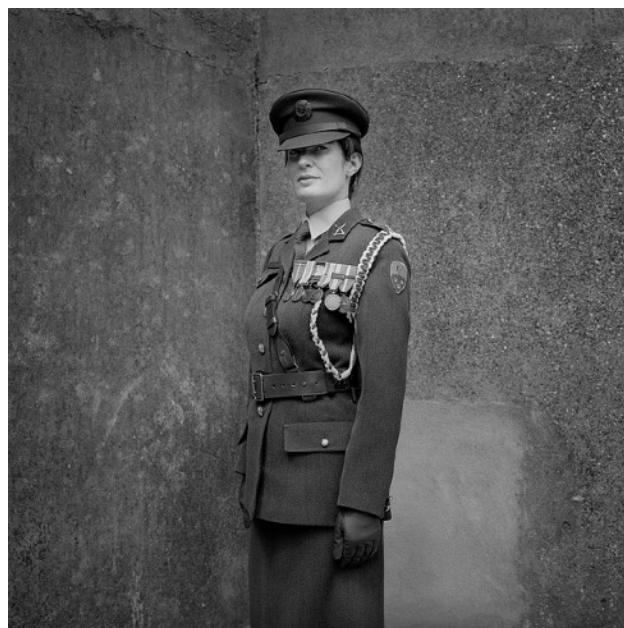


Amelia Stein
Exhibitions CV
2022-21

‘IMAGES ARE ALL WE HAVE’. PhotoIreland, The Printworks, Dublin Castle. 07/07/22-28/08/22

Under the title Opening The Gates, the 13th edition of PhotoIreland Festival presents the most comprehensive overview on the History and Practice of Photography in Ireland to date, running 7th July to 28th August 2022 in various locations, with the main venue at The Printworks, Dublin



Laundry . 65cm x 65 cm. Archival Pigment Print on Bamboo paper. Courtesy of the UCC Art Collection, Cork

Battalion Deputy Commanding Officer. Commandant Rose-Anna White, 2019. “The Bloods ” Archival Pigment Print. 80cm x 80cm , Courtesy of the Butler Gallery, Kilkenny

IN OUR OWN IMAGE. Politics of Place, Museum of Photography, Dublin. 25/06/22 - 28/08/22



PRECIPICE : The Watch House. (Teacháin a'Watch) Archival Pigment Print, 66cm x 80 cm.

The Politics of Place explores one of the defining obsessions of our national life, the notion of place. For a people so often uprooted and dispossessed, the identification of “Irishness” with place, with home and the ownership of land, even with the state itself, carries incredible weight. In mapping these contested territories, photographers have participated in a cultural shift that has seen our understanding of place and what it means deeply challenged. Considering how our sense of place, broadly defined, has been transformed, this exhibition addresses the profound changes that have reshaped Irish society over the last four decades, from the decline of the church to the impact of globalisation, through to ongoing crises around housing, migration, and the environment.

In moving away from traditional documentary towards more socially-engaged and inclusive ways of thinking about their medium, Irish photographers have been at the cutting-edge of contemporary trends. This exhibition has been curated to emphasise the diversity of visual and conceptual languages characteristic of recent photographic practice in Ireland. It reveals how photography has helped to interrogate what “Irishness” is, and also to reimagine what it might look like.

Curatorial Panel: Lead curator: Darren Campion, Trish Lambe, Brendan Maher,

192th RHA ANNUAL EXHIBITION, 2021. RHA
Gallery, Dublin 2, Ireland. 23/05/22-24/07/22



INISK – Chimney. Archival Pigment Print, Bamboo Paper. 55cm x 36.5cm. Edition of 5

