

IMMA



IMMA SUMMER SCHOOL 2020

ART AND POLITICS

statecraft

Irish Museum of Modern Art
public programme
6-22 August 2020
online via zoom

Ospidéal Rioga
Cill Mhaighneán
Baile Átha Cliath 8
D08 FW31, Éire

Royal Hospital
Kilmainham
Dublin 8
D08 FW31, Ireland

There is no such thing as “the state”, only a powerful desire for “the state” that pervades the social realm. [...] “The state” is nothing but a desire that is manifested in practices of statecraft, practices that can originate in government bureaucracies and institutions, churches, schools, corporations, theatres, novels, art museums, our backyards, our front yards, our kitchens, and living rooms and bedrooms.

Roxanne Lynn Doty, 2003

IMMA Summer School 2020 ‘statecraft’

The IMMA International Summer School 2020 takes place online between the 3 and 28 August, 2020. It comprises a month-long programme of seminars, discussions and workshops by a range of national and international artists, theorists and educators focusing on the theme of ‘statecraft’ and the role of art and artists in relation to the state.

Parts of the Summer School – the seminars and keynote address – are open to the public and parts – the intensive workshops and electives – are open to a core cohort of participants who have responded to an open call.

Some of the ideas that will be explored over the course of the summer school include the role of the state in surveillance, welfare, propaganda, epidemiology, monumental and memorial languages, and the abjection of its ‘other’, the stateless, the non-citizen, the dead. In the middle of the Covid-19 pandemic and the Black Lives Matter protests we are seeing many of these processes writ large.

This summer school proposes a set of questions about the nature of statecraft and its relationship to contemporary art: What role do the arts play in these processes? What is the role of art and artists in the functions of the state? Is the artist complicit in reproducing state power or can the artist hold the state to account? Can contemporary art be a space for thinking seriously and critically about both the limits and possibilities of the state?

To explore these questions, we are bringing together a number of artists, writers and educators including Jonas Staal, Jasmina Cibic, Mick Wilson, Gerry Kearns, Bashir Otukoya, Philomena Mullen, American Artist, Angela Griffith, Laurie Robins and Rebecca O’Neill.

Public Programme

Seminars

6 – 22 August 2020

All seminars will take place online via zoom

1. **Gerry Kearns**
Statecraft and the Cultural Politics of AIDS
Thursday 6 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_QLNK0Y-AQLO8_700NnUvsg
2. **Bashir Otukoya**
(State)Crafting Identity: Nationals, Citizens and the Other's
Friday 7 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_DAMCzsMDSXONz20z1faZbg
3. **Lisa Moran**
'Statue Wars': the Monument and the State
Tuesday 11 August
6.30pm – 7.30pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_oQBtiey3RhiQutlLJL8dpg
4. **American Artist**
(I'm Blue (If I Was [REDACTED] I Would Die): The Color of American Policing
Thursday 13 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_2X5SZE84TH20219pDLFbNg
5. **Philomena Mullen**
Industrialised, Socialised and Racialised: Experiences of Black, Mixed-Race Women in Irish industrial schools
Friday 14 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_bgKIFkZrTsy5lmyWw5eJA
6. **Mick Wilson**
Body Counts: Scenes from the Political Life of the Dead
Tuesday 18 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_DP5kTvEOTq-bG2uFDtQA8g
7. **The Otolith Group**
Xenogenesis
Thursday 20 August
Tuesday 18 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_3vZH9qkNSi22Z2fuZoiCmw
8. **Jasmina Cibic**
Ornamental Rashes of Ideology
Friday 21 August
6.30pm – 8.00pm (GMT+1)
To register: https://us02web.zoom.us/webinar/register/WN_tx3dq9f0RD2RD55o8yAUHw

Keynote Address and Panel Discussion

Saturday 22 August 2020

Keynote

Jonas Staal

"Other-Than-Statecraft: Stateless Parliaments, Experimental Biospheres and Collectivizing Facebook."

