan’s practice. A selection of *Funds* will be on display alongside the notation for a 1965 silent lip poem *O for Orange U for lips*, made for the lips to form the shapes of the letters rather than to articulate the sounds of any letters.

*Barry Flanagan was a Welsh sculptor best known for his often monumental and fantastical bronze sculptures. Throughout his practice, he explored ontology, movement and the physicality of the various materials with which he worked. In 2006, the Irish Museum of*

*Modern Art in Dublin held a major retrospective of his work, in association with Dublin City Art Gallery The Hugh Lane, which included ten large-scale bronzes installed along O'Connell Street and in Parnell Square. A major survey of his work is ongoing at the Ikon Gallery, Birmingham until November 24.*

## SATURDAY

**11am**

Welcome in Studio 6

**11.10am**

### Gareth Bell-Jones & John Latham

Gareth Bell-Jones describes his relationship with the ideas, attitudes and artworks of John Latham (1921–2006).

John Latham was a pioneer of British conceptual art, and exhibitor in Rosc '67, who worked through painting, sculpture, performance, assemblage, film, installation and writing. He was devoted to exploring complex ideas and questioning traditional notions in art, science and philosophy. In 2003, Latham declared his London home a living sculpture, naming it Flat Time House after his expansive theory of 'Flat Time'. In this spirit, Flat Time House opened in 2008 as a gallery and archive with a programme of exhibitions and events exploring the artist's practice, his theoretical ideas and their continued relevance. Many Irish artists have benefitted from Latham's ideas and legacy, with Bea McMahon, Stephen Brandes, Fiona Marron and Seanie Barron all exhibiting at FTHo in recent years.

*Gareth Bell-Jones is a curator and writer based in London, and is director of Flat Time House. Bell-Jones has*

*worked at the Royal College of Art, London, and was curator of Wysing Arts Centre, Cambridge where he regularly initiated residencies, exhibitions, retreats, events and publications as well as an annual music festival.*

**11.45am**

### Wayne Daly

Daly describes the expansive process and his involvement in the making of *Cedric Price Works 1952–2003: A Forward-Minded Retrospective* by Samantha Hardingham, a two-volume anthology, co-published by the London's Architectural Association and Canadian Centre for Architecture in 2017. The books, six kilograms in weight and over 1400 pages, bring together for the first time all of the projects, articles and talks by British architect Cedric Price, aiming to present his munificence as thinker, philosopher and designer. A student at the AA in the 1950s, Price established his office in London in 1960 and went on to produce some of architecture's most intensely imaginative and experimental projects of the latter half of the 20th century, such as his seminal work on The Fun Palace, proposed to be built in London.

*Wayne Daly is a London-based Irish graphic designer. Alongside Claire Lyon, he is co-director of Daly & Lyon graphic design office. From 2009–2016 he operated Bedford Press at the Architectural Association School of Architecture, where he published books and e-books at the intersection of architecture, visual art, graphic design and theory. He has exhibited at international book fairs, contributed to journals worldwide and teaches on the MA Type Design programme at École cantonale d'art de Lausanne, Switzerland.*

**12.15pm**

### Juan Sandoval / Emanuele De Donno & Viaindustriae / Jo Melvin

Jo Melvin, Juan Sandoval and Emanuele De Donno will discuss the structures and processes of collaboration and production on two books by Sandoval published by Viaindustriae; 2018's *(De)structura* and 2015's *I will work for you for one hour*, but someone else should pay for it.

The day after Fidel Castro's death three Columbian artists began a journey through Cuba, from Havana to Santiago de Cuba, with the intention of drawing a cartography of the islands and its' cultural and social actors by inviting different groups of people to play with the counters of *(d)estructura*. The game begins with the question 'How do you see you life in ten years and what do you need to make that happen?' and ends with the realization of a collaborative and participatory structure. In 2015 Sandoval opened his apartment to the public during Turin's art fair. He had invited thirteen artists to work on the theme 'I will work for you for one hour but someone else should pay for it'. The pieces were executed by the artist in one hour, using all the resources available in his studio and office with a maximum investment in materials of €10.

