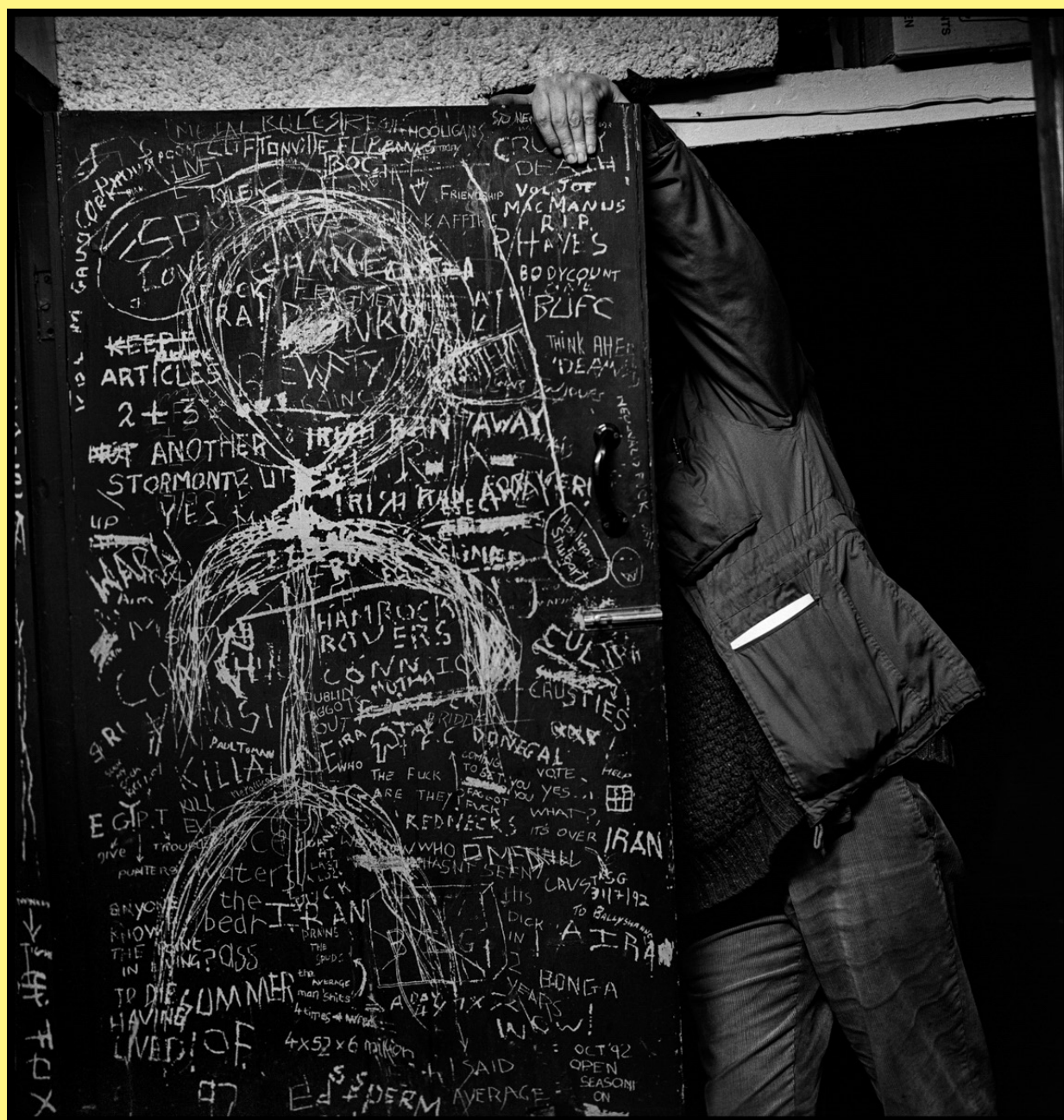


Imprints: photography as practice

22 February - 16 March 2024



Education Resource

Gallery 1 Imprints: Photography as Practice

22 February – 16 March 2024

Featured artists: Ciarán Óg Arnold, Caleb Daly, Ciaran Dunbar, Tatiana Evonuk, Jordan Hearn, Sara McCarroll, Leon Nevill Gallagher, Brian Newman, Tony O'Shea, Rachel Philpott, Shannon Ritchie, and Luke Ryan.

