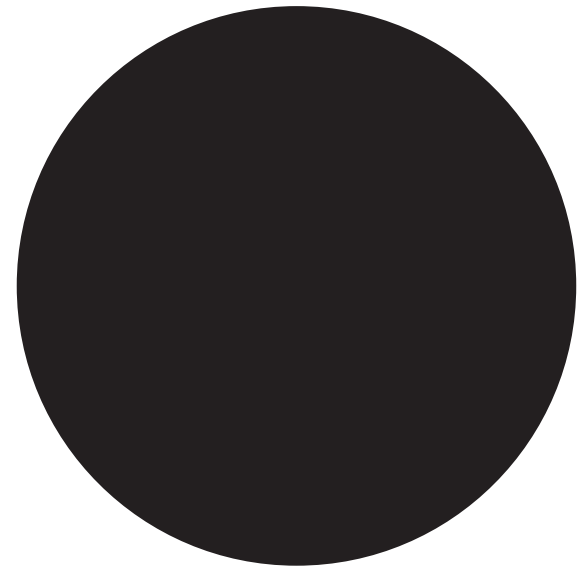




'Rosen', by Anne Schwalbe, from 'Slow Worm and Giant Leaf/Blindschleiche und Riesenblatt'



Image by Clare Gallagher, from 'Close to Home', University of Ulster MFA Graduate Show



Highlights of PhotoIreland's second edition include The Long View, an exhibition of internationally acclaimed Irish artists at the Gallery of Photography. The works of the participating artists David Farrell, Anthony Haughey, Richard Mosse, Jackie Nickerson, Paul Seawright and Donovan Wylie are part of a photographic movement that values time and reason, durability and effort in the registration of an event and the composition of an image. These pictures want to be contemplated, not consumed. They are soaked with meaning and consideration, and are strongly opposed to those transitory marks and banal moments that we are constantly bombarded with. This year, PhotoIreland counts with a special selection of exhibitions, which will take place in renowned cultural organizations such as IMMA, the RHA, the Douglas Hyde Gallery and Temple Bar Gallery & Studios, to name but a few.

The exhibition Mexican Worlds has been curated by Alejandro Castellanos, head of the Centro de la Imagen in "DF", as the Mexicans call their capital. The images of the 25 photographers presented at the Sebastian Guinness Gallery are just as diverse as the country itself. The works of Graciela Iturbide, the Grande Dame of Mexican Photography hang beside those of newcomer Daniela Edburg, and images in the classical documentary style, such as the blind project of Marco Antonio Cruz, contrasted with ironical, trashy and conceptual positions, as represented by Dulce Pinzón, Rubén Ortiz Torres, and Gerardo Suter.

IMMA's exhibition Out of the Dark Room presents a selection of 165 works from the David Kronn Collection in New York. The inventory list of this fine Collec-

tion, which Kronn intends to gift to the museum, reads like a who-is-who of photography, from 19th century Daguerreotypes to the great masters of the 20th century and new talents from all over the globe. To show these exquisite images as a part of PhotoIreland is a true privilege and great step forward in our endeavour for building a solid interest for image culture.

Other highly mentionable shows are 181st edition of the Annual Exhibition at the RHA, by far Ireland's longest running and largest open submission exhibition, Versions and Diver-sions curated by Karen Downey for Temple Bar Gallery and, of course, the retrospective of the Spanish pioneer of aerial photography, Luis Ramón Marín, at the Cervantes Institute.

The Long View, at the Gallery of Photography

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Gallery of Photography, Meeting House Sq, Temple Bar, Dublin 2
1 July - 28 August | Tue to Sat 11-6pm | Sundays 1-6pm

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The Long View is a group show of work by a selection of Ireland's leading contemporary photographic artists. For the first time, it brings together work by artists who have established considerable international reputations and whose photographs are represented in major collections worldwide.

This exhibition explores a particular strand of international practice, showcasing what can be called 'slow' or 'considered' photography. This has come about in response to the increasingly throwaway nature of photographic images in the digital world. In contrast, the images in The Long View were made as part of a sustained process of engagement over periods of months or even years.

The exhibition addresses questions of landscape and memory, history and social change, in both Irish and more global contexts. The Long View is curated by Tanya Kiang and Trish Lambe.



David Farrell, 'Small Acts of Memory.
Coghalstown Wood, Wilkinstown, 28/02/10',
2010.

It is with great excitement that we present the programme for the second edition of PhotoIreland Festival in the current catalogue. Having had a successful start in 2010, we are delighted to continue the celebration of Photography and Image Culture with a great diversity of events and exhibitions throughout the month of July.

Within this year's theme of 'Collaborative Change', we are investigating the possibilities of collaborative approaches within artistic and non-artistic disciplines. It serves as a constructive proposition to focus on what makes us stronger as a society rather than what made us fail; dialogue instead of excessive individualism. The series of events include a conference within the framework of the theme, organized in co-operation with GradCAM, as well as exhibitions by photographic collectives Ostkreuz, Tendance Floue, and Five Eleven Ninety Nine, in addition to site-specific installations and events by two curatorial teams, Stag & Deer, and Brown & Bri. The Franklin Furnace exhibition 'History of Disappearance' examines how institutions can play a role in relation to the practice of live or performance art, and the importance of recording and preserving this art form.

Framed within our focus on photobooks, we are proud to present 'Martin Parr's Best Books of the Decade', a historic exhibition of 30 international photobooks, hand-picked by the world-renowned photographer and curator. In **Parallel** we will be running PhotoIreland's first Book & Magazine Fair, showcasing publications from over 90 international publishers that would have never been seen in Ireland otherwise. The Fair also includes the presentation of a selection of 20 submissions to our International Open Call for photobooks, in cooperation with Blurb.

The Featured Exhibitions & Events highlights those prepared outside the main theme of the festival by key organisations. We are delighted to be working again with the Gallery of Photography, the Instituto Cervantes, the Mexican Embassy and the Sebastian Guinness Gallery, and to enjoy the support of the Irish Museum of

Modern Art, the Royal Hibernian Academy, The Douglas Hyde Gallery and the Temple Bar Gallery and Studios – all of them adding a stimulating component to the discussion around Photography that we particularly appreciate and acknowledge.

Our OFF programme, the open area of the festival, made possible through many individual efforts, offers a selection of over 40 exhibitions around the city of Dublin, by photographers and artists of all levels. We are particularly proud to present Sean Hillen's and Mark Curran's work as part of this programme.

Special attention is placed this year on Collecting Photography: a set of talks around this topic put emphasis on the unique David Kronn exhibition at IMMA, The Irish Museum of Modern Art. It includes two talks, one by David Kronn himself and another by Seán Kissane, Head of Exhibitions at IMMA.

In our Summer Campus, we present a set of workshops, talks and screenings, from partner organisations in a variety of fields. It sets a starting point for our first summer residency project, starting in 2012.

A festival like PhotoIreland can only take place with the support of many organisations and individuals who appreciate its cultural value for Ireland, at a time where the Arts are seen as a dispensable luxury. However, in a country where the rich culture and traditions are so intertwined with the Arts, the luxury would be to overlook what constitutes one's identity.



Anthony Haughey, From the series, 'Settlement', 2011.

In a series of landscape studies made over a year, David Farrell explores the sensitive subject of the search for those who were 'disappeared' by the Republican movement.

Anthony Haughey addresses the spectral presence of 'ghost estates' on the contemporary landscape. Through Haughey's lens, these eerie 'monuments' are a testament to the end of Ireland's gold rush and the resulting cost of unregulated growth.

Richard Mosse also explores the visual possibilities of the monumental, in both the subject matter and the sublime scale of his work. Mosse recasts the sculptural form of an aeroplane wreck into a powerful symbol of the failure of modernity.



Richard Mosse, 'C47-Alberta', from the series 'The Fall', 2009. Courtesy of Jack Shainman Gallery, NY.

Jackie Nickerson also works on a very large scale and in a global context, but she focuses on how we inhabit our ordinary, everyday worlds, presenting her own, often ambivalent subjective position. Made over a ten-year period, the work on show explores the interplay between the global and the local in the newly affluent Gulf States.

Paul Seawright recovers visual fragments and texts from the surfaces of the urban landscape of his native Belfast. The work examines the continued play of competing claims to meaning and identity in a post-conflict context.

Donovan Wylie presents two bodies of work which operate on widely different registers. In his cool, objective aerial survey of British Watchtowers along the border, he deftly turns the surveyor into the surveyed; while in Scrapbook, (featured in 'Martin Parr's Best Books of the Decade') he presents 'the Troubles' as an intimate aspect of lived experience, in a radical mix-up of the private and the public.



Paul Seawright, 'White Flag', from the series 'Conflicting Account', 2009.



Donovan Wylie, 'South Armagh. Romeo 12. 2005', from the series 'British Watchtowers', 2007. © Donovan Wylie/Magnum Photos



Jackie Nickerson, 'Untitled II', from the series 'Gulf', 2005. Courtesy of Jack Shainman Gallery, NY.

Out of the Darkroom: The David Kronn Collection

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Irish Museum of Modern Art, Royal Hospital, Kilmainham, Dublin 8
20 July - 09 October | Tue to Sat 10-5.30pm | Wed 10.30-5.30pm

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This exhibition is drawn from a collection of more than 450 photographs brought together by the Irish born American collector David Kronn. The collection ranges in content from 19th century Daguerreotypes to the 20th century photography of Edward Weston and August Sander and works from award-winning contemporary photographers, such as the husband and wife team of Nicolai Howalt and Trine Sondergaard, and the Japanese photographer Asako Narahashi. It is particularly strong in its representation of Harry Callahan, Kenneth Josephson, Irving Penn and Brett Weston. IMMA's exhibition Out of the Dark Room presents a selection of 165 works across all photographic media. It explores themes emerging through the collection like portraits of children, abstracted landscapes and portraits of artists, such as Irving Penn's Frederick Kiesler and Willem de Kooning, New York, 1960. There are numerous iconic works, examples being Herb Ritts's image of pop star Madonna from 1986; the portrait of Laurie Anderson by Robert Mapplethorpe from 1987; or Dr Harold Edgerton's time-lapse photograph of a boy running from 1939.

Dr Kronn is a paediatrician with a specialisation in medical genetics, a fact which underlies the many images of children in the collection – such as Diane Arbus's Loser at a Diaper Derby, 1967, or Martine Franck's images of children from Tory Island (1994-97), and Irina Davis's poignant portraits of children in a Russian state orphanage (2006-2007).

David Kronn has made a pledged gift of his collection to IMMA. This will begin with the immediate donation of a portrait of the celebrated French-born artist Louise Bourgeois by Annie Leibovitz, and will continue as an annual bequest of works each year, until his entire collection is housed in IMMA.

The exhibition is curated by Seán Kissane, Head of Exhibitions, IMMA, and is accompanied by a fully-illustrated catalogue published by IMMA that includes texts by Susan Bright, Seán Kissane, David Kronn and Carol Squiers.

What is Photography?

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The Lecture Room, IMMA, Royal Hospital, Kilmainham, Dublin 8
Sat 23 July 12pm

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What is Photography? is the first in a series of talks and booklets which aim to provide a general introduction to the materials and methodologies of contemporary art. What is Photography? provides an overview of photography and its role as medium and mode of documentation in contemporary arts practice. This is accompanied by an essay by Fiona Loughnane titled Image of Reality / Image not Reality: What is Photography? This talk is supported by an information leaflet which includes summary information about the topic, an essay and supplementary resource material including bibliography, resources and a glossary of terms.



Kenneth Josephson, 'Matthew 1967', 1967, gelatin silver print, 16.6 x 15 cm, © Kenneth Josephson/Higher Pictures, Courtesy Stephen Daiter Gallery, Chicago & Gitterman Gallery, New York

I would like to thank the Mr. Jimmy Deenihan, T.D. Minister for Arts, Heritage and Gaeltacht Affairs, for his commitment on supporting Ireland's International Festival of Photography and Image Culture. To the Arts Council and the Dublin City Council, our thanks for understanding what the event represents, and its impact on the cultural life of all citizens. We would like to thank our cultural partners: the British, German, Spanish, French, Austrian, Polish, and Mexican embassies, and our media partner The Irish Times, for their constant support. Thanks also go to the RTÉ Supporting the Arts Scheme. Special thanks to Canon Ireland, and in particular to Marketing Manager Jonothan Sultan. Over the years Canon clearly stood out, supporting events by students and professionals alike, and we are delighted that this year Canon are sponsoring PhotoIreland Festival.

My personal thanks go to Moritz Neumüller, PhotoIreland Festival curator, with whom I have had the pleasure to have been working for the last years. Finally, thanks to all and each one of the volunteers who make this event possible.

Ángel Luis González
Director of PhotoIreland Festival



From 'Achill' by Linda Brownlee