Juan Sandoval and Jo Melvin will also digress on their collaboration working with London's clay and earth, a project now in planning.

*Juan Sandoval is an artist, curator and director of the Cittadellarte Art Office at the Fondazione Pistoletto, Biella, Italy. As an artist, Sandoval uses objects, urban interventions and video to develop hybrid methods for interpreting diverse cultures. His current research*

*analyses the history and relationship between the Colombian Amazonian region and western cultural development. He is also the co-founder of 'el Puente lab' art collective in Medellín.*

*Emanuele De Donno is a multidisciplinary artist and artistic director of Viaindustriae, a contemporary art research centre, archive, exhibition space and publishing house based in Foligno, Italy. Established as a non-profit association in 2005, Viaindustriae promotes projects and artistic research ranging from museographic displays, site-specific installations, public actions, long term residencies and publications of various formats among other innovative strategies. He recently curated Book as System: The Artists' Books of Sol LeWitt at Printed Matter, New York.*

**1.30pm**

### Ramon Kassam

Kassam's artist talk contextualises existing images, video clips and information to form what he calls 'an origin story about the death of painting in Limerick'. His narrative, with dark shades of a conspiracy theory, details how art administrative processes and institutional powerplay in recent years mobilised a series of events and conditions that ultimately led to what he views as the extinction of autonomous painting practices in his hometown. Accompanying the presentation, a small painting referred to as *The Last Limerick Painting* provides the departure point to reverse engineer and untangle the plot.

*Ramon Kassam is a visual artist from Limerick who uses the medium of painting to reconnect with the concept*

of the artist as a creative subject. His recent work combines the theme of an artist's workspace with formal and conceptual references to the autonomous reality of modernist abstraction. Kassam occasionally writes essays and reviews on Irish painting and related subjects online at Green PAINTERLY.

## 2pm

### Vukašin Nedeljkovic of Asylum Archive

'The Direct Provision Scheme was introduced in Ireland in November 1999. Since then, over 150 centres have been opened and closed in this relatively recent Irish history. At the moment, there are 36 Direct Provision Centres dispersed across the country. Some of these buildings include former convents, army barracks, hotels and holiday homes. Most of the centres are situated outside of cities, in suburban, remote or rural areas on the periphery of Irish society. This decision has significantly reduced the potential for integration with the local population, leaving asylum seeker communities to dwell in 'ghettoized' environments.

Asylum seekers live in overcrowded, unhygienic conditions, where families with children are often forced to share small rooms. Management controls their food, their movements, the supply of bed linen and cleaning materials, thus exercising their authority, power and control. According to Dr. Ronit Lentin, Associate Professor of Sociology at Trinity College, Direct Provision centres are little more than "holding camps" which frame the "inmates" as "deportable subjects, ready to be deported any time."

According to a 2009 report, published by the Free Legal Advice Centre (FLAC), these privately owned

centres, administered by the Government of Ireland, constitute a "Direct Provision industry", which makes a profit on the backs of asylum seekers (...) Direct Provision centres are disciplinary and exclusionary forms of spatial and social enclosure that separate and conceal asylum seekers from mainstream society and ultimately prevent their long-term integration or inclusion.'

Vukašin Nedeljkovic, 2019

*Vukašin Nedeljkovic is a visual artist and researcher at Technological University Dublin's Centre for Transcultural Research and Media Practice. He founded Asylum Archive in order to collaborate with asylum seekers, artists, academics, civil society activists and immigration lawyers, amongst others, to build an interactive online document that critically foregrounds accounts of exile, displacement, trauma and memory. Nedeljkovic was housed through direct provision between 2007-2009 while seeking asylum in Ireland and his doctoral research examines the inception of this system from 1999 and its continued effects today.*

## 2.40pm

### Elisabetta Benassi

In conversation with Jo Melvin, Elisabetta Benassi will present ideas that led to her 2011 publication *All I Remember*. Conceived as an artist's book as well as a work of art, *All I Remember* is a collection of 477 reverse sides of photos, retrieved from the archives of the most important daily newspapers in the world, collected and photographed by the artist over three years. Benassi has selected the most significant photos of the 20th century

in a backwards route, based on both personal and collective memories. Each page of the book features a data sheet with the dates, photographers' names and an objective description of that which is represented in the image, as is usually done in image filing systems.