Featuring a diverse range of artists, Imprints gives an insight into the practice of photography in Ireland. It presents photographic works supported and produced as part of the new Artists' Development programmes offered by Photo Museum Ireland over the last twelve months, including recent additions to our Archive of Irish Contemporary Photography.

Reflecting the dynamic culture of contemporary photography in Ireland, the artists address important social issues from distinctly different points of view. Their work represents important thematic developments in contemporary Irish photography, encompassing a wide range of approaches to the medium, from prints and installations to artists' photobooks. Throughout there is a concern with place, home, identity, and cultural memory that touch on some of the most pressing concerns in contemporary life.

This exhibition and its accompanying programme offer an insight into the practice of making photographic artworks, including development, production, and public dissemination. Providing a platform for open dialogues around creating strategies to support photography as an artform, sustaining innovative practices, and creating artistic legacies for the future. Imprints highlights the importance of developing comprehensive ecosystems that support artists to manage their practices and ensure an archival trace of their creative work remains for the future.



The works were produced through our new Artists' Development programmes, devised to offer structured support to artists at all stages, from recent graduates to more established names, through to the acknowledged masters of Irish photography. The support includes mentorship, training, production, and promotion for our Early Career, Development, Diversity, Exhibition and Archive residencies.

With our development programmes and artists' archive initiative, we are articulating a critically engaged vision for the future of Irish photography. Imprints is an opportunity to present this ongoing support for the most cutting-edge photographic practices. This exhibition and its accompanying programme form part of a vital conversation around how we sustain innovative practices in Irish photography and create legacies for the future.

The participating artists have been selected by Photo Museum Ireland's curatorial team with our international panel of advisors.

Image: Untilted from the series Cargo 2023 © Leon Nevill Gallaghe

Room 1.

Rachel Philpott

The Heart is a Lonely Hunter

This ongoing body of work explores photography's ability to engage and challenge the psyche. It questions the authenticity of using photography as a tool in healing. Can photography help us to process traumatic events and confront unpleasant memories? Through photography, can we free ourselves from the constraints of language and explore our emotions on a deeper level, or does the process just act as a distraction?

This series uses a range of approaches and interventions in image-making, allowing for new narratives to be created out of the old, to reimagine, and to question.

This project was developed as part of Photo Museum Ireland's Early Career Artist Award.

All images uUntitled from the series The Heart is a Lonely Hunter

© Rachel Philpott Archival pigment prints



Room 2 - Main Space, right hand wall

Jordan Hearn

Feel Me, I'm Here With You

London-based Irish artist Jordan Hearn's series *Feel Me, I'm Here With You* is a romantic chronicle composed of recent photographic works produced over the past twelve months between Dublin, London, Paris, and Lisbon. Initially intended to act as a personal photographic diary, the works emerged naturally, as Hearn's began documenting a burgeoning long-distance relationship. Beginning in Paris, he used photography as a means of adjustment, utilising something innately familiar to navigate the unfamiliar. The resulting images provide a tender and emotive insight into Hearn's recent lived experience as he explores his evolving sense of self, newfound locales, and a newfound relationship.

This project was developed as part of Photo Museum Ireland's Early Career Artist Award.

From left, top line:

I Couldn't Say It To Your Face, 2023

Half-lit (You're Gone), 2021

See You When I Get There, 2022

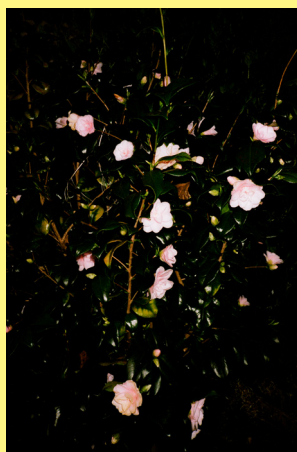
From left, lower line:

So Glad (Along the Seine), 2021

Untitled (Holding On), 2022

From the series *Feel Me, I'm Here with You* © Jordan Hearn 2023/23

Archival pigment prints



Room 2 - Main Space, back wall

Tatiana Evonuk

Irreversible Corrosion:

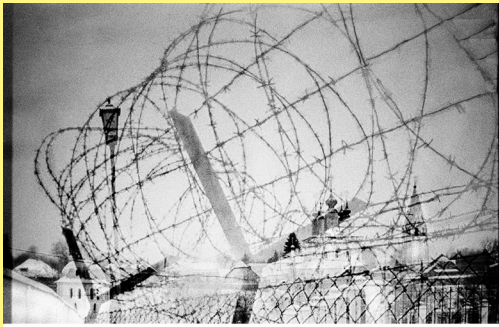
“Our train is on fire and there is no place to run to”

This piece explores notions of nostalgia associated with Tatiana Evonuk's home country of Russia, as experienced from the perspective of a Russian immigrant in Ireland. It combines found imagery with the artist's own analogue double-exposures and a distorted soundscape, establishing a collage of memory through the layering of audio-visual material. The use of church singing in the soundtrack refers to the fact that the head of the Russian Orthodox Church, Patriarch Kirill of Moscow, gave his blessing for the “Special operation” in Ukraine.

The work is an attempt to unravel the tension between nostalgic childhood memories and the sobering current reality of Russian life today. The artist's layering of past and present describes an irreversible sense of loss as these memories are ‘corroded’ over time. The work's subtitle “Our train is on fire and there is no place to run to” refers to the anti-war song Train in Flames by legendary Russian rock band Aquarium, which tells the story of a colonel who travels to the front line with his pretty young wife to send his soldiers home after 70 years of fighting a war against themselves. The ballad became an anthem for the perestroika era.

This project was developed as part of Photo Museum Ireland's Early Career Artist Award.

Single-channel video with sound
6 minutes 28 seconds, Looped



Room 2 - Main Space, right hand wall

Leon Nevill Gallagher

Cargo

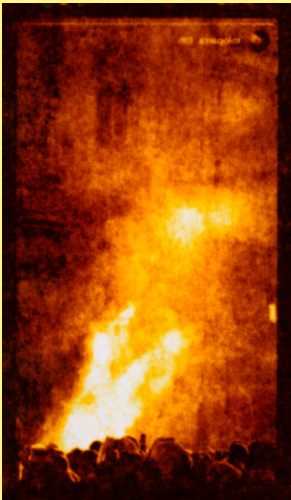
Online life is both an extension of traditional social interactions and a radical departure from it. It is a place where we seek out stories, people, and knowledge – but it's also a place that distorts and limits those interactions. Around the time of beginning this body of work, myself and my girlfriend were no longer living near each other. A natural thread within this project emerged visualising the feeling arising as we uphold relationships through a sterile looking-glass, distorting the sense for what is human and what is digital.

Cargo visualises the non-place that exists between people and online communication. A space where the subtleties of body language, touch and sound are lost or at the very least compressed. This ongoing body of work focuses on the unseen, playing with memory, imaginary data and visual documentation, exploring the spaces where online communication becomes the third party and mediator in the dialogue of a relationship.

– Leon Nevill Gallagher

This project was developed as part of Photo Museum Ireland's Early Career Artist Award.

All images: *Untitled* from the series *Cargo*, 2022/23
Archival pigment prints



Room 2 - Main Space, right hand wall

Sara McCarroll
Era of the Witch

The figure of the witch in both historical and contemporary forms is a signifier of persistent systems of violence against women. To be outed as a witch is to be othered as a dangerous threat to normative society. They are viewed as an extreme symbol of defiance to what is considered to be conventional, traditional, and safe. Today, many defiant women may find themselves turned into witches who deserve to be exposed, violated, and in some extreme forms, annihilated.

Featured in Protest! Photography, Activism and Social Change in Ireland (21 April – 11 June 2022) at Photo Museum Ireland.

