



EAMONN DOYLE

Fundación MAPFRE Bárbara de Braganza Exhibition Hall

12 September 2019–26 January 2020

Fundación **MAPFRE**

Fundación MAPFRE would like to invite you to the press conference for the exhibition *Eamonn Doyle*, to be held on 9 September at 10.30am in the Fundación's auditorium, (Paseo de Recoletos, 23. Madrid).

Taking part in the presentation of the exhibition will be its curator, **Niall Sweeney**, the director of Fundación MAPFRE's department of culture, **Nadia Arroyo Arce**, and the photographer, **Eamonn Doyle**.

Press conference: 9 September, 10.30am

Exhibition dates: 12 September 2019–26 January 2020

Venue: Fundación MAPFRE Bárbara de Braganza exhibition hall (c/Bárbara de Braganza, 13, Madrid)

Curator: Niall Sweeney

Production: Fundación MAPFRE



http://exposiciones.fundacionmapfre.org/eamonndoyle_en



@mapfrecultura #expoEamonnDoyle



@mapfrecultura #expoEamonnDoyle



facebook.com/fundacionmapfrecultura

MAPFRE Corporate Communication

Alejandra Fernández Martínez
Tel.: +34 91 581 84 64 – 690 049 112
alejandra@fundacionmapfre.org
Marina Calvo
Tel.: +34 91 581 94 00 -636213311
clmarin@mapfre.com

Cover:
Eamonn Doyle
i (series) no. 36, 2013
UltraChrome HDR pigment print on Hahnemühle FineArt paper, 225 × 150 cm
Unique exhibition edition
Courtesy Michael Hoppen Gallery, London
© Eamonn Doyle, courtesy Michael Hoppen Gallery, London

EXHIBITION SUMMARY

This exhibition, dedicated to the work of Eamonn Doyle (Dublin, 1969), explores the most recent series made by the Irish photographer. Living in the centre of the Irish capital, Doyle photographs his surroundings from unexpected angles, revealing an original vision of the city and its inhabitants. His series *i*, *ON*, and *End.*, otherwise known as the Dublin trilogy, with their strategic cropping and framing, convey moments of stillness and frenetic energy, solitude and community. This exhibition brings these photographs together, allowing the audience to experience the unique rhythm of Doyle's Dublin.

Doyle's newest body of work, *K*, is his most mysterious and personal. The oversize colour photographs show a series of spectral figures of continually shifting form set against the dramatic backgrounds of Ireland's west coast and in western Spain. These works and their installation reference the Irish tradition of *keening*, a vocal lamentation for the dead, and are partly born of the premature losses of the artist's brother and mother. With the Spanish photographs of the *K* series, Fundación MAPFRE continues its mission of supporting preeminent photographers as they undertake new photographic production in Spain.

The Fundación MAPFRE exhibition premiered in Dublin, 2019, at RHA Gallery before it travelled to Madrid, becoming the largest exhibition of Eamonn's work to be staged anywhere. Doyle still lives and works where it all began, just off Parnell Street in Dublin, with the D1 Recordings studio still operating in the basement.

The exhibition is complemented by a fully illustrated exhibition catalogue designed by the curator, **Niall Sweeney**, and includes essays by Sweeney, filmmaker **Bob Quinn**, composer and musician **David Donohoe**, and design historian **Lisa Godson**, PhD. The English-language edition of the catalogue is co-published with Editorial RM, Barcelona and Mexico City.

BIOGRAPHIES

EAMONN DOYLE

Born in Dublin in 1969, Doyle studied painting and then photography at Dun Laoghaire College of Art & Design, 1987–1991. After leaving college, he set off travelling around the globe, pursuing thoughts on being a “world photographer”. He soon returned to Ireland and moved into 147 Parnell Street, Dublin 1, a building that was once the family’s business premises. The building became a hub of studios for artists, filmmakers and photographers. In the course of developing a plan to make a film, they bought the makings of a recording studio, which they set up in the basement of the building. They began recording local bands in the studio, which quickly progressed to the launch of Doyle’s first record label, Dead Elvis. With his life-long passion for music, an operational recording studio in the building and the possibilities of new technology, Doyle soon began to broaden his interests into electronic music. In 1994 he set up D1 Recordings, a highly influential record label, and the engine behind so much of what has happened since.

Eamonn Doyle had met designer and artist **Niall Sweeney** in college, and it was through the establishment of D1 Recordings that they began a life-long relationship working together on the designs for the label and its associated events and festivals, and later collaborating more closely on the publications, exhibitions and films. Over the next twenty years D1 recorded and published electronic music with many national and international artists, and toured the world as a result, this time with vinyl records in hand instead of a camera. Doyle would meet composer and musician **David Donohoe** through the label as one of its recording artists, a relationship that has given rise to many music collaborations. Together, they produced *String Machine*, 2008-2013, a project that explored acoustic and digital traditions and practices through a series of live performances. In 2002, Eamonn established DEAF, the hugely successful Dublin Electronic Arts Festival, which ran until 2009.

Around this time, on the streets just outside his inner-city Dublin front door, Doyle began to take photographs again. His interests in literature, particularly Samuel Beckett, and the cultural developments and social politics of our time, all seemed to combine with his experience in music to resonate on the streets of Dublin through his photographs. In 2014 he self-published *i* through D1, the first of the “Dublin trilogy” of books. When Martin Parr famously announced that it was “the best street photo book he had seen in a decade”, everything stepped up a gear. In that same year, Doyle was taken on by Michael Hoppen Gallery, London, as one of their artists. *i* was followed a year later by the equally successful *ON*. Soon after that came the invitation to exhibit at *Rencontres d’Arles 2016*, resulting in the immersive installation and book *End.*, for which David composed a suite of interconnected music works. *End.*, both publication and exhibition, would be the first fully-

collaborative large-scale project between Doyle, Sweeney and Donohoe, a model of collaboration and friendship which continues.

International acclaim, collectorship and exhibitions followed. While planning new work in 2017, with ideas that stemmed from an interest in Bob Quinn's *Atlantean* films from the 1980s, Doyle's mother died. This triggered a series of events that led to *K*, 2018, a new body of work and publication, photographed in the west coast of Ireland and accompanied by Donohoe's composition based on traditional Irish lamentation song. At the same time, Fundación MAPFRE had extended their invitation to exhibit in Madrid in 2019. This would eventually connect all of the strands of thought and investigation that had evolved into *K*, with Doyle travelling to Extremadura in Spain to photograph the Spanish series in 2018. It was also in 2018 that both ThisIsPopBaby and Thames & Hudson simultaneously commissioned *Made In Dublin*, the nine-screen cinematic work and the book, and through which Irish author **Kevin Barry** became a fourth collaborator. *Made In Dublin* was featured at Photo London 2019.

NIALL SWEENEY

Born in Dublin in 1967, Sweeney studied art and design in the 1980s, after which he ran a small collective studio working in design, art, technology and nightclubbing. He moved to London in 1998 to complete an MA in Typo/Graphic Studies at London College of Printing (now UAL), and then co-founded the award-winning studio Pony Ltd., in 2000, with electronic musician and designer Nigel Truswell. The studio makes work internationally in art, design, print, theatre, film, performance, installation, music and writing. Sweeney has collaborated with Doyle since the 1990s, from the many years of music through to the photo-works, books, exhibitions, installations and films.

DAVID DONOHOE

Born in Dublin in 1976, Donohoe is a musician, composer, artist and designer. A long-time collaborator of Eamonn Doyle, he has composed music and sound for Doyle's books and exhibitions, notably *End.* (2016), the book and installation at Rencontres d'Arles 2016; *K* (2018); and the nine-screen installation *Made In Dublin* (2018-19). He is interested in music as a response to the immediate moment and his live performance involves solo extemporisation and several collaborative improvisation projects including Rainfear and String Machine. With releases on D1 Recordings, Minimise, Mille Plateaux, Force-Inc and Fällt, he is currently composing an extended suite for piano and electronics. He is supported by the Arts Council of Ireland.

THE EXHIBITION

The exhibition, divided into six thematic sections, consists of 153 photographs, five photo books, and one nine-screen video installation.

i

The silent lone figures of *i* go about unknown daily routines along Dublin's O'Connell Street. Almost entirely isolated against geometric streetscapes, they seem oblivious to the world that surrounds them. The photographs observe details of fabric and texture, the poise of each individual, and the manner in which they inhabit the street. The Dublin of *i* appears suddenly halted by its past, as if awaiting instruction for its next move.



Eamonn Doyle
i (series) no. 1, 2013
UltraChrome HDR pigment print on Hahnemühle FineArt paper,
225 × 150 cm
unique exhibition edition
courtesy Michael Hoppen Gallery, London
© Eamonn Doyle, courtesy Michael Hoppen Gallery, London

ON



Eamonn Doyle
ON (series) *no. 1*, 2014
UltraChrome HDR pigment print on Hahnemühle FineArt paper, 160 x
240 cm
unique exhibition edition
courtesy Michael Hoppen Gallery, London
© Eamonn Doyle, courtesy Michael Hoppen Gallery, London

Giants stride through the black and white Dublin of *ON*. Faces, bodies, buildings and skies loom large towards the low-angled camera. Skin and city all appear to have been sculpted from the same dense grainy concrete that swarms around the surface of the prints. The hard Dublin light blows in from the future and all brace themselves against it, revealing volumes of imagined internal dialogues.

