

issue 5 / Spring 2015

NEWS VIEWS

FIRESTATION
20 YEARS **ARTISTS**
STUDIOS
Artists / Art / Activism

Fire Station Artists' Studios

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Fire Station Past Resident Artists

Artist	Year		
George Charman*	2014	Mark Garry	2003-2005
Sue Corke & Hagen Betzwieser*	2013	Roisin Lewis	2003-2005
Eduardo Mattos		Ciara O'Malley †	2003-2004
& Fernanda Figueiredo	2013	Louisa Sloan	2003-2004
Flora Moscovici	2013	Rhona Byrne	2002-2005
Maria Mc Kinney	2012-2015	Alan Phelan	2002-2005
Martin Healy	2012-2015	Sarah Kenny	2002-2004
George Bolster	2012	Sean Hillen	2001-2004
Nada Prlja	2012	Anna Hill	2000-2003
Nicki Wynnychuk*	2012	Natascha Fischell †	2000-2003
Sarah Browne	2011-2015	Fiona Mulholland	2000-2003
Catherine Barragry	2011-2014	Corban Walker	1999-2003
Magnhild Opdøl	2011-2014	Makiko Nakamura	1999-2002
Hugh O'Donnell #	2011-2012	Peter Young	1997-2000
Ruth Le Gear #	2011	Scott Hopkins	1997-1998
Maria Angerman	2011	Kristina Huxley	1997-1998
Karl Burke	2010-2013	Paul Gregg	1998
Eleanor Duffin	2010-2013	Anna Macleod	1997-1998
Anna Berndtson #	2010	Paul O'Neill	1997-1998
Ibai Fernandez-Valdes	2010	Amanda Ralph	1997-1998
Pat Foster & Jen Berean*	2010	Niall O'Neill	1997
Mark Clare	2009-2012	Katharine West	1997
Aurélien Froment	2009-2012	Micky Donnelly	1996-1998
Gavin Murphy	2009-2012	Aine Nic Giolla Coda	1996-1998
Caoimhe Kilfeather	2008-2011	Michael Minnis	1996-1998
Margaret O'Brien	2008-2011	Damien Doyle	1996-1997
Noëmi Lakmaier #	2008-2009	Ruth McHugh	1996-1997
Artur Zmijewski †	2008-2009	Mark Pepper	1996-1997
Alicia Frankovich*	2008	Robin Carson	1996
Vera Klute	2007-2010	Margaret Tuffy	1993-1996
Miha Strukelj	2007	Dermot Seymour	1993-1996
The Third Person:		Martin Wedge	1993-1995
Steven Dickie & Oliver Flexman †	2006-2007	Geraldine O'Reilly	1992-1994
John Beattie	2006-2009	Fiona Burke	1992-1994
Declan Clarke	2006-2009	Brian Connolly	1992-1994
Kate Murphy	2006-2007	Alice Maher	1992-1994
Jesse Jones	2006-2009	Ann Ryan	1992-1994
Nina Cannell & Robin Watkins	2005-2008	Austin McQuinn	1992-1993
Niamh O'Malley	2005-2008		
Christine Mackey †	2005-2006		
Patrick Hall	2005-2006		
Rhona Byrne †	2005-2006		
David Jacques †	2003		

* International exchange artists

Studio Award with Arts & Disability Ireland

† Community Studio Award

INTRODUCTION



It is with great pleasure that I take part in the production of New Views for the Fire Station Artists' Studios from an insider's perspective – having been on the receiving end of this publication over the years, the range of supports that FSAS offered has always impressed. The view from the inside is of the reality of hard work and effort from the FSAS team that makes this seem so seamless to the outside. It is a privilege to be part of the future of this great organisation.

Building on Clodagh Kenny's successful tenure as Director which culminated in a building project which has made No. 12 Buckingham Street a valuable addition to the FSAS footprint, the challenges

continue and change for FSAS, in supporting visual artists to continue to enhance the cultural profile of Ireland. The profile of these challenges are demanding in this fast changing world, and while the economic recovery is claimed by politicians, the funding crisis continues for most artists, compounded by the complexity of technological advance, education provision twists and turns and the shifting perspectives of the role of artists in tomorrow's world.

Coming from an exhibition perspective until recently, ensuring that display conditions and terms on which artists can show their work to greatest effect, has been in noticeable crisis for some

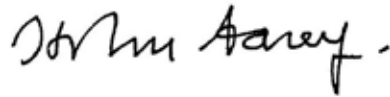
time, with macro funding decisions and understandings of the context finding expression on the gallery floor. What has struck me with thinking of this exhibition aspect, is that an even more critical point of urgency lies in wait – the production of art itself is facing a great challenge. As artists have struggled to sustain their practice and as commissioning budgets for exhibitions have been cut, the creation of new work for exhibition has relied on other funding sources or has meant that earlier work only is exhibited, that new work is getting made with difficulty and that experimentation is very much a luxury. Thus it is imperative that places like FSAS continue to develop and expand in creative ways to cater for artists' changing needs and urgencies.

This expansion and development for FSAS has begun with a period of consolidation of international partnerships such as with ACME in London and seeking out new partners, in order to develop new opportunities and possibilities for Irish artists abroad, networking into wider dialogues. Liz Burns' recent research trip to Los Angeles has yielded much to consider and it is hoped to add to this over the next six months. Contacts with Ethiopia have been further developed and it is hoped that a channel for residencies there for Irish artists can open further. These are just some of the international plans. Coupled with the invitation to international curators to come and visit, this element will form the cornerstone of the FSAS approach over the next few years. The visits of Stanislaus Welbel and Stef Van Bellingen have already set the bar high.

We are delighted that our guest writer Joanne Laws has focused on the international in her essay *'Internationalism: Reflections of a Solo Traveller'*.

Another impressive realisation is the amount of creative activity in the visual arts that is happening in the immediate neighbourhood, and the real energy to co-ordinate and maximise what is on offer is yielding results – watch this space...

The new Project Space gets a wider airing later in the issue but its nature is emerging as an effective convivial space, its ability to host and to channel events has been tried and tested and we are delighted that it offers and will offer greater opportunity for projects to be aired, for FSAS artists and visitors alike.