From top left:

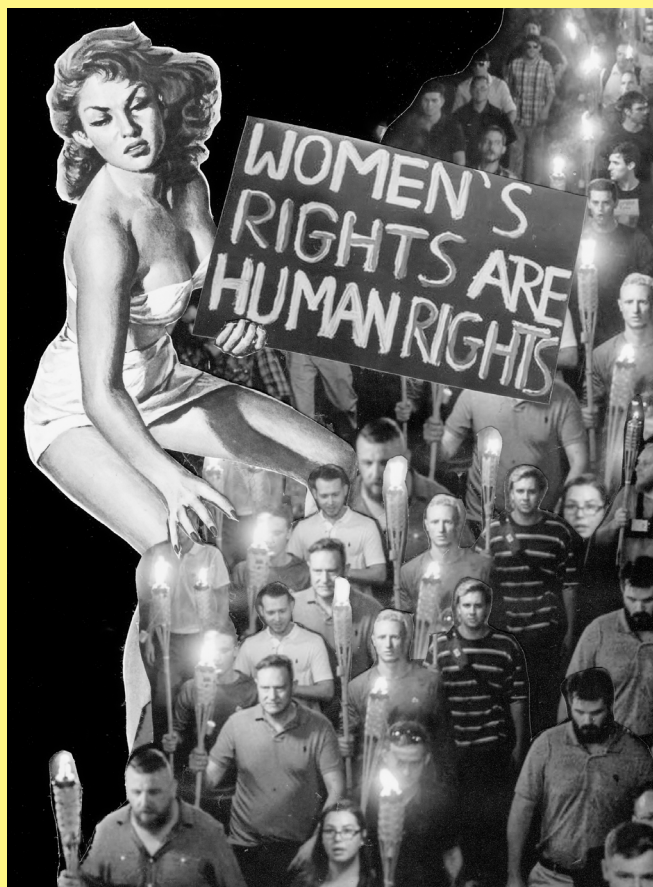
Trans Women are Women

The Mark of the Witch

Women's Rights are Human Rights

Good night Alt-right

Recent acquisition: Archive of Contemporary Irish
Photography
Collection at Photo Museum Ireland 2023
Archival pigment prints



Room 2 - Main Space, right hand wall

Shannon Ritchie

Home / Sick

"Home / Sick weaves together elements of the love and hatred I feel towards my home, marked by my anger about the political landscape and ongoing tensions in Northern Ireland, along with desensitisation to violent events.

By returning to my images with multiple, often destructive, interventions, I attempt to process the complicated relationship I have with the council estate where I grew up, and still live, in Northern Ireland. Despite spending my whole life there, I am an outsider failing to fit in with the sectarian attitudes and normative behaviours expected of me.

The use of an obsolete and broken camera that holds sentimental value creates an unpredictability and lack of control to mirror the constant bombardment of political signs and acts of violence in a place that should be comforting and safe. I want the work to feel ugly, dirty and imperfect. Pairing intimate family pictures with considered interventions I try to regain a sense of control over my memories from this place."

– Shannon Ritchie

This project was developed as part of Photo Museum Ireland's Early Career Artist Award.

All works *Untitled*, from the series Home / Sick 2022/23

Archival pigment prints



Room 2 - Main Space, left hand wall

Ciarán Óg Arnold

Man Among the Ruins

This new project by Ciarán Óg Arnold has been made in close proximity to home, often concentrating on domestic interiors and night-time landscapes. The subject matter reflects his changed circumstances as a parent.

Employing Arnold's signature dark, subjective style, these pictures also have a sense of constraint and an element of fairy-tale menace, as if seeing the world through the eyes of his children. This is in keeping with the tension that ran through Arnold's previous work, but also introduces a dimension of black humour and the surreal. These pictures question familiar, idealised representations of domesticity, which is shown here as something complex and uncertain, rather than a place of safety and comfort.

The ongoing development of this work is supported by our Artists' Development Residency 2023/25 which provides essential production facilities and curatorial mentorship for artists undertaking important new projects.

All works *Untitled*, from the series *Man Among the Ruins*, 2023
Archival pigment prints



Room 3 - Installation Room, beside life, left

Tony O'Shea

Border Roads

Tony O'Shea's wider Borderlands work includes his Border Roads series made in the early years of the 1990s. O'Shea returned to the border over and over again, documenting scenes of resistance to military restrictions on border road crossings between Northern and Southern Ireland. His photographs record the coordinated efforts of local communities to reopen roads and the surreal spectacle of celebrations when physical links were successfully reinstated.