END.

The city of *End.* is caught up in an unsettling loop of the past, present and future. With both graceful and awkward movements, figures and objects stumble, pause, repeat and glide; gestures are reenacted by anonymous strangers; unstable grids and surfaces shift and unfold; the fabric and detritus of the city echoes that of its inhabitants; things appear to have materialised out of nowhere in the wrong place. The streets seem pushed and pulled by unseen forces, driving this city and its citizens to move in a collective unconscious dance.



Eamonn Doyle
End. (series) *Moore Street Extensions*, 2015
UltraChrome HDR pigment print on Hahnemühle FineArt paper, 67 x 100 cm
unique exhibition edition
courtesy Michael Hoppen Gallery, London
© Eamonn Doyle, courtesy Michael Hoppen Gallery, London

STATE VISIT

Presented here as an excerpt of 36 images from the full series, *State Visit* documents hundreds of manhole covers during the days leading up to the 2011 state visit of Queen Elizabeth II, all found along the same city-centre streets of Eamonn's subsequent Dublin trilogy. The covers have been marked with yellow or white paint to signal their having been checked by security, and to reveal any further tampering. The marks include squiggles, stars and parallel lines, but also silhouette spatters of spanners and other tools, comparable to the hand-stencil signatures of prehistoric cave paintings. Through these real-world cartographic annotations, Eamonn was able to track each of the security inspectors as they moved around the city centre, identified by their unique style of mark-making.

MADE IN DUBLIN

Conceived as a kind of evolving, spiralling cine-myriorama, *Made In Dublin* is an ever-changing, nine-screen work about a city on the move, cinematically constructed as infinitely unravelling parallel sequences of events played out by the movement of people caught up in time and place. And that place is Dublin.



Eamonn Doyle, Niall Sweeney, David Donohoe, Kevin Barry
Made In Dublin, 2019 [Madrid edition], still
cine-myriorama
9 × 55" independent video monitors with 4-channel sound
combined screen dimensions: 124 × 641 cm
originally commissioned by ThisIsPopBaby for Where We Live, Dublin, 2018
courtesy the Artists
© Eamonn Doyle, Niall Sweeney, David Donohoe, Kevin Barry

With shifting narratives built around the collaborative work of Eamonn Doyle and **Niall Sweeney**, featuring a quadrophonic composition by **David Donohoe** that incorporates the voice of **Kevin Barry**, *Made In Dublin* is a choreography of the city itself; its fabric, body, population and psyche; their combined forces continuously shaping and wearing away at the autonomy of the other. Fragmented, labyrinthine, braced against the light, *Made In Dublin* reveals a city whose concrete is as plastic as the movement of its inhabitants

K



Eamonn Doyle
K-07 (Spanish series), 2018
UltraChrome HDR pigment print on
Hahnemühle FineArt paper, 200 x 150 cm
unique exhibition edition
courtesy Michael Hoppen Gallery, London
© Eamonn Doyle, courtesy Michael Hoppen
Gallery, London

With *K*, Eamonn moves to the western edge of Ireland, and then across the waves to Extremadura in the west of Spain. Through otherworldly landscapes, we follow a shrouded, spectral figure. Ravaged by gravity, wind and light, it flares up out of the rock and salt waters; it billows into liquid, dusts and gases; and then, standing at the water's edge, the weight of being earthbound becomes apparent. Woven into this meditation on grief and the forces that bind us are the ghosts of the Atlantean Irish, of the ancient connections between the seafaring people of Connemara and those of the Iberian Peninsula and Northern Africa. Working with a 1951 recording of an Irish *keen*, a traditional form of lamentation song for the dead, musician **David Donohoe** composed a multi-layered piece that accompanies this entire body of work.

EXHIBITION DETAILS

VENUE

Bárbara de Braganza exhibition hall
C/ Bárbara de Braganza, 13, 428004 Madrid
Tel.: (+34) 91 581 46 09
www.fundacionmapfre.org

TICKET PRICES

Standard ticket: 3€ per person
Reduced price ticket: 2€ per person
Free entry: Mondays (except public holidays), 2pm to 8pm

OPENING TIMES

Mondays: 2pm to 8pm
Tuesdays to Saturdays: 10am to 8pm
Sundays and public holidays: 11am to 7pm
* Last entry to the galleries 30 minutes before closing time

GUIDED TOURS

Mondays to Thursdays: 5.30pm to 6.30pm
Price: 5€

AUDIO GUIDES

Audio guides (Spanish and English):
Price: 3.50€