**What We Call Love**

**From Surrealism to Now**

The exhibition is structured in three chapters, set within the East Wing and South East Wing galleries and extending across other spaces of the museum. The first of these chapters, set on the prompting of key moments of the 1920s, the ‘60s, and the ‘80s, the exhibition sets these in the context of social and cultural shifts through the centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

**What We Call Love** is a major exhibition taking a look at artists, objects, and themes that have emerged after the 1960s, reflected in the practices of Conceptual and Performance Art. The third chapter offers an examination of what it has been and prompting potential landscapes for the future. A period during which the social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.

In its phrasing, it implies a definitive article – is what we call love? – yet it seems to understand current social and cultural shifts through the 20th and 21st centuries. Referencing key moments of society and cultural shift through the 20th, the ‘70s, and the ‘80s, the exhibition sees what it was that, in the context of the time, new art at IMMA, proudly supported by Ashdown, explores the idea of love and to uplift our spirits. It compels us to look at the complexities of modern relationships.
what we call love guide rev aw.indd   2
[71x445]Surrealism
the sculptures,
sculptures and etchings by the pioneering
and collage. The erotic kiss, the embrace
'l'amour fou' (crazy love).
aim inspired an intense creativity and a
overly determined by rational thought. This
witnessed in the installation
presented alongside these masterworks.
The greatest artists of the 20th century.
(1954), expresses in its union of
Conceptual and Performance Art practices.
What We Call Love brings to the fore
brings to the fore

"conceptual art and collage. The erotic kiss, the embrace
‘l’amour fou’ (crazy love), inspired an intense creativity and a
overly determined by rational thought. This
witnessed in the installation
presented alongside these masterworks.
the greatest artists of the 20th century.
(1954), expresses in its union of
Conceptual and Performance Art practices.
What We Call Love brings to the fore
brings to the fore