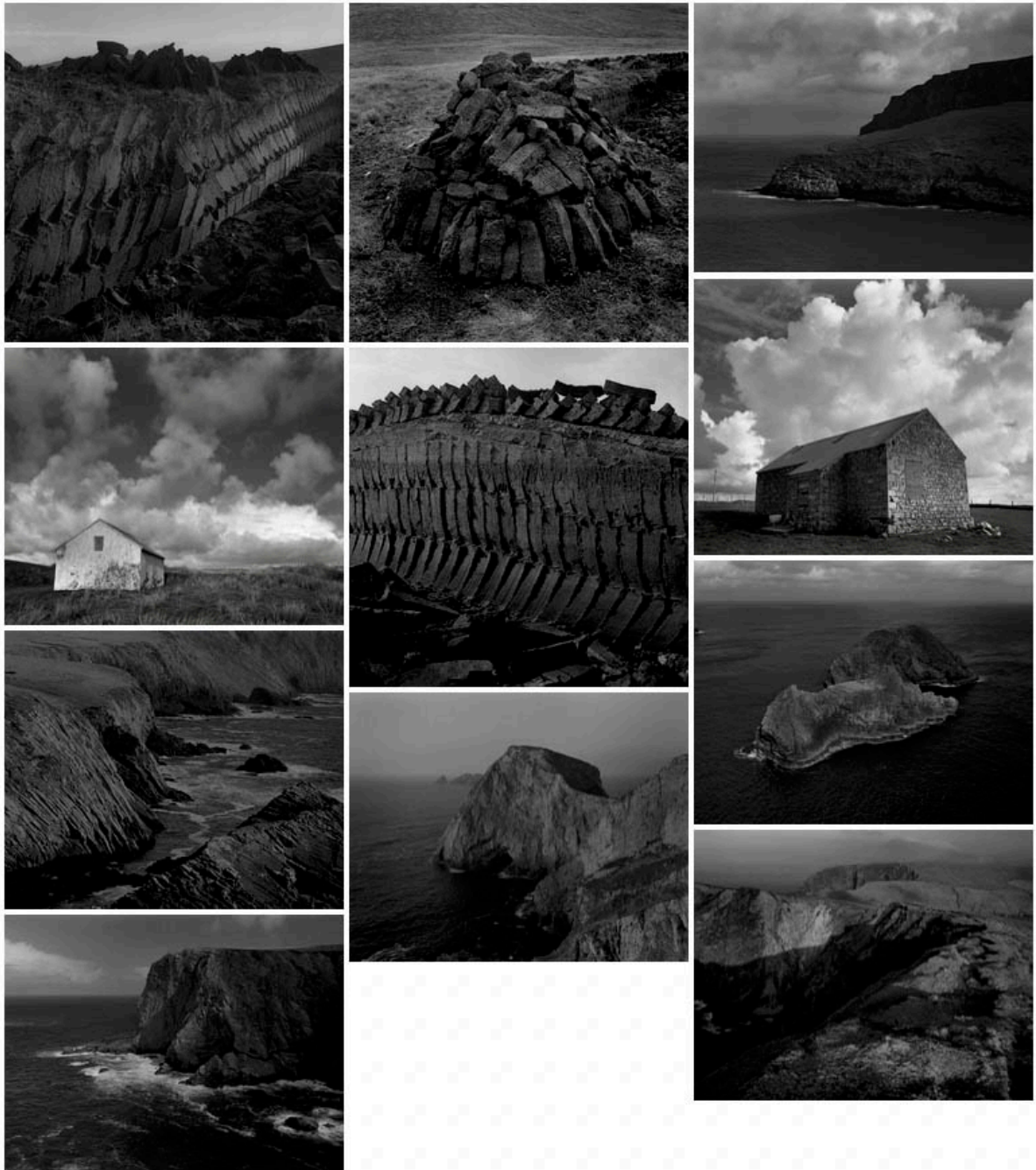
INISK – Wall. Archival Pigment Print, Bamboo Paper. 55cm x 36.5cm. Edition of 5



Sheepwire V (Eagle). Archival Pigment Print, Bamboo Paper + coloured pencil. 48.5cm x 38cm. Edition of 3 + 2 AP, Variable Edition.

Sheepwire IV (Ballycroy). Archival Pigment Print, Bamboo Paper + coloured pencil. 47.5cm x 38cm. Edition of 3 + 2 AP, Variable Edition.

WHO DO WE SAY WE ARE ? Irish Art 1922-2022. Snite
Museum of Art, University of Notre Dame, IN, USA.
05/02/2022-15/05/2022.



The Exposition d'Art Irlandais organised in conjunction with the Irish Race Congress in Paris in 1922 used culture as a signifier of Ireland's distinctive character worthy of the independence from the United Kingdom it had just negotiated in the Anglo-Irish Treaty. As part of the Irish government's Decade of Centenaries commemorations, the Snite Museum partners with Notre Dame's Keough-Naughton Institute for Irish Studies and the O'Brien Collection in Chicago to present an exhibition examining the use of art as a nation-building tool, asking "If we were to organize a similar exhibition today, who might be included and what themes continue to resonate?"