Helen Carey

FIRE STATION NEWS

Fire Station expands to No. 12 Buckingham Street

On 26 June 2014 the President of Ireland Michael D. Higgins officially opened two new live and work studios and a new Project Space next door at No. 12 Buckingham Street. This development was made possible through the generous support of Dublin City Council who issued us with a 100 year peppercorn rent lease and provided Community Gains funding for its refurbishment. In addition we would like to thank The Clancourt Group, Croke Park Community Fund and Bord Gais for their vital support. Thanks to all the hard work of Fire Station's outgoing director Clodagh Kenny, Fire Station's board, and the team at DCC, Fire Station now provides ten long term residential studios to artists each with the possibility of staying for nearly 3 years. In addition we have a new project space for artists in No. 12. Having this time to live and work in the city centre is a great opportunity for artists to develop their career in a supportive, subsidised and secure living and working environment which is at the core of Fire Station's mission.

Appointment of Helen Carey as new Director of Fire Station

On behalf of the board of directors and the team in Fire Station we are delighted to welcome Helen Carey as the new director of Fire station. Helen was appointed in Sept 2014 and we look forward to working with her over the coming years.



President of Ireland Michael D Higgins with Roisin Hogan, Clodagh Kenny and artist Maria Mc Kinney at the launch of No. 12 Buckingham Street, 26 June 2014

Helen Carey's most recently held positions include Director / Curator at Limerick City Gallery of Art, inaugural Director of the Centre Cultural Irlandais, Paris, Director at Galway Arts Centre and Public Art Project Manager at @Bristol, a landmark millennium project. She has most recently worked with artists Ewa Partum, Michael Warren, Lida Abdul, Jamal Penjweny, and Mark Curran with whom she is working on a long term project THE MARKET. Her independent curatorial practice is concerned with enquiries around memory, history, work and cultural identities.

The board of directors and team in Fire station would like to thank Fire Station's outgoing director Clodagh Kenny for her excellent work leading Fire station

over the last ten years and making Fire Station into the strong and vibrant art organisation that it is today. We wish her every success in her future career.

New International Curator in Residence Award Programme

In July 2014 Fire Station launched its international curator in residence programme with a dedicated live and studio that can accommodate up to 10 international curators for short term work flexible residences per year. The aim of this programme is to provide opportunities for international curators to familiarise themselves with the Irish visual art scene, undergo research and make connections. Through these residencies Fire Station aims to build more links for Irish artists internationally and foster collaborations.

The Curator Residency offers a free combined live/work studio in Fire station, €200 award towards travel and structured support to the curator. While on residency the curator will take part in agreed number of studio visits and do a public talk in Fire Station.



Curator in residence Freek Lomme's exhibition launch in Library Project, July 2014

Curators in residence – Past and Upcoming

- » Freek Lomme (Netherlands)
11 – 24 July 2014
- » Stanislaw Welbel (Poland)
12 Jan – 9 Feb 2015
- » Stef Van Bellinghen (Belgium)
March 2014 & 16 – 18 Feb 2015
- » Amanda Cacchia (Australia)
9 – 13 March 2015
- » Michael Birchall (UK & Berlin)
24 – 28 March 2015
- » Sue Cauley (Australia)
11 May – 5 June 2015
- » Lennard Dost & Mare Van Koningsveld (Netherlands)
8 – 21 June 2015

Applications accepted on an ongoing basis. For further information go to <http://www.firestation.ie/programme/curator-residency/>

Fire Station / ACME Studios London Artists Residency Award 2015

Initiated in 2013, Fire Station and ACME Studios in London offer an annual live/work residency exchange award. This involves a selected resident artist from each institution swapping their live/work studios for the month of July. In 2014, Fire Station's Bridget O Gorman was selected and swapped her studio with ACME artist George Charman. The aim of this residency is to provide an opportunity for the selected artists from each institution to undertake a period of work/study/research relevant to their practice in London and Dublin while accessing support and networking opportunities from the host institution.

Following positive feedback from our artists, we decided to extend this award to 6 weeks from 1 July – 14 August 2015.

The award consists of a rent-free live/work studio for 6 weeks, travel costs, a stipend of €1000 and structured support from the host institution. In addition the artist's rent is voided for the 6 week in their home studio.

ACME's work/live programme in a decommissioned Fire Station in East London is one of the most directly supportive schemes for artists in the UK, providing combined live/work space at low rents for a period of 5 years. We look forward to developing this exchange over the coming years and providing Irish artists with opportunities to network and showcase internationally.

From a Studio Exchange: Exhibition

As an outcome of this residency, Fire Station artists Maria Mc Kinney and Bridget O'Gorman were invited to take part in an exhibition in ACME's Project Space London *From a studio Exchange* (8 – 25 Jan 2015) along with ACME awardees Sue Corke, Hagen Betzwieser, George Charman and Briony Anderson.

Fire Station and ADI Mentoring Programme (January – June 2015)

Building on Fire Station's successful partnership with Arts & Disability Ireland (ADI) over the years in our mutual commitment to supporting artists with disabilities, both organisations decided to continue partnering on a mentoring programme for artists with disability for 2015. Mentoring offers professionally focused development for artists and brings an experienced arts practitioner together with an artist to guide and support their creative practice.

As part of this programme Fire Station and ADI convened a panel of 12 mentors in 2013 comprising of artists, curators, director and studio providers. All received day-long Disability Equality Training led by ADI which was tailored especially for visual artists. In 2014, Emma Donaldson was mentored by Rayne Booth (curator TBG&S), Paul Moore was mentored by Padraic Moore (Independent curator) and Liz Smith was mentored by Catherine Barragry (Artist).

Following an open call, artists Suzanne Walsh and Sean Hillen was selected for 2015. Suzanne is being mentored by Karl Buke (Artist) and Sean Hillen is being mentored Patrick Murphy (Director, RHA and Curator). In addition Suzanne was awarded a free day studio in Fire Station for 4 months as part of this programme.