O'Shea's vast archive of work was digitised over a three-year period as part of our Archive Residency at Photo Museum Ireland, which is intended to safeguard creative legacies for the future, forming an archival trace of major projects and bodies of work in photography. This residency culminated with the first major retrospective of O'Shea's work, which opened in November 2022 at Photo Museum Ireland. The digitisation of his archive has also enabled the development of two significant publications, including *The Light of Day*, co-published by RRB and Photo Museum Ireland.

**Archive of Contemporary Irish Photography Collection
Photo Museum Ireland Acquisition 2023.**

All works *Untitled*, from the series Border Roads
Archival pigment prints



Room 3 - Installation Room, beside life, centre

Ciarán Dunbar

Diesel

Diesel traces the illegal dumping of toxic waste material, commonly referred to as 'sludge' by diesel launderers at sites along the Irish border between Counties Louth, Armagh and Down. Agricultural diesel costs about 50c less per litre than regular car diesel. Intended for off-road agricultural use it is dyed green in the South and red in the North to distinguish it from auto diesel. Diesel laundering plants range in size and sophistication, laundering anywhere between 6 and 30 million litres of fuel per year.

Between 2008 and 2015, Louth County Council spent €5 million cleaning up 596 dump sites. Apart from the environmental impacts, it was estimated that in 2015 diesel laundering cost the Exchequer approximately €239 million, with the total loss to the national economy in the region of €435 million.

Diesel was co-published by Photo Museum Ireland and the artist with production and curatorial support provided as part of our Artists' Development Residency 2021/22.

From top left:

Old Newry Road

Doylefort Road

Archival pigment prints

Printed publication supported by Photo Musuem Ireland 2022



Room 3 - Installation Room, beside life, facing

Brian Newman Association

Association is a long-term study of Orange Order Lodges across Ireland's border counties. The Grand Orange Lodge of Ireland is a Protestant fraternity founded in 1795. It is pledged to uphold and propagate the Protestant Christian faith within a broader, increasingly secular and diverse European island. Association considers the remoteness and isolation of border lodges where diminishing numbers of Lodge members secure the fraternity's ageing meeting places.

With Association Newman focuses on the Grand Orange Lodge of Ireland as an institution that exists within the divide of Irish and British identities. These sensitive images show an organisation that is in some ways deeply embedded in local communities and in others increasingly isolated, a sense of which is conveyed by the spaces within the lodges themselves.

Newman has built relationships for over a decade with his subjects and this is reflected in the access he has been given to individual Lodges and their members. This timely project and publication presents a portrait of the Orange Order that seeks to go beyond stereotypical representations to reveal a more nuanced and considered perspective.

Association was published by Photo Museum Ireland in 2023 with production and curatorial support provided as part of our Artists' Development Residency 2022/24.

All works *Untitled*, from the series Association

Archival pigment prints



Gallery 2 Floor 2

Imprints: Steve Pyke *I Could Read the Sky*

22 February – 16 March 2024

Photo Museum Ireland is delighted to present a selection of images from *I Could Read the Sky*, the landmark 'photographic novel' by Steve Pyke and Timothy O'Grady. First published in 1997 and recently reissued in a new, expanded edition by Unbound, it has been widely hailed as a classic. This hybrid work traces the experience of Irish emigration through O'Grady's prose and Pyke's strikingly evocative images. Pyke made his first pictures in Ireland in 1980 and this exhibition reflects his deep, ongoing association with a place central to the development of his artistic practice.

In *I Could Read the Sky*, Pyke captures an unsentimental view of Ireland, one defined by the tensions between deep tradition and the intrusions of the modern world, among them the alienating effects of emigration. At the same time, there are unexpected continuities, a feeling of reverence for the past, particularly in the form of music, that sustains a connection to older values, as important to those at home as to generations of Irish immigrants in London.

The images in this exhibition, an edited selection from a much larger series, present an atmospheric, emotionally charged view of the people, landscapes and traditions that have shaped diverse experiences of Irishness, in Ireland and abroad, past and present.