*Elisabetta Benassi is an Italian conceptual artist who uses video, installation, sculpture and photography to critically examine contemporary identity and conditions of modernity. Her rigorous research practice uncovers aspects of history that may have been undermined by collective, cultural memory. She lives and works in Rome where she is represented by Magazzino d'Arte Moderna.*

## 3.30pm

### Renata Pękowska

Inspired by the dialogues of 19th century Italian poet and philosopher Giacomo Leopardi, Renata Pękowska's performance imagines a casual exchange of views between disgruntled Dublin streets and an artist's book caught in the midst of an identity crisis. Attention-seeking utterances end up as a series of monologues and allude to books that are more than the sum of their pages, as well as their value as tactical encounters, and the role of city structures as message bearers.

*Renata Pękowska is an artist and researcher based in Dublin. She is an art and history panel member at Dublin City Gallery the Hugh Lane and the National Museum of Ireland, and worked at the National Irish Visual Arts Library for more than ten years. Pękowska's educational research focuses on the potential of art and design education to promote lateral and independent*

*thinking and personal growth, while her artistic practice focuses on the use of light in contemporary design and visual arts.*

## 4pm via Skype

### Dan Starling

'Dan Starling's *The Culture Industry and the Propaganda Factory* is a complete rewrite of Roald Dahl's classic book *Charlie and the Chocolate Factory*, reimagining Dahl's book as an absurdist fairytale overlaid on top of and intertwining with Dahl's original illustrated narrative. When *Charlie and the Chocolate Factory* was first published in 1964, it was severely criticized by America's NAACP (National Association for the Advancement of Colored People) and others for its depiction of the workers at Willy Wonka's factory as "black pigmies from Africa." Dahl eventually sympathised with these critiques, revising the book in 1973 and recasting the workers as the Oompa Loompas the book is now well known for. Using this literary history as a point of reference, Starling imagines four subsequent revisions, each less and less able to cope with what he sees as the "unknown trauma" Dahl's second edition attempted to repress. In our version (Starling's third revision), the story has become a tale of the journey of five children to the Culture Industry's "Propaganda Factory".

The lucky five children are: Modern Art, a fat pig of a boy who would appropriate anything he could get his hands and teeth on; Cynical Reason, a spoiled little rich girl who screamed until she was bought her heart's latest delight; Teenage Schizophrenia, the world's champion pill popper who was destined for a schizy end; Barackula Ozombie, an undead politician who was

addicted to television news; and Jeune Fille, Our Hero, who was sweet, painful, natural, fake, active, passive, human, and machine-like.'

New Documents,  
www.new-documents.org

*Dan Starling is a visual artist based in Vancouver who works with a variety of media including text, video, photography and drawing. Taking a popular subject or literary figure such as Lewis Carroll or Albert Camus as a starting point, his work intervenes, extrapolates and reconfigures conventional narrative structures in order to explore their latent possibilities.*

5pm

#### **Ruth Clinton & Niamh Moriarty**

Clinton & Moriarty present an artist talk that takes the abandoned Great Western Railway line between Sligo and Limerick as a medium to explore popular visions of 'The West' as a frontier in both Irish and American imaginations. They note that 'Paradoxically associated with exile and escape, remote beauty and hostile nature, the idea of going west is intrinsic to the Irish historical narrative, from plantation to emigration and early American settlement. A doubling back is enacted both through Irish fascination with US culture, e.g. the phenomenal success of Country & Irish music, as well as the Irish-American 'return home', as epitomised in films such as John Ford's *The Quiet Man* (1952).'

*Ruth Clinton and Niamh Moriarty are collaborative artists living and working between Leitrim and Sligo. Throughout their practice, they enact a dialogue between the romantic and pragmatic that exists both within the work and throughout the collaborative process.*

*Recently, they have used performance, video and text, informed by detailed site-specific research, all to investigate Ireland's complicated relationship with its colonial past.*

5.30pm via Skype

#### **Cesare Pietroiusti**

In Cesare Pietroiusti's expansive *Non-Functional Thoughts* (1978–2018), a non-functional thought can be relative to one's own situation; it can be a way of observing fragments of reality, of creating connections among events, people, places, perceptions, beliefs and more. Each idea that is not directly determined by carrying out an activity, and therefore appears without a reason, can be considered non-functional.

A skype performance, with the artist appearing from Zurich, will connect a number of non-functional thoughts from the book alongside their documented realisations.

*Cesare Pietroiusti is a conceptual artist based in Rome whose practice focuses on problematic and paradoxical moments hidden in common relationships and ordinary acts. In 1997 he published Non-functional Thoughts, a small book of approximately one hundred incongruous ideas that could be realised as art projects by anyone. Cesare works with the Oreste Project, who seek out free and operative spaces for developing ideas and projects, artworks and exhibitions.*

6pm

#### **Adam Chodzko**

Chodzko's contribution to Publication Scaffold is titled *Ah look, you can (still) just about see his little legs (still) sticking out from it all*. He describes it as 'A data lake, feet washed up on a beach,

a pair of legs, a flotilla of Nike trainers, a distraction, a movement of attention entangled in a fold, a diminishing space, a fold that takes you inside an elephant, but then; a look out, a vantage point (that costs us nothing), an aureole, a crystal home (that is incredibly expensive), those bloody neighbours!, a trial, how much of me can you actually see from over there?, did you watch me sleeping?, a rotten apple,... so, if we could all just head way, way back into the shadows of that dark fold (again), *A Field in England*,... a slim, slim membrane, that contains a small hole... if you look through it carefully enough you can sometimes see something moving within.'

*Adam Chodzko is a British contemporary artist based in Kent, who presented a solo exhibition at the Hugh Lane Gallery in Dublin in 2007. Chodzko utilises a wide range of media, including video, installation, photography, publications, drawing, and performance to explore conscious and unconscious behaviour, social relations and collective imaginations. Exhibiting nationally and internationally since 1991, his work speculates how, through the visual, we might best connect with others.*

### **CURATORS' BIOGRAPHIES**

**Jo Melvin** is a curator and writer, Reader in Fine Art at Chelsea College of Arts, London and director of the Barry Flanagan Estate. Her current exhibitions include a Barry Flanagan retrospective at IKON Gallery, Birmingham, and Sean Dower's PLUNK, BOUM, KRASH, ZZT, at Laure Genillard Gallery, London. She is a guest critic with *The Brooklyn Rail*, New York.

**Michele Horrigan** is an artist and curator, and since 2006 founder and curatorial director of Askeaton Contemporary Arts, facilitating exploratory artist residencies in County Limerick. She is editor and publisher of ACA Public, an independent press and is currently invited artist-in-residence at IMMA.

**Sean Lynch** is an artist now living in Dublin. He is 2019 Visiting Professor of Art at Carnegie Mellon University, Pittsburgh. In 2015, he represented Ireland at the Venice Biennale. He has presented solo exhibitions at Henry Moore Institute, Leeds; Douglas Hyde Gallery, Dublin; Modern Art Oxford, and Rose Art Museum, Boston.

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Vukašin Nedeljkovic of Asylum Archive  
Renata Pękowska  
Cesare Pietroiusti  
Juan Sandoval  
Dan Starling

Curated by Jo Melvin, Michele Horrigan and  
Sean Lynch, as part of Dublin Art Book Fair,  
Temple Bar Gallery + Studios, Dublin,  
Friday 22 November from 6pm and Saturday  
23 November 2019 from 11am–7pm

TEMPLE BAR  
GALLERY +  
STUDIOS

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