New Project Space

With our expansion to No. 12 Buckingham Street, Fire Station is delighted to have a new Project Space which we are currently testing and making exciting plans for, in 2015. We see this space as a semi private space for artists, a site for testing, experimenting, hosting talks, events and courses as well as a convivial space. It currently hosts a monthly pot luck lunch for our artists and guests, and there are plans for a film club and reading group as well as 'Show and Tell' opportunities for our awardees, in 2015-16. Equipped with projector, pull down screen, Wi-Fi and kitchenette, we see this as a versatile space that will respond to artists' changing needs.

Upcoming Talks / Events

Tues 10th March 2015 (4 – 6pm)

Amanda Cachia in conversation with Carmen Papalia

To launch the latest edition of Arts & Disability Ireland's 'Curated Space' – an online exhibition platform – Australian curator-in-residence in Fire Station, Amanda Cachia will talk with artist Carmen Papalia about his work 'Marking Blind' for 'Curated Space'. This talk will explore how visual impairment is marked by contemporary artists, both physically and conceptually, in praxis and in theory. This online exhibition showcases the work of four contemporary artists, Alice Wingwall, Raphaëlle de Groot, Robert Morris and Carmen Papalia, who all have different relationships to blindness and visual impairment.

To view 'Curated Space' www.adiarts.ie

Wed 25th March 2015 (4 – 5.30pm)

Talk by Michael Birchall 'Shifting Power: the Curator as Producer in Socially Engaged Art'

The role of the curator as a scholar and keeper of collections has all but faded away. Instead, the contemporary art curator is rarely an expert on a particular period, but rather an anthropologist, a reporter, a sociologist, an epistemologist, an author, an NGO representative or an observer of the internet, according to Oliver Marchart. The expanse in curating and an interest in socially engaged art has transformed how institutions, artists and curators interact with communities.

Therefore, what can be learned from curatorial production when it enters the social? How are curators becoming emblematic in art's critical reception, mediation and dissemination?

Michael G. Birchall is a curator, writer and PhD candidate in Art, Critique & Social Practice at the University of Wolverhampton where he is researching the role of the curator as a producer in socially engaged practices. He has held curatorial appointments at The Western Front, Vancouver, Canada, The Banff Centre, Banff, Canada, and Künstlerhaus Stuttgart, Germany. His texts were published in Frieze, Frieze d/e, thisistomorrow, C-Magazine, and Modern Painters. Since 2012, he has been lecturing on the Curating Programme at the Zurich University of the Arts (ZHdK), and is co-publisher of the journal *OnCurating*. In 2015 he will curate an exhibition on socially engaged art, at Liverpool John Moore's University's School of Art and Design. He lives and works in Berlin.

Launch of Art & Activism Publication

Fire Station launched its new publication 'Art & Activism' in November 2014. This launch coincided with a discursive programme of events over 2 days including a seminar on 'The Intersection of Art & Politics' and a live screening of the Creative Time summit.

Art & Activism

How do we define art and activism today? After 21 years of supporting socially engaged arts practice Fire Station Artists' Studios explores this question through essays, artworks and interviews with Irish and international arts practitioners. Charting the process and outcomes of the think tank 'Troubling Ireland', through interviews, texts and artworks, this publication aims to provide a snap shot of diverse artistic and curatorial enquiries that sit within the broad continuum of art and activism today. Contains interviews with the Danish curatorial collective Kuratorisk Aktion, a presentation by



Seminar: 'The Intersection of Art & Politics' – Ana Devic, Jesse Jones, Megan Johnston, 13 Nov 2014

Israeli curator Galit Eilat on the theme of Art and Responsibility' and texts and artworks by Kennedy Browne, Helen Carey, Anthony Haughey, Anna Macleod, Augustine O' Donoghue, Bryonie Reid and Susan Thomson.

This book is available for purchase via PayPal through www.firestation.ie/publications

Seminar

To accompany this book launch Fire Station hosted a seminar titled 'The Intersection of Art and Politics' with invited speakers Ana Devic (WHW Croatian curatorial collective), Megan Johnston (Curator & Director of The Model), Jesse Jones (Artist) and chaired by Liz Burns. Each speaker explored how they work as arts practitioners within different social and political contexts and methodologies developed. Fire Station was delighted to host Ana Devic from WHW in Dublin over 3 days, which allowed her time to meet with Irish artists and do studio visits.

Podcast of seminar available on www.firestation.ie/programme/current/

Creative Time Summit: Live screening in Fire station

Fire Station was pleased to partner with Dublin City Gallery-The Hugh Lane and the MA in Socially Engaged Art in

NCAD to screen the 2014 Creative Time Summit live from Stockholm on Fri 14 and Sat 15 Nov 2014. This screening was accompanied by a programme of related events which included film screenings by 'Loitering Theatre' and an artists' panel discussion on 'Ireland & Migration'. Speakers include Dominic Thorpe, Vukasin Nedeljkovic, Ceara Conway, Aine Ivers, and Seoidin O' Sullivan. Chaired by Anthony Haughey.

International partnership building Oonagh Young Gallery Exhibition Opening Fri 10th April @ 6pm

Fire Station is pleased to partner with Oonagh Young Gallery to host and exhibition of work by Belgian and Irish artists curated by Belgian Curator Stef Van Bellingen (from WARP International Platform) and Oonagh Young. Stef was Curator in Residence in Fire Station in 2014 and 2015. Features work by: Karina Beumer, Eleanor Duffin, Joël Schuurmans, Jonas Vansteenkiste, and Suzanne Walsh. Fire Station looks forward to building further partnerships with WARP International in the coming years.

Travel & Training Trip to Los Angeles

Liz Burns received a Travel and Training award from the Arts Council in 2014 and travelled to Los Angeles for 2 weeks in Dec 2014, to research a potential international artists exchange



Creative Time screening and artists' panel discussion, 15 Nov 2014

between Ireland and LA. Liz was in residence in 18th Street Art Centre, was guest lecturer on the MFA in Public Practice in Otis College headed by Suzanne Lacy, and visited a new artists' residency in Joshua tree. Through this trip Fire Station will continue to develop relationships with LA and the US.

Upgrading of Digital Resource Centre

The Resource Centre provides artists with access to services and facilities in support of their professional visual arts practice. The Resource Centre has a range of digital media equipment for hire such as: HD video camera's, stills cameras, lenses, film production accessories, HD projectors, & sound recording equipment. The resource centre provides access to our meeting room, to shared iMac's with creative software, scanners and printers. We also have a HD edit suite for HD video & audio post production. Newly purchased equipment include: 5D Mark III HD video camera, DSLR pro camera rig, lens focus control, external HD monitor, two new HD video projectors, and projection screen. The resource centre is prioritized for our residential artists', and digital media awardees. However, we accept requests from all artists for access to hiring these services and facilities.

For enquiries please contact our Digital Resource Centre Manager

John Beattie: 01 8069014 or email: resource@firestation.ie

Upgrading of Sculpture workshop

Since late 2014 we have begun the process of replacing and upgrading some of our older machines and equipment. We have replaced the chop saw and purchased a new table saw. We have also installed extraction systems for each of our machine plants and are in the process of installing a new fume extractor for our metal work area. This process marks the beginning of a programme to upgrade the sculpture workshop. The intention is to offer professional artists access to a well-equipped workshop facility. This upgrade programme coincides with the introduction of several new skills based workshops.

Hire of space in the workshop is available to all professional artists at a cost of €50 per week for one work bay. This price includes access to the equipment with general support from the Workshop Manager. Kiln hire for glass and ceramic artists is also available.

For bookings, please contact our Workshop Manager Mick O'Hara: 01 8069013 or email: workshop@firestation.ie

He is available from 9am – 1.00pm, Monday to Friday.

RESIDENT ARTISTS

Fire Station Artists' Studios have expanded and we now provide ten residential studios (live and work spaces) and one day studio for visual artists.

Applications for these studio residencies are open to all practicing visual artists through an open call application process, which is notified through usual announcement channels, being our website, social media and the newsletter channels of our sector's organisations. What is so unique about Fire Station is that selected artists can live and work here for a substantial length of time – for up to two years and nine months. The selection process is competitive and typically we select artists at least eight months in advance of a studio becoming available, to facilitate planning. Studio rent is subsidised and includes all utilities, waste disposal, internet access, full use of high end computers in the Resource Centre as well as access to digital equipment and the Sculpture Workshop. Full details on the studios are outlined on the Fire Station website: www.firestation.ie/studios.

Most recently, artists who have joined Fire Station are: Seamus Nolan, Gareth Kennedy, Caroline Doolin, Dragana Jurisic, David O'Kane and Anne Maree Barry, in addition to Dominic Thorpe, Bridget O'Gorman and Doireann Ni Grioghair. Our day studio is held by Patrick Graham.

We also have international visitors – curators and artists – on residencies for shorter periods. These have

included Stanilaus Welbel (Poland) Stef Van Bellinghen (Belgium), and Freek Lomme (Netherlands) who have made numerous studio visits in and out of the Fire Station.

The programme for visiting curators is highly subscribed and Fire Station artists continue to be included in many national and international exhibitions and projects.

Current resident artists with their statements:

Anne Maree Barry

Anne Maree Barry's research-led practice addresses connections within contemporary space, which unites memory, narrative, geography, sociology and architecture. The result being creative non-fiction films that explore Barry's sense of self and space, within a community. From subcultures to cities, from working with actors and non-actors, her concern is to find a common thread that links the past and the present. Using a learnt methodology to present her research in a different manner than conventional documentary film – voice-over, music and narrative arcs based on real life, are conveyed in a layered hybrid form. The merging of these elements has a strong aesthetic feel and breaks from the traditional structure of documentary. Barry's eclectic work is also influenced by popular culture, various music genres and the language of film.



Anne Maree Barry, 'No Mean City', 2015

Caroline Doolin

Caroline Doolin's practice incorporates video, writing and sculpture to generate narratives of a fictional or questionable nature. Her work explores how geographical space is translated into understandable forms within the context of contemporary, academic and industry exploration. She seeks to identify and introduce potential slippages between the inherent nature of such spaces, and their mediation via physical, technological and linguistic interface. These concerns are often played off a material manipulation, through the use of fictional texts or scripts, reflective surfaces, and more recently, 3d video models. Doolin's research frequently involves the use of a journey or excursion to meet with selected scientists, researchers and inhabitants. The point of departure for such interactions is typically a shared interest in a particular location. Subsequently this research material is manipulated and adapted in order to highlight or introduce contradictions and commonalities between the interpretations of scientist, artist, inhabitant, etc.

Dragana Jurisic

Dragana Jurisic is a photographic artist. Her practice predominately looks at the effects of exile and displacement on memory and identity. The camera, like some kind of a magical device, has the capacity to bear witness to the vanished past. Photography's ability to duplicate the world, segment it, focus it, to blur it, to create by doing this, separate worlds in itself where time is frozen, where the scene is always there for us to see, is truly a surrealist phenomenon. When trying to theoretically contextualize Jurisic's work the realms of surrealist documentary seem to be the appropriate place. A term more commonly used in film theory, surrealist documentary aims to blur the distinction between fact and fiction. It could be described as working under a banner of a documentary practice in order to give an impression of the reality, while at the same time trying to disrupt preconceived assumptions about that reality.

Gareth Kennedy

Gareth Kennedy's work explores the social agency of the handcrafted in the 21st century and generates 'communities of interest' around the production and performance of new material cultures. Deploying an anthropological approach as an operational aesthetic these works draw on the particular social, cultural and economic histories of a location. Outcomes typically include architectural or designed structures, hand crafted objects, films as well as live performative events which bring these physical entities to life within specific public contexts. Kennedy has produced and shown work both nationally and internationally. His practice to date includes public art work, educational projects, exhibitions, residencies and collaborations. In 2009, he co-represented Ireland at the 53rd Venice Biennale along with artist Sarah Browne, in collaboration with whom Kennedy also works on another distinct artistic practice called Kennedy Browne.