Gallery 2 Floor 2

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First published in 1997, this modern classic of Irish emigration is republished now with extra photographs and an audiobook featuring breathtaking music by the peerless Martin Hayes ...

"Steve Pyke's photographs are magnificent chiaroscuros of Beckettian emptiness, looming cloud, crashing breakers on ragged coasts ... These pictures are not only about what you see, but what you feel. John Berger's introduction invites the reader to 'listen' to the photographs. A few pages in, you know exactly what he's getting at ...

The faces in the images are looked at with care, without judgement. This book is a high example of the portrait as a form of storytelling. But it's also an act of reclamation.

People have been trying to read the sky a long time. Rare masterpieces like this help us do it."

– Joseph O'Connor, Irish Times

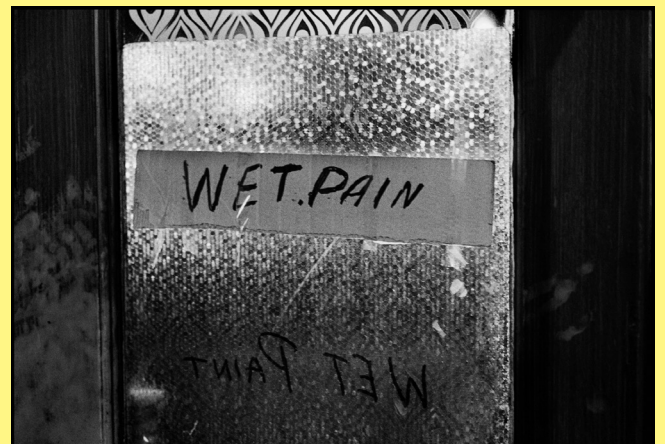




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Presented as part of Imprints, Pyke's exhibition gives an insight into the artist's long, illustrious career and the part Ireland has played in it, with important exhibitions at Gallery of Photography (now Photo Museum Ireland). In the context of our Imprints exhibition, this showing of *I Could Read the Sky* highlights the many futures and routes of dissemination that photography can have, from publications, gallery exhibitions and live shows, to the 1999 feature film directed by Nichola Bruce that accompanies the project.

A portfolio series of prints will be acquired by Photo Museum Ireland for our Archive of Contemporary Irish Photography Collection, preserving a lasting archival trace of Pyke's important Irish work as a key part of the canon of Contemporary photography. This exhibition and the addition of his works to the Archive marks Photo Museum Ireland's ongoing commitment to safeguarding creative legacies for the future.

With our Artists' Development Programmes, and Archive of Contemporary Irish Photography Collection, we are articulating a critically engaged vision for the future of Irish photography. Imprints is an opportunity to present this ongoing support for the most cutting-edge photographic practices. This exhibition and its accompanying programme form part of a vital conversation around how we sustain innovation practices across the span of artists' careers and ensure that important photographic bodies of made in Ireland are secured for the future.

Artist Biography:

Steve Pyke MBE, HonFRPS is a renowned photographer known for his intimate and intense black and white portraits of extraordinary thinkers, creators, and artists of our time. He has spent the last 40 years seeing the world through a creative lens. Born in Leicester, UK and residing in London and NYC for many years. Steve now lives and works in New Orleans, Louisiana.

PHOTO MUSEUM IRELAND

The national centre for photography in Ireland

Photo Museum Ireland is the national centre for contemporary photography, dedicated to developing the democratic and creative medium of photography for all to enjoy.

We present a free programme of dynamic exhibitions showcasing the best of contemporary Irish and international photography. Our public programme of talks, education and learning programmes develop innovative and inclusive opportunities for people to engage with photography, promote meaningful exchanges between artists and the public and develop a greater understanding of photography and visual culture. Artists' Residencies, serviced darkrooms and digital studio facilities, and support for photo book publishing provide essential support for artists across the span of their careers.

Founded in 1978 as the Gallery of Photography, Photo Museum Ireland is a registered charity. Located in an award-winning building in Dublin's cultural quarter, we have established a reputation as one of Ireland's leading cultural institutions and are the most visited photography organisation on the island of Ireland.

Funded by: