

The David Kronn Collection

Portrait of an Irish Collector:
Radial Histories, Resonant Worlds

13 November — 20 December 2026 Centre Culturel Irlandais, Paris

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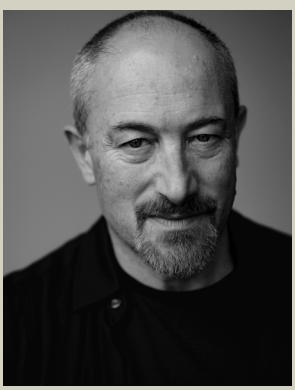
A private collection is more than an accumulation of objects. Over time it becomes a portrait of sensibilities, intellectual pursuits, instincts, encounters and commitments. It maps not only the world beyond the collector, but also an interior landscape of associations, memories and affinities. The photographic collection assembled over three decades by Dr David Kronn reveals itself in precisely this way. Rich in international scope and deeply rooted in human diversity and contact, it offers a portrait of a collector whose vision has been shaped by curiosity, empathy, and a sustained interest in social worlds, histories and communities encountered through photography.



Conor Horgan
Portrait of David Kronn

Photography has been central to Dr David Kronn's life since childhood. Raised in Dublin, he first encountered the medium in the darkroom of his school camera club. He went on to practice photography throughout his medical studies at Trinity College Dublin and later in New York. What began as a reflection of classic 20th-century developments has evolved into gathering one of the most significant private photographic collections associated with Ireland. As a collection it privileges deep engagement with individual photographers and extended bodies of work, allowing the density, complexity and evolution of their practices to emerge over time. Dr Kronn's ambition is to establish a world-class photographic collection as part of the National Collections of Ireland at IMMA. From the more than 1200 Irish and International works he has pledged to IMMA, this exhibition brings together 160 photographs, mainly spanning the 1960s to the present.

Portrait of an Irish Collector: Radial Histories, Resonant Worlds is presented on the occasion of Ireland's Presidency of the Council of Europe. The exhibition ranges across Ireland, Mexico, Japan, South Africa, Mali, the Democratic Republic of Congo, Europe, the United Kingdom, the United States and the Middle East. In doing so, it reveals a network of recurring concerns that transcend geography and chronology.

The exhibition unfolds through a structure of visual echoes, conceptual resonances and associative encounters. John Berger observed that memory operates 'radially', drawing together multiple associations around a single event or image. Photography, he proposed, may be understood simultaneously through personal, social, political, historical and emotional realities. The Kronn Collection functions in this manner, bringing together images made on different continents and decades apart to establish unexpected correspondences. They converse across boundaries of culture and experience, addressing themes such as childhood and transformation, conflict and survival, identity and performance, landscape and memory, care and resilience. Certain compositional tropes and motifs appear across many of the works — before-and-after sequences,

repetition, serialism, mirroring, doppelganger effects. These create their own architecture of visual rhythms that add to the complexity and fascination of the collection as a whole, beginning with Conor Horgan's paired portraits of David Kronn as collector and Horgan himself as artist.

Childhood, Transformation and Inherited Worlds

One of the collection's most persistent concerns is the passage of time. Photography possesses a unique capacity to suspend moments of becoming, and many works inhabit thresholds between one state and another. Nicolas Howalt's portraits of young boxers before and after their first competitive fight; Doug Dubois's images of adolescents full of bravado, negotiating the uncertainties of youth amid economic disadvantage; and Alys Tomlinson's portraits of teenagers dressed for cancelled graduation celebrations during the Covid pandemic, all attend to moments of transition. Childhood gives way to adulthood. Innocence yields to experience.

Central to Dr Kronn's vision is a profound investment in the lives of children and young people. As a medical geneticist, his entire career has been concerned with human development, vulnerability and care. This perspective subtly permeates the collection. Throughout the exhibition, children appear not simply as subjects but as witnesses to history and inheritors of its consequences. Photographs of young people living through conflict in Northern Ireland, growing up under apartheid in South Africa, serving as child soldiers in the Democratic Republic of Congo, or navigating social uncertainty elsewhere in the world, all reveal how historical forces become embodied in individual lives. Yet these works rarely depict violence directly. Instead, they register its emotional residue: tension, anticipation, unease and resilience.

Rosalind Solomon's photographs of children, in Northern Ireland and in Mississippi, trace the social and political environments that shape their experience.