Dragana Jurisic, From the series: 'YU: The Lost Country', C-print, 2013

Doireann Ní Ghrioghair

Doireann's work seeks to undermine and subvert heroic monumental architecture and sculpture. Historically forms such as obelisks, columns, plinths, pyramids etc. are embedded in an aesthetic language of power and control. Re-imagined here, historical fragments become precarious totems to a faltering empire; their potency suffused with frivolousness and flippancy. Serious and sombre whites and greys are contaminated with bright lurid pinks, yellow, oranges and reds, representing the gaudiness and synthetics of consumer capitalism. Precision and exactness are disrupted with playfulness and pleasure and the monuments are denied their heroic autonomy. Consequently, they embody the ambivalence of our current time. This ambivalence is portrayed in the going 'back to basics' rhetoric, yearning for a simpler time and for the seemingly timeless ideals of history instead of the confusing and chaotic values of our contemporary 'synthetic' and 'illusory' culture. Exposed is the quixotic desire for the sacred.

Seamus Nolan

A participatory and engaged arts practice, Seamus Nolan's work is divisive, fantasies of political organisation, community response and legal processes are played out within the framework of legitimate social structures. Collective beliefs are emanated within absurd practices, myths of process and methodology act as material which forms the basis for appropriating political agency and mediating the individual experience in the public sphere. Assimilating performative activity which contains the power to distil broader social issues



Doireann Ní Ghrioghair, 'Mini-folly', B&W concrete & plaster, 40cm x 60cm x 40cm, 2010

within a context of cult and culture, to imagine specific aesthetic and relativist associations in a process of redefining or destabilising meaning.

'Nolan does not seem to deal with easy virtues but with ideas and projects that complicate the world and acknowledge the complexities that bind everything together.' Francis McKee

Bridget O'Gorman

These objects play with the poetry of stasis and decay, serving as stimuli that trigger inward looking, raising questions about memory or imaginings of a forgotten past or of potential futures.

Excerpts from an essay by Sarah Kelleher, April 2013.

O'Gorman makes artworks using a range of media from moving image, food, found object to utilitarian materials such as silver or bone china. Often these works link disparate fictional, poetic, philosophical and

historical account with contemporary concerns. Underpinning this practice has been a study of material culture, informing a dialogue around a culture of uncertainty and survival. In the past her research has involved conversations around site, object and function. Occasionally slipping into the structure of a semi-fictional, museum-like display, those narratives act as indicators, seeking to engage the viewer's individual and past experience whilst interacting with the subject.

David O'Kane

Painting forms the core of David O'Kane's practice. The paintings can be experienced as charged, reactive surfaces that reflect a spectrum of ideas dependent on the viewer's own initial projections. Animation is employed to counterbalance and question the complexities of the historically charged medium of paint. Through this media, the elements depicted remain in a playful state of flux that mirrors the creative process. The apparent visual statement and stillness of the paintings is interrogated by the staccato, manic medium of animation.

The work often concentrates a brief specific gesture, moment or object into a series of 24 paintings that are combined to form a single second of video on a continuous loop. This sequential rendering transforms the two-dimensional surfaces into a virtual three-dimensional sculpture that can only be experienced in time. The painting is therefore redeployed as a contingent fragment of a fleeting, yet recurrent moment, where it forms both the beginning and the end of a subjective continuum.



Bridget O'Gorman, 'Bone Meal', Slip cast bone china implements, wood 130cm x 20cm, 2012

Dominic Thorpe

Dominic works with the body through live performance, relational based processes, video, drawing and photography. By connecting directly with the situation of the body, and how we behave individually and collectively towards each other and ourselves, fundamental questions can be asked about the identity of artists, collaborators, audience and potentially those who may be the subject of work. Such questions of behaviour and identity can also be found at the centre of all genuine enquiries related to social justice. A starting point for much of Thorpe's recent work is the idea that having a position, like behaving, is inevitable.

Paddy Graham

The only knowledge, wit or wisdom I have for now is that my paintings come from silence and a world of abandonment. In another world there is this wrestling and restless engagement with things such as aesthetics and truth in which I can sometimes aggressively articulate

my experiences and carve them in stone as though unbreakable and, at the next turn, smash these tablets of truth with little regard for what, yesterday, was the law of belief. Paddy Graham has a day studio at Fire Station.

SKILLS PROGRAMME

Our professional development skills programme combines both the practical and the conceptual, making best use of Fire Station's Sculpture Workshop and Digital Media facilities while always responding to the changing needs of professional visual artists. This programme is constantly being added to and updated – please refer to Fire Station's website.

Working with Concrete – Agnes Conway

Dates: 11 – 12 March 2015. This workshop is repeated 24 – 25 June 2015
Price: €100 (2 day workshop)

Covers all aspects of working in concrete, from mixing concrete for small and larger projects, to casting and carving concrete. Will cover working with various mixes such as crushed stone and cement mixes, as well as casting thin shell objects with glass reinforced concrete. All materials will be provided.

Agnes Conway trained as a sculptor in NCAD. On leaving college, she worked for several years as a silversmith, subsequently teaching clay modelling in NCAD, and Dublin and Bray VEC. Since 2001 she has worked full-time on sculpture. She exhibited in the RHA and Sculpture in Context. Her work can be seen in private gardens and public parks.

www.agnesconway.com

Mould Making Workshop – Level 1 – Ciaran Patterson

Dates: 7 – 8 July 2015
Price: €100 (2 day workshop)

Introduction to the various stages and materials used in the mould making process, starting with the basics, from making a two piece plaster mould to using silicon rubber and more advanced techniques for mould making. There will be an opportunity to discuss and cast in different materials like wax and resin. No experience of mould making is required. All materials will be provided.

Mould making Workshop – Level 2 – Ciaran Patterson

Dates: 22 – 23 Sept 2015
Price: €100 (2 day workshop)

This workshop focuses on process of mould making and casting objects for a foundry. More advanced mould making processes will be discussed and demonstrated. The process of preparing waxes for bronze casting in a foundry will direct this workshop with an opportunity to visit a working foundry. Requires some experience of mould making. All materials will be provided.

Ciaran Patterson studied Model making and Special Effects in D.L.I.A.D.T. He has worked extensively in the bronze casting profession over the past fifteen years both here and in Australia. He has worked on many commissions for artists both public and private and won public commissions for Wicklow and Donegal.



Glass workshop with Bruno Romanelli, 2014

He also has worked on moulds and castings for film and TV for shows such as Game of Thrones, Vikings and Dracula Untold. He makes his own work for exhibitions such as Sculpture in Context in Glasnevin and Vanishing Art at Carton House. He has worked on many large moulds in a wide variety of materials, working in silicone rubber, plaster, fibreglass and ceramic shell. He is currently working in Bronze Art where he works at mould making, wax work and patination.

Glass workshop: “Pop Gothic” – Joseph Cavaliere (USA)

Dates: 12 – 16 October 2015
Price: €250 for a 5 day workshop (lunch included) 12 places*

*As numbers are limited please supply a CV and letter of interest with your application. All workshop participants must be professional visual artists and have experience of working in glass. The technique of kiln firing enamels onto glass dates back to medieval times. This workshop offers modern techniques for applying imagery on the glass surface. It covers hand painting, air brushing, inking, silk-screening onto glass along with the basics of

cutting, copper foiling and soldering stained glass techniques. It will also include demonstrations on how to frame and light your final work.

Joseph Cavaliere has been exhibiting painted, air brushed and silk-screened stained glass since 1997. His unique glass art techniques combine modern elements with time-honoured processes used by medieval stained glass artists. His subjects range from portraits of the Simpsons (being killed off), to portraits of Jackie O, to Queen Elizabeth II. Joseph is from and based in New York. He was selected to exhibit in the “NYC Makers: The MAD Biennial” at the Museum of Arts and Design in 2014. Joseph's MTA Arts for Transit public art commission can be viewed at the Philipse Manor Train Station in Westchester, New York. www.cavaglass.com

Introduction to Welding – John Carrick

This unique one-to-one welding course is delivered over two days by a master metal work craftsman with over 50 years' experience. It will cover the basics of welding for beginners and includes: Introduction to use of welder, use of different materials, silver soldering techniques, braising, as well as basic health and safety. This workshop can also be adapted based on the needs of participants.

Dates 2015: 14 – 15 April, 12 – 13 May, 16 – 17 June, 14 – 15 July, 11 – 12 August, 15 – 16 Sept 2015, 20 – 21 Oct, 10 – 11 Nov, 8 – 9 Dec.

Price: €250

Booking for this course is on a first-come-first-served basis. More courses may be offered in 2015 depending on demand and availability of tutor.

John Carrick started his apprenticeship as an ecclesiastical art metal worker in the MH Gill & Son on O Connell Street in 1953. After 14 years in the company he became the foreman with a staff of 30 craftsmen. In addition he worked as a technician of craft metal in NCAD Dublin for 9 years and following this was Workshop Manager in Fire Station Artists Studios from 1996 – 2013.

Digital Media workshops 2015

Video Editing: A practical guide to Final Cut Pro X – Guy Robbins

Date: 24 April (10am – 5pm)
Price: €50

A one day workshop focusing on editing video with Final Cut Pro X providing artists with the essential skills & knowledge to edit independently, with professional results. Throughout this workshop, artists will be guided through key elements from file management, basic to advanced editing techniques, to key features and advantages of working with FCP X.

Publication Design: InDesign and online publishing – David Joyce

Date: 22 – 23 May (1.5 days)
Time: 22 May (10am – 5pm) & 23 May (10am – 1pm)
Price: €60

A practical guide to design and layout of a publication using In Design and publishing online with ISSUU. Will cover planning, design, layout and working with text and images and getting a publication online using the free digital publishing platform ISSUU. Includes basic design principles and layout techniques using InDesign. InDesign is a desktop publishing software produced by Adobe, to create posters, flyers, brochures, magazines, newspapers and books.

Creating sound to moving image – Karl Burke

Date: 20 – 21 June, 2015 (1.5 days)
Time: 20 June (10am – 5pm) & 21 June (10am – 1pm)
Price: €60

An introduction to audio recording, editing and processing. A two-day practical workshop where participants are introduced to the key aspects of creating sound for moving image. Using freely available open source software, the course aims to provide artists with the essential skills and practical knowledge to achieve quality results independently. This will involve two key aspects; environmental sound and sound tracking.

Creative Programming – Adam Gibney

Date: 16 October (10am – 5pm)
Price: €50

For audio and video installations.
(More details to follow)

HD Video Production & the 5K Red Epic – Kevin Hughes

Date: 20 November (10am – 5pm)

Planning to production of HD video for artists working independently.
(More details on follow).

For booking forms and further information on all our workshops:
www.firestation.ie/skills
Email: artadmin@firestation.ie
Tel: 01 8069010, Mon – Fri (9am – 1pm)

AWARDS

Sculpture Workshop, Digital Media

One of Fire Station's policies is to maximise access to and use of the facilities here. These facilities include the Sculpture Workshop, the Resource Centre and the digital media equipment. In order to open up these facilities and to offer greater support to visual artists, we introduced the Sculpture Workshop and Digital Media Awards and Bursaries in 2010. Over the past five years, we have identified different levels of demand required by artists applying for these opportunities and, as such, the awards have evolved to reflect this.

Awardees 2015

We awarded 11 artists for 2015.
They are as follows:

Sculpture workshop Awardees: Ella de Burca, Sibyl Montague, Maedhbh O'Connor, Kathryn Maguire. Eduard Ruane and Marie Farrington.

Digital Media Awardees: Fiona Marron, Renee Browne & Avril Coroon, Fiona Reilly and Jonathon Sammon.

We are pleased to offer these Award opportunities again in 2016.

Deadline for Applications is Monday 14 Sept 2015.

Applications will be made available via our online system from 24 August 2015.

What the awards consists of:

Sculpture Workshop Award and Bursary (Jan – Sept 2016)

We award short term (2 months) and longer term (up to 6 months) awards.

- » Awarded artists have a free bay in sculpture workshop with 24 hour access.
- » Free use of workshop equipment.
- » Technical support from part-time workshop manager.
- » Bursary of €200 (2 month award) and €500 (6 month award)
- » Curatorial support from Fire Station team.

For full list of Sculpture workshop facilitates and equipment go to:
www.firestation.ie/facilities/workshop

Digital Media Award and Bursary (Jan – Sept 2016)

We award short term (2 months) and longer term awards (up to 4 months).

- » Artists have free scheduled access to Fire Station's Resource Centre, edit suite etc.
- » Free use of high end digital equipment.
- » Scheduled technical support from Resource area manager.
- » Curatorial support from Fire station team.
- » Bursary of €100.

For a full list of the Digital Media facilities and equipment, hardware and software: <http://www.firestation.ie/facilities/resource-centre>



Sculpture workshop awardee, Vanessa Lopez, 2014

Graduate Awards 2014 – DIT

In 2014 we initiated the DIT Graduate award to support two recent fine art graduates at a critical starting point in their careers on leaving the supported environment of third level education. We awarded 1 Sculpture Workshop Award and 1 Digital Media Award that ran from Sept – Dec 2014. These awards provided 2 months free space in sculpture workshop and digital media centre, free access to equipment, technical support, a bursary of €100, and mentoring and curatorial support from the Fire Station team.

Graduate Awardees 2014 DIT:

Sandra Davoran (sculpture workshop) and Adrian Langtry (Digital media).

Graduate Awards 2015 – DIT & NCAD

In 2015 we are pleased to be expanding this award and partnering with NCAD and DIT to support four recent fine art graduates for 3 months from Oct – Dec 2015.

We are looking for graduates in 2015 who are working on projects or who want to experiment with the

resources and equipment in Fire Station's workshop and digital media centre to develop their arts practice.

The Graduate Awardees will be announced in early June 2015.

Crawford College of Art Graduate Support Programme 2015

In Sept 2015 we will partner with Crawford College of Art & Design in Cork, to support two recent fine art graduates on a mentoring programme. This will involve network building and curatorial support, in terms of navigating Dublin city's arts structure with introductions and orientation. Fire Station is delighted to work with Crawford on this, to create strong links between our different demographics.

GUEST WRITER

Internationalism: Reflections of a Solo Traveller

by Joanne Laws

It is quite often the case that even on the shortest journeys, strangers will disappear and periodically resurface, meaning you unwittingly become accustomed to their faces. Leaving ARRIVALS, the vague collectivity that bound you dissipates, as people scatter in the directions of their individual pursuits: Business or leisure? You notice everything. The self-consciousness and indifference of people. The fact that many of the homeless old men around Kings Cross have Irish accents. Facing into the waft of warm air that ushers your passage into the subterranean nexus, you are reminded that the already speedy automated descent has an unspoken 'fast lane'. With stinging eyes, you read up on the following day's proceedings.

A lack of information in the Irish context had brought me to the one day conference, in search of emerging international research. Public Assets: small-scale arts organisations and the production of value¹. What transpired was: a. The language we use to describe the work we do is paramount; b. The notion of 'care' is both an intangible asset and an overriding strength of small artist led organisations; and c. One of the most militant things we can do, in the face of crippling bureaucracy, is to 'keep talking about art'. I wrote these points in my sons' notebook, which I had borrowed on the basis that it would fit into my hand luggage.

During a short break-out session in the afternoon, I joined a themed discussion on 'How to balance and measure the values of localism and internationalism', which was facilitated by Kwong Lee, Director of Castlefield Gallery, Manchester² and Alessio Antonioli, Director of Gasworks, London³. As well as art workers from the Greater London area, other participants assembled around the table came from Tehran, Bogotá, Leeds, Manchester, Glasgow and Ballater, Aberdeenshire – anecdotally the birthplace of pioneering urban planner and social activist Patrick Geddes, who is attributed with coining the phrase 'think global, act local' in the early 20th century. The irony of travelling from far-flung 'peripheries' to this metropolitan centre, to discuss the implications of 'internationalism', was not lost on us.

(In)Visibility

In addressing these oppositional yet nested terms, different methods of managing local and international ecologies were addressed, with the first point of debate centring on the prescribed terminology. What is implied through the use of 'ism' as a suffix? Is 'international-ism' a trend in the visual arts? A tendency? A movement? A given? Does it denote an ideology, doctrine or system of principles within the trajectory of artists' careers? I listened with interest as Glaswegian and Columbian-Spanish accents expressed the same grievance that I often hear articulated in an

Irish accent: *'We have to go somewhere else in order to be recognised or perceived as successful back home'.*

It was acknowledged during the discussion that international residency programmes offer viable channels for artists to attain certain levels of 'international credibility', perceived as forming part of prescribed routes to success. Optimistically, residencies are valuable support structures for artists⁴, yet they are fraught with the logistics of planning in the need to constantly justify their value to funders. Arguably, an 'ambivalent vocabulary' now surrounds contemporary artist residency programmes, as they try to find ways of maintaining both local relevance and consolidated internationalism. Furthermore, 19th century notions of artistic 'solitude' and 'retreat' appear incompatible with modern-day emphasis on 'career-networking' and object-orientated 'productivity'⁵. Amidst this new 'hybrid status' the importance of residencies in creating a space for meaningful (yet 'invisible') reflection and dialogue, must be safe-guarded⁶.

In keeping with Common Practice's agenda, small-scale non-profit organisations in particular, are grappling with ways to articulate their value beyond economic metrics, to incorporate artistic merit and public benefit. On the subject of how complex programmes of support and 'care' can be translated into homogenised funding parameters, Charlotte Higgins, chief culture writer for the Guardian, conceded that she often views herself as a *'smuggler of information into narrow templates'*. This notion of concealment permeated our discussion, with accounts from the Iranian context relaying a necessity to operate apolitically and without visibility or an online presence. The idea of artists working 'elsewhere' (i.e in residencies abroad) was described by Alessio as somewhat of a cultural cache⁷, in that these processes are largely hidden or not immediately accessible.

Deferred Value

Linking with previous Common Practice research and publications, the term 'deferred value' was raised during our discussion as being significant in the discourse surrounding international artist residencies. Sarah Thelwall utilised the term in her 2011 report 'Size Matters'⁸ for Common Practice, as a vehicle to *'articulate the value of the small-scale visual arts sector within the wider arts ecology'*. For Thelwall, deferred value conveys the value accumulated over time by artworks originally commissioned by artist led organisations. It also denotes the durational relationships small-scale organisations have with emerging artists, and the part these organisations play in any future 'success' (such as winning the Turner Prize, for example). For the purposes of our discussion, 'deferred value' was raised conceptually in relation to the type of artistic research that occurs during international residencies. Given that such research will inform future work, residencies were described as instigating a form of *'deferred value in the professional development of artists'*.

On the subject of cultural exchange, the question was raised: why fund foreign residencies? Why not just give artists money to make work in their own country? Artistic dialogue with new contexts was identified as an important process, and one that yields long-term discussions between places, engaging not just art world professionals, but local audiences and communities. One contributor described the

conversations that took place in rural England between a visiting New York-based artist and passengers on local bus journeys. These encounters altered the trajectory of the artist's practice, since he would not have been able to have those conversations in New York, but they also impacted on the local community's perceptions of the work artists do. In this way, the export/import value of artistic exchange is shared, while also providing artists with experiential spaces to expand their artistic processes beyond the contexts in which they were originally conceived. 'Project-based narrative'⁹ was identified as a useful tool to relay the complexity of such experiences. This could be implemented through better documentation and the wider circulation of texts relating to artworks or projects, which would create memorable accounts while advocating for more qualitative forms of 'measurement'.

New Internationalism

If we interrogate the term 'internationalism' a little further, we find that it has a vexed history, not least in its perpetual tension with the principles of 'nationalism'. During the late 19th and early 20th centuries, in the context of rising European militarism, imperialism and competing nationalism, those opposed to war called themselves 'Internationalists'. Similarly, Proletarian Internationalism was a labour movement based on Marxist principles of international solidarity, aimed at globally uniting the working class in direct opposition to Bourgeois nationalism (which Marx perceived as the founding principles of Capitalism). With the end of the Cold War and the unification of Europe, a new political and economic world order emerged, which altered understanding of the terms 'international' and 'regional'. Following the rise of the 'entrepreneur', amidst globalisation and technological advances of the late '80's, a 'new internationalism' was embraced by the artworld, characterised by global biennials, mega-museums, and blockbuster exhibitions of the 1990's. Amidst the commemorative landscapes of significant centenary dates in the new millennium, there has been a revived institutional curiosity about the preservation and circulation of history and the socio-spatial contribution internationalism makes to this debate. This has included the configuration of cross-cultural approaches to the History of Art, intensified scholarly research on cultural internationalism, and pioneering museological approaches regarding how history is organised and displayed for a contemporary spectatorship.

Despite this activity, uncertainty still persists where the term 'internationalism' is inserted into discourses on contemporary visual art, often perceived as disparaging commentary on cosmopolitanism lifestyles and the corporatisation of art. In the current context of perpetual economic crisis and precarious labour, a new phase of 'extreme spatial and temporal compression' necessitates 'learning how not to fall apart while moving at warp speed'¹⁰. Many of the arts professionals I met at the Common Practice event seemed stretched, over-worked, and plagued by impending deadlines. It could be argued that these curators and cultural agents valiantly act as buffer-zones between artists and bureaucratic frameworks, demonstrating their fidelity to artistic practice. Ultimately, the effort of travelling from far and wide was worthwhile, because it allowed time to be momentarily suspended. During post-conference conversations, many described the ruthless relationships they have with their own time. One fatigued cultural agent described the bemusing practice of providing disclaimers at the end of his emails: *'Apologies if this message seems*

curt; I am perfecting the art of corresponding in 20 words or less'. The ability to talk in a detached way about the absurdity of multi-tasking (while trying to block out the realities of your own looming workload) was disconcerting but nonetheless cathartic, and it cleared the air so that finally and deservedly, we could talk about *art*. Doing one thing on the way to doing another thing, I had reviewed several exhibitions in Dublin on the way to London. The components of my reviews still settled in my mind. In a chance encounter, I met the editor of the publication for which my reviews were destined. We laughed at the image of my semi-formed articles shuttling back and forth above the Irish Sea. I resolved to make my Monday morning deadline, and said my goodbyes, in the knowledge that I had nothing done, and would be writing all the way home.

Joanne Laws is an arts writer and researcher based in Leitrim. She has previously published reviews, reports and extended essays in:

Afterimage Journal of Media, Arts and Cultural Criticism (U.S), *Allotrope* (N.I), *Art Papers* (U.S), *Art Monthly* (U.K), *Axis* (U.K), *Cabinet* (U.S), *Enclave Review* (IRL), *Frieze* (U.K), *Variant* (U.K), and *Visual Artists News Sheet* (IRL), as well as Irish online publications such as *Paper Visual Art Journal* and *Billion Online Art Review Journal*.

- 1 Common Practice, London, facilitated a one-day conference on 6th February 2015, to discuss the ways in which '*small-scale arts organisations produce artistic value beyond measurability and quantification, provide spaces for public experience extra to the market, and in so doing contribute importantly to cultural wealth*'. Speakers included: Jesús Carrillo, Kodwo Eshun, Charlotte Higgins, Maria Lind, Andrea Phillips and Lise Soskolne (W.A.G.E.). <http://www.commonpractice.org.uk/public-assets-small-scale-arts-organisations-production-value/>
- 2 Castlefield Gallery, Manchester: <http://www.castlefieldgallery.co.uk/>
- 3 Gasworks, London: <http://www.gasworks.org.uk/>
- 4 see Céline Condorelli (2009) *Support Structures*, New York: Sternberg Press. <http://www.supportstructure.org/>
- 5 Laura Windhager & Lisa Mazza (2013) 'Neither Working nor Unworking. On Residencies as Sites of Production', *Open Systems Online Journal*, Issue 4. <http://www.openspace-zkp.org>
- 6 These sentiments were echoed by Joanna Sandell (Director of Botkyrka Konsthall) and Dobrila Denegri (Director of CCA, Toru) who spoke at the LOCIS Seminar, Leitrim Sculpture Centre, Manorhamilton, Leitrim, 15 November 2013. www.locis.eu
- 7 Cache – a collection of items of the same type stored in a hidden or inaccessible place
- 8 Sarah Thelwall (2011) *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations*, commissioned by Common Practice, London with support from Arts Council England.
- 9 See Rebecca Gordon-Nesbitt (2012) *Value, Measure, Sustainability. Ideas towards the future of small-scale visual arts sector*, Seminar Report for Common Practice, UK: Common Practice.
- 10 Julieta Aranda, Brian Kuan Wood & Anton Vidokle (eds.) Editorial – 'The End of the End of History?' Issue Two, *e-flux journal*, #57, September 2014



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