Paintings from the O'Brien Collection by Seán Keating, Jack B. Yeats and Paul Henry are juxtaposed with contemporary artists Patrick Graham, Hughie O'Donoghue, and Diana Copperwhite, among others to explore issues of national identity rooted in the diaspora and landscape. Expanding into the realm of photography, the rural landscapes of Amelia Stein, RHA, describe epic legends and folkloric memories that reveal history and evolving culture.

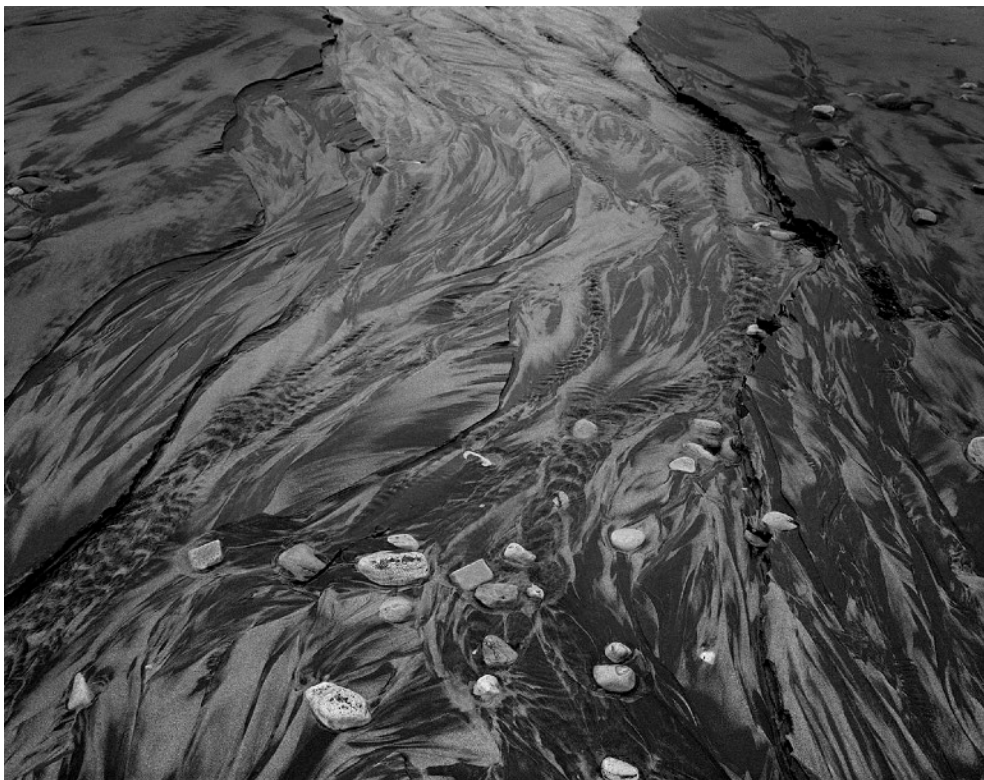
2021 RECENT ACQUISITIONS. National Gallery of Ireland, Merrion Sq, Dublin 2, Ireland.



Archival Silver Gelatin Prints. RHA Artists Hands. Veronica Bolay, Brett McEntagart, Imogen Stuart, Rachel Joynt, Barbara Warren. Printed Paris. Guillaume Geneste. Image area 36cm x 36cm sq, paper size 40cm x 50cm



191th RHA ANNUAL EXHIBITION, 2021. RHA
Gallery, Dublin 2, Ireland. 27/07/21-30/10/21



LONGBEACH: Archival Pigment Print. Bamboo Paper. Edition of 5. 38cm x 49cm
RINNROE : Archival Pigment Print. Bamboo Paper. Edition of 5. 38cm x 49cm



SeaSpaghetti. Archival Pigment Print. Bamboo Paper + colour pencil. Edition of 3. 38cm x 49cm

NEW PERSPECTIVES. Acquisitions 2011-2020. National Gallery of Ireland. Merrion Sq. Dublin 2. 10/05/21- 02/08/21.

A decade of new acquisitions – many on display for the first time – in New Perspectives. The Gallery holds Ireland's national collection of art, a collection that is constantly growing and evolving through the addition of new works. These acquisitions augment and enrich the collection for the nation. New Perspectives includes newly acquired Irish art, Western art, portraiture, works on paper, and archival material.



Precipice: Diarmaid and Gráinne's Bed. (Leaba Dhiarmaid agus Gráinne).

Precipice: The Knife Rock. (Carraigh na Scine).

Silver gelatin prints, printed Paris, Guillaume Geneste. 40 x 50 cm

NORTHERN LIGHT: IMMA, Royal Hospital, Kilmainham, Dublin, Ireland. 28/10/2020 – 10/10/2021



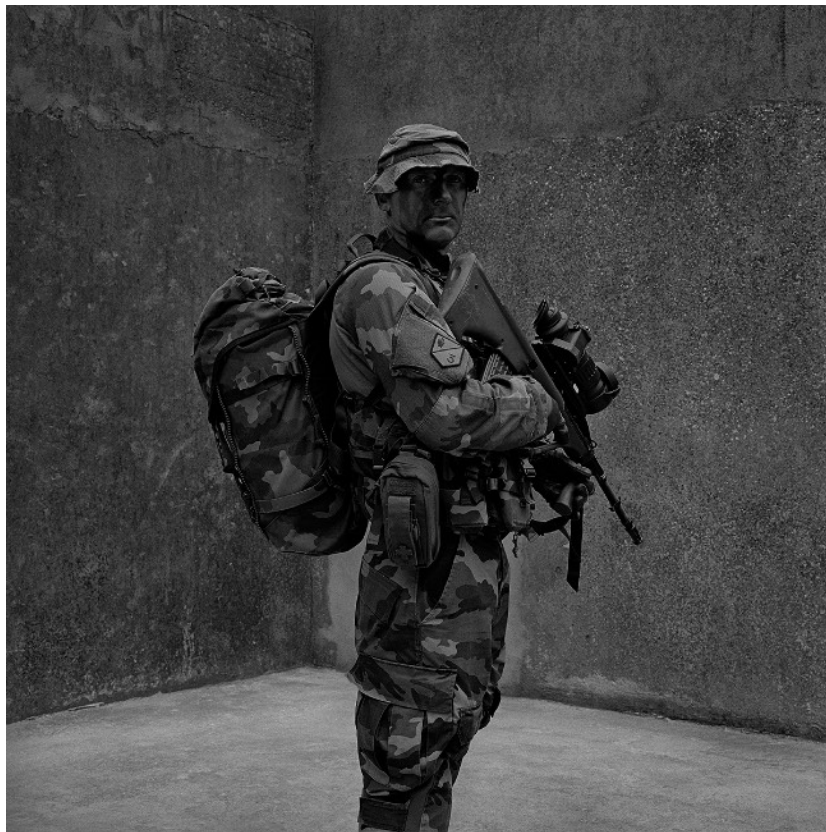
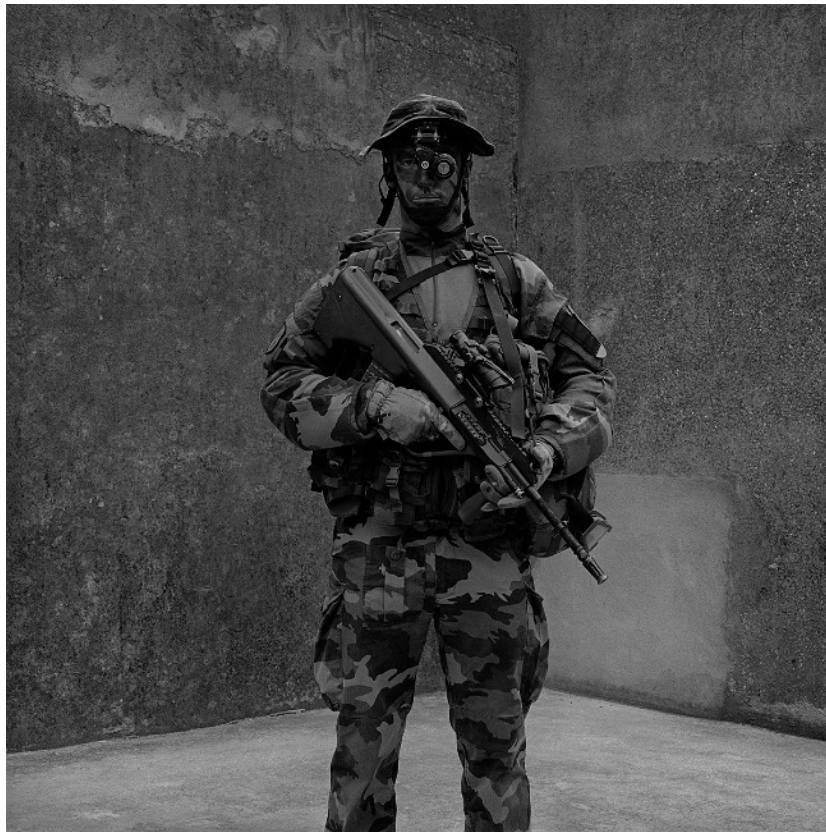
Northern Light is the third exhibition at IMMA drawn from the exceptional collection of modern and contemporary photography put together by Dr David Kronn over the past 25 years. The David Kronn Collection is a promised gift to IMMA and comprises more than 1100 photographs ranging in content from 19th-century Daguerreotypes to works by award-winning contemporary photographers.

Northern Light presents work by photographers that examines the history of the conflict in Northern Ireland specifically and places it alongside other contemporaneous events internationally. As the U.K. prepares to leave the European Union in 2021, it is an opportune time to reflect on the shared history of Ireland and the U.K. as 2021 also marks the centenary of the partition of this island and the civil war that ensued. In the hands of such accomplished artists exhibited here, concepts of borders (real or imagined) and the consequences of demarcating territory are engaged with incredible sensitivity and imagination.

The exhibition begins with the present day and sublime images of the landscape; however, these images also hold secrets as various infrastructures, particularly of surveillance, reveal themselves. These are followed by images of landscapes that were sites of atrocities and conflict; the highly aesthetic photographs at odds with their content. Also showing are images that reflect on the impact of conflict on children and civilian communities. While images from the height of the conflict in Northern Ireland offer a salutary reminder of our recent past. The Troubles were photogenic, and problematically so. But what this collection shows us, is that the greatest photographers are precisely the ones who managed to steer clear of voyeurism, of the immediate appeal of the ‘sublime violence’; those who managed to rise in order to express what ran beneath the surface.

Artists include: Abbas, Bill Armstrong, Bruno Barbey, Ian Berry, Gilles Caron, David Farrell, John Hinde, Michael Kenna, Eric Luke, Tony O’Shea, Gilles Peress, Ursula Schulz-Dornburg, Paul Seawright, Arthur Siegel, Rosalind Solomon, Chris Steele Perkins, Amelia Stein, Hiroshi Sugimoto and Donovan Wylie.

Previous exhibitions from the David Kronn Collection are *Out of the Dark Room* in 2011 and *Second Sight* in 2014.



[LINK to THE BLOODS Amelia Stein website](#)

Nuclear, Biological & Chemical Specialist. No person identified, 2019

Recce Platoon Soldier – Night Vision. Private Oisín Roche, 2019

Recce Platoon Sergeant . Sergeant John Collins, 2019

Archival Pigment Prints, 65cm x 65cm

LE TIRAGE À MAINS NUES, Guillaume Geneste Août/September 2020



LaMAINdonne éditions, /www.lamindonne.fr

“Le Tirage à mains nues” , Printing with Bare Hands. First /Second Edition sold out

Nominated Lauréat du Prix HiP 2020, Catégorie “Histoire de la photographie”

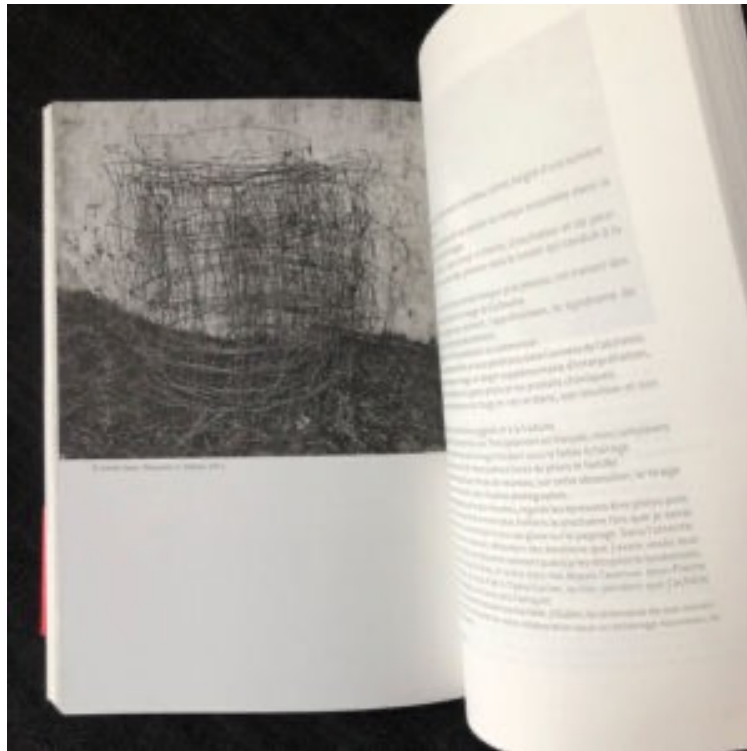
Blind – The Magic Of Photo Printing As Told By Guillaume Geneste

Blind Magazine Article 01 September 2020, by Michaël Naulin

Guillaume Geneste est le créateur du laboratoire La Chambre Noire à Paris. L’un des derniers tireurs argentique en France et le compagnon de route de nombreux photographes... Dans ce livre, il nous livre ses réflexions sur le travail de tireur, sur les relations qu’il entretient avec l’artiste photographe, sur l’avenir de ce métier. Réflexions, anecdotes et entretiens avec de grands noms de la photographie internationale (Ralph Gibson, Duane Michals, Sid Kaplan ou Howard Greenberg...), tout autant que des photographes français de toutes générations (Arnaud Claess, Gabrielle Duplantier, Valérie Belin, Jo Terrien...), nous font entrer dans les coulisses du métier de tireur.

L’occasion de recroiser le chemin et les photographies de Jacques Henri Lartigue, Klavdij Sluban, Denis Roche, Bernard Plossu, Henri Cartier Bresson, Martine Franck, Pierre de Fenoël, Sabine Weiss, Anne-Lise Broyer et tant d’autres encore...

Un livre sans précédent, ni technique, ni théorique, mais un livre de passion et d’émotion qui fera référence sur le sujet.



SHEEPWIRE I . Photo Amelia Stein

To enter the darkroom, the sacred place, quiet, calm bathed in low light, red light .

The ritual, making the arrangements for time to spend in the darkroom making prints together .

Arriving in Paris, from Dublin, Ireland with all of the expectation, anticipation, excitement, and fear .

Pressing the code for the street door, it swings open, stepping inside, the corridor leads to the door of the Laboratory.

The hanging bells announce my arrival as I push the door open, that moment of reacquaintance, a smile on Guillaume's face .

Order, calm, prints drying, apprehension, impostor syndrome, coffee and I take a deep breath .

I hand over the negatives and the interpretation will begin .

The curtain of dark fabric is pushed aside and we enter the world of alchemy.

Guillaume brings another layer of interpretation to each image, those years of handling film paper and chemicals

His incredible knowledge of the medium of the black and white print, intuition and experience.

The ability to grasp at an implied emotion and translate it.

Sometimes we talk . Sometimes not . Mostly in French, loosing my inhibitions about my scrappy grasp of the language in the dim light.

Always we have lunch early . We talk about photo books and family.

Always I learn something new, about this obsession, the silver gelatin print , about my work, other photographers work

I see each image in a new light, watch the test prints being folded and discarded.

I think about working harder when I am next on a headland watching the day glide over the land.

Waiting .

The dry and finished prints, full of my intended emotional content and more, rarely disappoint when I collect them the following day .

I leave with a box under my arm and make my way home from Avenue Jean Pierre Timbaud, a backward glance to Opera Garnier as I pay for my fare on the RoissyBus to the Airport .

This box will next be on my table in Dublin, the ceremony of opening it and regarding our work together in different light, Irish light .