Richard Mosse's image of a child soldier in the Congolese landscape confronts viewers with the complexities of conflict through a striking visual paradox. Using infrared Aerochrome film developed by the military to locate human presence and camouflaged targets which renders the foliage pink, the young boy in this photograph embodies both vulnerability and historical burden.

Elsewhere, Ken Kitano's 'Piling' portraits from his series *Our Face* merge multiple children's faces into singular composite identities, exploring collective memory including the legacy of the atomic bombing of Hiroshima.

The restless street photography of Daido Moriyama, often of children and animals, presents grainy, illusory, frequently out-of-focus, tilted images responding to post-war Japanese life amidst rapid urbanisation and cultural transformation.

Malik Sidibé's exuberant photographs of youth culture in 1960s Mali centre around the clubs; their subjects are full of the spirit of soul music and dressed in '60s western fashions despite the risk of repression in a police state. The sense of energy and emancipation in his images celebrates young people emerging as agents of possibility, change and renewal.



Rosalind Fox Solomon *Another Day of Action Belfast NI*, 1989, Gelatin silver print, © Estate Rosalind Fox Solomon



Richard Mosse *Growing Up In Public*, 2011, Digital c-print, © Richard Mosse

Conflict, Resilience and the Everyday

While aspects of the exhibition reflect societies marked by conflict, certain images do not focus on moments of confrontation. Some of the photographers are concerned with the conditions that shape everyday life under political pressure. Among the most significant figures in this regard is Akihiko Okamura. Renowned for his documentary images of the Vietnam war, he settled in County Wicklow in 1969 and travelled frequently to the North of Ireland throughout the conflict. His photographs are distinguished by their deep empathy and attentiveness to ordinary life. Rather than concentrating on spectacle, Okamura observed communities under strain through subtle, often poetic details. Newly delivered milk bottles on a quiet doorstep, or empty bottles on a Derry windowsill awaiting transformation into petrol bombs, become powerful indicators of how conflict permeates daily existence.

Chris Steele-Perkins and Clive Limpkin produced some of the most visceral visual records of life during the Northern Ireland conflict. Their photographs capture youth culture, community identity and street-level unrest, revealing how political conflict becomes embedded in social structures and inherited behaviours.

David Goldblatt approached apartheid South Africa through a comparable methodology. His portraits and landscapes expose how ideology, class and race were woven into the fabric of ordinary life. Goldblatt's photographs function less as illustrations of apartheid than as investigations into the social mechanisms that sustained it.

Across these bodies of work, resilience emerges not as heroism but as endurance. The photographers represented here reveal how people maintain relationships, routines and identities even amid profound instability.



Akihiko Okamura *Milk Bottles on Doorstep, Ireland*, 1970-1979, Archival pigment print, © Estate Akihiko Okamura



David Goldblatt *A Farmer's Son and his Nursemaid, Heimweeberg, Marico Bushveld, Transvaal*, 1964, Gelatin silver print, © Estate David Goldblatt

Landscape, Place and Memory

If children appear as inheritors of history, landscapes in the collection emerge as repositories of memory. Certain places seem to contain stories invisible to the eye yet palpable within the image. The camera becomes a means of revealing histories embedded in the land. Mountains, roads, ruins, prisons and coastlines become carriers of cultural memory and witnesses to human passage.

David Farrell's long-term photography project *The Swallowing Tree* provides a potent example. Over time, a tree gradually engulfs a devotional image and a set of rosary beads, marking a site associated with victims of violence known as the Disappeared during the Northern Ireland conflict. The photographs record a place of remembrance while symbolising the persistence of unresolved historical trauma. Paul Seawright and Donovan Wylie similarly investigate landscapes and locations marked by absence with psychological residue. Wylie's photographs of the demolished Maze Prison and Seawright's images of bomb-damaged buildings in Afghanistan focus on structures emptied of people yet they imply memory and unseen power. Their works explore surveillance, representation and the lingering psychological traces of violence. Ursula Schulz-Dornburg's serial photographs of Mount Ararat and its hinterland meditate on contested histories and environments haunted by events that continue to resonate long after they took place. Graciela Iturbide's self-portrait depicting her shadow inside Leon Trotsky's former house in Mexico City offers another form of historical encounter. Her presence intersects with traces of Trotsky's assassination decades earlier, producing an image in which personal memory and historical memory become intertwined.



Paul Seawright *Hidden* (Afghanistan Series), 2002, Cibachrome print, © Paul Seawright



Tomoko Sawada *School Days*, 2004, Chromogenic print, © Tomoko Sawada

Identity and Performance

Portraiture in its broadest sense forms a defining strand of the exhibition. Faces appear everywhere: artists, farmers, soldiers, adolescents, migrants, celebrities and friends. Yet the exhibition continually expands beyond the human figure, encouraging us to see places, communities and even cultural rituals as forms of portraiture. Many artists represented here challenge fixed notions of identity. Tomoko Sawada's constructed self-portraits transform the artist into multiple invented personas. Using passport-style portraits of herself made up in an array of guises she wishes to challenge stereotypes about ethnic groups and expose identity as a form of performance rather than essence.

Questions of gender and social categorisation appear throughout the exhibition. Graciela Iturbide's celebrated photographs from Juchitán portray women and 'muxes', people with fluid gender identity within Zapotec culture, documenting a social structure in which gender exists beyond binary definitions. Her portrait *Magnolia* utilises the motif of mirroring or reflection to create a striking meditation on ambiguity, selfhood and visibility. Zanele Muholi's self-portraits similarly challenge viewers to confront assumptions around identity, race and representation. Describing themself as a 'visual activist', Muholi employs portraiture to affirm Black queer existence, to create images of solidarity for communities especially young LGBTQ people in South Africa. Pieter Hugo's carefully constructed portraits of himself and his friends look beyond skin colour to undermine assumptions about race and appearance. Engaging with technical photographic processes in which the skin acts as a form of 'photographic negative' over time, he examines race not as biological fact but as social construction.

Elsewhere, portraits of artists and actors – such as Francis Bacon by John Minihan, Frida Kahlo by Manuel and Lola Álvarez Bravo, Louise Bourgeois by Annie Liebovitz, Quentin Crisp by Reed Massengill or Uma Thurman by Peter Lindbergh – demonstrate photography's ability to capture singular expressions while preserving a sense of ambiguity. The exhibition repeatedly returns to the idea that identity is layered, performed, negotiated and continually reconstructed.



Alice Maher *Necklace*, 2003,
Lambda print, © Alice Maher



Anna Rackard *Betty Giltrap*, 2005,
Hahnemühle Fine Art Pearl, © Anna Rackard

Care, Community and Cultural Continuity

A further thread running throughout the David Kronn Collection concerns care, belonging and the relationships that sustain collective life. Many photographers represented here immerse themselves within communities over extended periods, producing images grounded in attentiveness and trust.

Graciela Iturbide's long engagement with Indigenous communities in her homeland of Mexico, in particular her interest in ritual, sisterhood and collective identity; Jeannette Lowe's portraits of newly arrived immigrant families in Ireland; and Akihiko Okamura's sensitive observations of communities in the North of Ireland, all exemplify forms of photographic practice rooted in encounter. For Iturbide in particular, family and community, especially women, occupy a central role. Her photographs of Mexican immigrants of the White Fence community who live with deafness, the result of inadequate healthcare during a mid-'60s rubella epidemic, show people's shadows on a wall with their silent hand gestures and symbols. Her images reveal how marginalised communities generate their own forms of communication through intimate coding and belonging.

Anna Rackard's *Farmers* foregrounds women working in Irish agriculture, challenging their historical invisibility within family farming traditions. Influenced by the work of August Sander, Amelia Stein's portraits of members of the Irish Defence Forces meditate upon the community of contemporary military life. Alice Maher's self-portraits employ symbolic materials such as berries, twigs, animal tongues and hearts, drawn from folklore, nature and mythology, to explore transformation, memory and female experience. Across these works, care appears not as sentiment but as a social force. Communities last because relationships last. These photographs become a means of making those relationships visible.



Gary Coyle *Lovely Water Swim #101*, 26th September 1999

The Sea, Time and Image-making

The exhibition also reveals an abiding fascination with the sea, transformation and the material possibilities of photography itself. Living beside the sea in Dalkey has heightened Kronn's sensitivity to changing light, weather and tidal rhythms, concerns that recur throughout the collection.

Gary Coyle's daily-swim photographs immerse viewers within the swell of the sea. They find resonance with Asako Narahashi's deliberately unstable embodied viewpoint in which a plane appears to plunge into the sea but is in fact descending to land at Haneda airport. The sea functions as subject, metaphor and process in Meghann Riepenhoff's cameraless cyanotypes, which are physically shaped by the action of waves and weather to leave a direct trace on the photographic surface, meditating on the transient in the blurring of space, memory and time. Meanwhile pharmacy graduate Aoife Shanahan explores the expressive possibilities of cameraless photography by using oxycontin to alter the surface.

Dafna Talmor's approach to the Dalkey coast and shoreline, in response to a commission by Dr Kronn, is one of fragmentation, abstraction, hybridity and reconfiguration resulting from images taken at various times of day and in different weather from multiple angles, their negatives spliced and collaged in stacked form to capture the atmosphere and stratigraphy of the South Dublin bay and its geology. Throughout these works time, weather, chemistry and chance become active participants in image-making.



Evelyn Hofer *Jammet's Dublin*, 1966,
Gelatin silver print, © Estate Evelyn Hofer



Tony O'Shea *Christmas Turkey Market, Dublin*, 1990 - 1993
Photographic print, © Tony O'Shea

Ireland: A Portrait Within the Portrait

Running throughout the exhibition is a rich and varied portrait of Ireland itself. Evelyn Hofer's classically composed double-portraits of Dubliners, Markéta Luskačová's newspaper sellers and market traders, Tony O'Shea's observations of the markets of working-class Dublin and Martine Franck's photographs of life on Tory Island collectively document changing forms of Irish life over several decades. Chris Rodmell's photographs of the same classroom on Inis Meáin, made more than forty years apart, establish a direct dialogue between past and present.

Victoria J Dean's studies of architectural follies, Harry Callaghan's photographs of an Irish town, Kenneth O'Halloran's photographs of Croagh Patrick with pilgrims and walkers ascending, as well as his images of abandoned handball alleys, similarly explore continuity and change, revealing places where ritual, community and memory intersect.

Ultimately, *Portrait of an Irish Collector: Radial Histories, Resonant Worlds* is an exhibition about relationships: between people and places, memory and history, local experience and global realities. A constellation of images, it offers not only a portrait of a collector, but also illuminates our shared humanity and the fragile, interconnected worlds we inhabit.

Lola Álvarez Bravo
The two Fridas, 1943 – 1945
Gelatin silver print

Manuel Álvarez Bravo
Figures in a castle, 1920
Gelatin silver print

Manuel Álvarez Bravo
Frida Kahlo with Globe in Manuel Álvarez Bravo's Studio, c. 1930
Gelatin silver print

Dominique Berretty
Kind (Child), *Holland*, c. 1940
Gelatin silver print

Harry Callahan
Ireland, 1979
Dye transfer print

Harry Callahan
Ireland, 1979
Dye transfer print

Gilles Caron
Belfast August 69, 1969
Gelatin silver print

Gilles Caron
Londonderry August 69A policeman in flames, burned by a Molotov cocktail thrown by Catholics, 13th August 1969
Gelatin silver print

Gary Coyle
Lovely Water Swim #1263, 23rd August 2004
C-print

Gary Coyle
Lovely Water Swim #101, 26th September 1999
C-print

Gary Coyle
Lovely Water Swim #1606, 5th July 2005
C-print

Victoria J Dean
The Illusion of Purpose: XIX, 2017
Archival pigment print on photo rag

Victoria J Dean
The Illusion of Purpose: XI, 2017
Archival pigment print on photo rag

Victoria J Dean
The Illusion of Purpose: XII, 2017
Archival pigment print on photo rag

Victoria J Dean
The Illusion of Purpose: XIV, 2017
Archival pigment print on photo rag

Jack Delano
Guayanilla, Puerto Rico. Children of sugar workers in a company town near the mill, 1936-1941
Gelatin silver print

Eamonn Doyle
Sandycove, 1989
Gelatin silver print

Eamonn Doyle
Dun Laoghaire, 1988
Gelatin silver print

Doug Dubois
From My Last Day at Seventeen: First Communion, Russell Heights, Cobh, Ireland, 2010
Archival pigment print

Doug Dubois
From My Last Day at Seventeen: Bonfire, Russel Heights, Cobh, Ireland, 2012
Archival pigment print

David Farrell
The Swallowing Tree, Coghalstown Wood, 2006
Archival pigment print

David Farrell
The Swallowing Tree, Coghalstown Wood, 2011
Archival pigment print

David Farrell
The Swallowing Tree, Coghalstown Wood, 2009
Archival pigment print

David Farrell
The Swallowing Tree, Coghalstown Wood, 2014
Archival pigment print

Martine Franck
A Tory Island child on her rocking horse. West Town. Tory Island, County Donegal, Ireland, 1994
Gelatin silver print

Martine Franck
Tory Island, County Donegal, Ireland, 1995
Gelatin silver print

Martine Franck
Anne Bridget Rodgers, Tory Island, County Donegal, Ireland, 1995
Gelatin silver print

David Goldblatt
A Farmer's Son and his Nursemaid, Heimweeberg, Marico Bushveld, Transvaal, 1964
Gelatin silver print

David Goldblatt
A Plot-Holder, his Wife and their Eldest Son at lunch, Wheatlands, near Randfontein, 1962
Gelatin silver print

Evelyn Hofer
Anna and Emma, Dublin, 1966
Gelatin silver print

Evelyn Hofer
Jammet's Dublin, 1966
Gelatin silver print

Evelyn Hofer
Mods, Fitzwilliam Square, Dublin, 1966
Gelatin silver print

Evelyn Hofer
Two painters, Dublin, 1966
Gelatin silver print

Conor Horgan
Portrait of David Kronn, 2025
Archival pigment print on Hahnemühle Photo Rag Baryta 315gsm

Conor Horgan
Self-portrait, 2021
Archival pigment print on Hahnemühle Photo Rag Baryta 315gsm

Nicolai Howalt
Boxer - Before, 2001
C-print

Nicolai Howalt
Boxer - After, 2001
C-print

Pieter Hugo
There's a place in Hell for me and my friends: Peter Eastman, 2012
Archival pigment ink on Warmtone Baryta Fibre paper

Pieter Hugo
There's a place in Hell for me and my friends: Themba Tshabalala, 2011
Archival pigment ink on Warmtone Baryta Fibre paper

Pieter Hugo
There's a place in Hell for me and my friends: Federica Angelucci, 2011
Archival pigment ink on Warmtone Baryta Fibre paper

Pieter Hugo
There's a place in Hell for me and my friends: Michael Cleary, 2011
Archival pigment ink on Warmtone Baryta Fibre paper

Graciela Iturbide
Birds, Dolores Hidalgo, Guanajuato, 1976
Gelatin silver print

Graciela Iturbide
Self-portrait with the Indians Series, Sonora Desert, Mexico, 1979
Gelatin silver print

Graciela Iturbide
Birds, Dolores Hidalgo, Guanajuato, 1976
Gelatin silver print

Graciela Iturbide
Self-portrait, Coyoacán Mexico, 1993
Geltin silver print

Graciela Iturbide
Magnolia, Juchitán, Oaxaca, México, 1986
Gelatin silver print

Graciela Iturbide
La Felicidad, Matanza de Cabras, La Mixteca, 1992
Gelatin silver print

Graciela Iturbide
Self-portrait with the indians series, Sonora desert Mexico, 1979
Gelatin silver print

Graciela Iturbide
Little Fish from Oaxaca, 1992
Gelatin silver print

Graciela Iturbide
Cholos, White Fence, East Los Angeles, United States, 1986
Gelatin silver print

Graciela Iturbide
Rosario, Cristina, Ester, White Fence Gang, East Los Angeles, United States, 1986
Gelatin silver print

Graciela Iturbide
Girl with Comb, 1979
Gelatin silver print

Graciela Iturbide
Self-portrait at Trotsky's House, Coyoacan, Mexico, 2006
Gelatin silver print

Graciela Iturbide
Mexico City, 1969-1972
Gelatin silver print

Frank Jona
The Modern Kid, Boxer, 2012–2015
Photographic print

Frank Jona
The Modern Kid, Boxer, 2012–2015
Photographic print

Sam Jones
Untitled (David Duchovny), 1999
Sepia-toned gelatin silver print

Kenneth Josephson
Matthew, 1965
Gelatin silver print

Ken Kitano
Our Face Portrait - Piling Portraits of 63 Children at the Child Centre of Higashikawa Town, Hokkaido, 2005
Gelatin silver print

Ken Kitano
Our Face Portrait - Piling Portraits of 39 People Floating Lanterns Down the River Motoyasu in Memory of Atomic Bomb Victims on August 6, 2004, Hiroshima, 2004
Gelatin silver print

Annie Leibovitz
Louise Bourgeois, New York, 1997
Gelatin silver print

Annie Leibovitz
Mikhail Baryshnikov and Mark Morris, New York City, 1988
Gelatin silver print

Clive Limpkin
A young petrol bomber during rioting in Rossville Street, Londonderry, Northern Ireland, 1969
Gelatin silver print

Clive Limpkin
Bernadette Devlin talks to a young petrol bomber in the Bogside during riots. Londonderry, Northern Ireland, 1969
Gelatin silver print

Peter Lindbergh
Untitled (Uma Thurman), 1997
Gelatin silver print

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Giclée print Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Hill Street Families, 2016
Archival pigment print on Hahnemühle Photo Rag 308

Jeanette Lowe
Louise, 2013
Giclée print

Jeanette Lowe
Leap of Faith, 2013
Giclée print

Markéta Luskačová
Dublin Series, 1972
Gelatin silver print

Markéta Luskačová
Dublin Series, 1972
Gelatin silver print

Markéta Luskačová
Dublin Series, 1972
Gelatin silver print

Alice Maher
Collar, 2003
Lambda print

Alice Maher
Necklace, 2003
Lambda print

Alice Maher
Mound, 2003
Lambda print

Alice Maher
Chaplet, 2003
Lambda print

Reed Massengill
Quentin Crisp, 1997
Gelatin silver print

John Minihan
Francis Bacon with triptych at the George Bernard Gallery, Paris, 1976
Gelatin silver print

Daido Moriyama
Stray Dog, 1971
Gelatin silver print

Daido Moriyama
Boy with Squint, 1971
Gelatin silver print

Daido Moriyama
Memory of a Dog 2, 1981
Gelatin silver print

Daido Moriyama
Pig, 1976
Gelatin silver print

Richard Mosse
Growing Up In Public, 2011
Digital c-print

Zanele Muholi
S'thombe, La Réunion - Quadriptych, 2016
Gelatin silver print

Asako Narahashi
Jonanjima No. 3, 2002, 2008
Chromogenic colour print

Kenneth O'Halloran
Croagh Patrick Pilgrim, 2009
Archival pigment print

Kenneth O'Halloran
The Handball Alley 9 + 2 + 1, 2013
Archival pigment print

Akihiko Okamura
Milk bottles on doorstep, Ireland, 1970-1979
Archival pigment print

Akihiko Okamura
Man on railway platform, Antrim train station, Northern Ireland, 1970-1979
Archival pigment print

Akihiko Okamura
Bombed-out building, Belfast city centre, Northern Ireland, 1970-1979
Archival pigment print

Akihiko Okamura
Emptied milk bottles and rocks ahead of riots, Rossville Flats, Bogside, Derry city, c. 1969
Archival pigment print

Akihiko Okamura
Group of RUC policemen during the Battle of Bogside, Derry city, Northern Ireland, 1969
Archival pigment print

Akihiko Okamura
The road running past White Bridge House, Okamura's home in Avoca, County Wicklow, Republic of Ireland, 1970's
Archival pigment print

Tony O'Shea
Christmas Turkey Market, Dublin, 1990–1993,
Photographic print

Tony O'Shea
Christmas Turkey Market, Dublin, 1990–1993,
Photographic print

Anna Rackard
Farmers: Betty Giltrap, 2005
Archival pigment print on Hahnemühle FineArt Pearl paper

Anna Rackard
Farmers: Liz Mernagh, 2005
Archival pigment print on Hahnemühle FineArt Pearl paper

Anna Rackard
Farmers: Margaret Gill, 2005
Archival pigment print on Hahnemühle FineArt Pearl paper

Anna Rackard
Farmers: Michelle Curley, 2005
Archival pigment print on Hahnemühle FineArt Pearl paper

Meghann Riepenhoff
Litoral Drift #1225, 2018
Dynamic cyanotype

Meghann Riepenhoff
Litoral Drift #1234, 2018
Dynamic cyanotype

Meghann Riepenhoff
Litoral Drift #1235, 2018
Dynamic cyanotype

Chris Rodmell
Inis Meáin, 1973
C-print

Chris Rodmell
Inis Meáin, 2024
Giclée print

Pentti Sammallahti
Untitled, from the Series 'Croagh Patrick, Ireland, 1978', 1978
Gelatin silver print

Pentti Sammallahti
Untitled, from the Series 'Croagh Patrick, Ireland, 1978', 1978
Gelatin silver print

Tomoko Sawada
School Days, 2004
Chromogenic print

Tomoko Sawada
School Days, 2004
Chromogenic print

Tomoko Sawada
School Days, 2004
Chromogenic print

Ursula Schulz-Dornburg
Mount Ararat, 2006
Gelatin silver print

Ursula Schulz-Dornburg
Mount Ararat, 2006
Gelatin silver print

Ursula Schulz-Dornburg
Mount Ararat, 2006
Gelatin silver print

Ursula Schulz-Dornburg
Mount Ararat, 2006
Gelatin silver print

Paul Seawright
Hidden (Afghanistan Series), 2002
Cibachrome print

Aoife Shanahan
Cascade #16, 2019
Archival inkjet print

Aoife Shanahan
Cascade #8, 2019
Archival inkjet print

Malick Sidibe
Un Yé-Yé en position, 1963
Gelatin silver print

Malick Sidibe
Au cours d'une soireé, les positions, 1964,
Gelatin silver print

Malick Sidibe
C'est pas ma faute, 1974, 2010
Gelatin silver print

Malick Sidibe
C'est pas ma faute, 1974, 2010
Gelatin silver print

Malick Sidibe
C'est pas ma faute, 1974, 2010
Gelatin silver print

Kazuyuki Soeno
Fossil of Fluid Series, 2011
Gelatin silver print

Kazuyuki Soeno
Fossil of Fluid Series, 2011
Gelatin silver print

Rosalind Fox Solomon
Another Day of Action Belfast NI, 1989
Gelatin silver print

Rosalind Fox Solomon
Make up West Belfast NI, 1990
Gelatin silver print

Rosalind Fox Solomon
Flag Wavers, Neshoba County, Mississippi, 1990
Gelatin silver print

Chris Steele-Perkins
Belfast, Falls Road, 1978
Gelatin silver print

Chris Steele-Perkins
Belfast, Falls Road. Boy with stone during disturbance, 1978
Gelatin silver print

Chris Steele-Perkins
Belfast, Youths held for an identity check, 1978
Gelatin silver print

Chris Steele-Perkins
West Belfast, Child crying during Riots, 1978
Gelatin silver print

Amelia Stein
The Bloods: Soldier, Camogie Player, Private Ciara Nevin, 2019
Archival pigment print

Amelia Stein
The Bloods: Soldier & Rifle, Private Megan Ryan, 2019
Archival pigment print

Amelia Stein
The Bloods: New Soldier, B Company, Private Evans Wallace, 2019
Archival pigment print

Amelia Stein
The Bloods: New Soldier, Support Company, Private Artur Helizon, 2019
Archival pigment print

Amelia Stein
The Bloods: Platoon Commander, Lieutenant Paul Murphy, 2019
Archival pigment print

Amelia Stein
The Bloods: Recce Detachment Pair, Private Daithi Dunne, Private Cillian Bonnar, 2016
Archival pigment print

Issei Suda
Kanda, Tokyo, 1975
Gelatin silver print

Antanas Sutkus
Village in Lithuania, 1965
Gelatin silver print

Dafna Talmor
Untitled - (DA-2222222222222222 2222222222222222222222222 222222222222222-1a 1b) (Films 1,6,10,15,17) from the Constructed Landscapes (Vol. III) series - diptych, 2023
C-type hand prints made from 29 collaged negatives

Alys Tomlinson
Lost Summer, August 2020
Gelatin silver print

Alys Tomlinson
Lost Summer, August 2020
Gelatin silver print

Alys Tomlinson
Lost Summer, August 2020
Gelatin silver print

Alys Tomlinson
Lost Summer, August 2020
Gelatin silver print

Donovan Wylie
The Destruction of the Maze - Diptych, 2008
Giclée print



Doug Dubois
From My Last Day at Seventeen: First Communion, Russell Heights, Cobh, Ireland, 2010
© Doug Dubois

Front cover image:
Graciela Iturbide *Cholos, White Fence*, 1986, Gelatin silver print,
© Graciela Iturbide

Published on the occasion of the exhibition
Portrait of an Irish Collector: Radial Histories, Resonant Worlds
The David Kronn Collection, pledged to IMMA
Centre Culturel Irlandais, Paris
13 November – 20 December 2026

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