12.00pm – 1.00pm (GMT+1)

Panel Discussion

Jonas Staal, Jasmina Cibic, Mick Wilson, Gerry Kearns

1.00pm – 2.30pm (GMT+1)

To register for keynote and panel discussion:

https://us02web.zoom.us/webinar/register/WN_P_AzAJ4GTAGDz8MS4bU98Q

See IMMA's website for further details:

<https://imma.ie/whats-on/imma-summer-school-2020-art-and-politics-2-statecraft/>

Programme details

Gerry Kearns

August 6

6.30pm – 8.00pm (GMT+1)

Statecraft and the Cultural Politics of AIDS

States have long been concerned with issues of vitality, or what Foucault called biopower (Kearns 2007). Epidemics have allowed the extension of state power in the service of securing public health (Kearns 2014). Producing new powers required legitimization and this in turn rested upon new representations. The iconography of these powers include such instruments as the bills of mortality during plagues and the online dashboard during Covid. These representations are essentially contestable. I will illustrate this by looking at the visual representation of providence with the global map of AIDS (Kearns 2017) and the visual representation of contagion with contact tracing (Kearns 2016). The powers of statecraft may be devalued by questioning the metaphorical basis of the representations but also by developing new metaphors and new representations thereof. I will illustrate these points with reference to cultural activism during AIDS raising questions about its prospects under Covid.

Bashir Otukoya

7 August 2020

6.30pm – 8.00pm (GMT+1)

(State)Crafting Identity: Nationals, Citizens and the Other's (*working title*)

Identities are formed primarily through a psychological acceptance of the social perception of oneself, but it is only through law that one's chosen or adopted identity can be affirmed. Even those identities which natural scientists may classify as innate or biological, such as gender or age, require legal affirmation through a birth certificate for example. A passport on the other hand, being the internationally recognised legal document that attests one's citizenship, says very little about one's national identity. There are politico-legal differences between nationality and citizenship so significant that it generates novel forms of identities that our society and our laws struggle to understand, and consequently, accept. This leads to a crafting of 'otherness' that appears in the form of laws and institutions with an objective to protect those minority groups, but transpires a reality of neglect.

Lisa Moran

11 August 2020

6.30pm – 8.00pm (GMT+1)

‘Statue Wars’: the Monument and the State’

The destruction or removal of monuments, when ‘they fall out of favour’ evokes much heated debate about their fate, where some argue their removal constitutes an erasure or editing of history, while others suggest that statues and monuments tell us little about history except that it is constructed through processes of selection and exclusion. These debates present an opportunity for fresh thinking about the modes and contexts for memorials and monuments not only of the past but of the present and future. What purpose do statues, monuments and memorials serve in public space? How do they get there? Who decides what is to be commemorated, memorialised or celebrated? What is left out? What should happen when they fall out of favour? This lecture will focus on a number of examples of historical and contemporary memorial and monumental practice to consider their relevance and some of the strategies deployed to address their obsolescence.

American Artist

13 August 2020

6.30pm – 8.00pm (GMT+1)

I’m Blue (If I Was [REDACTED] I Would Die): The Color of American Policing

American Artist is an interdisciplinary artist whose work considers black labor and visibility within networked life. Their practice makes use of video, installation, new media, and writing. American Artist’s legal name change serves as the basis of an ambivalent practice—one of declaration: by insisting on blackness as descriptive of an American artist, and erasure: anonymity in virtual spaces where “American Artist” is an anonymous name, unable to be validated by a computer as a person’s name.

Philomena Mullen

14 August 2020

6.30pm – 8.00pm (GMT+1)

Industrialised, Socialised and Racialised: Experiences of Black, Mixed-Race Women in Irish industrial schools

How does a person raised in an institution which is predominantly White, with no family and with dual African/ Irish ethnicities, negotiate the world and, independently of all the normative social structures, forge an Irish identity? This question links into the broader analysis of how are racial/ethnic identities informed and thus formed by Irish society and how do we read ‘racialisation’ in White Irish culture?

The future of Ireland, like any modern nation-state, is inextricably linked to its ability to understand and accommodate the experiences of its diverse citizenry. Within any debate on Irish identity it is important to examine the conceptualisation of Irishness that comes from being born and raised in a country that does not recognise your unconditional right to this Irish identity.

My research project investigated the processes underlying the construction and negotiation of identity for a generation of mixed-race Irish women who grew up in the Irish institutional care system. In a country where White equates to Irishness and anything else is Other, I critically interrogate how Black mixed-race women negotiate and renegotiate their Irish identities where identity as a construct is understood to be shifting and multiple.

Mick Wilson

August 18

6.30 – 8.00pm (GMT+1)

Body Counts: Scenes from the Political Life of the Dead

The enumeration of the dead, and the listing of their names, has become a familiar operation in the administration of the state and in the grammar of commemoration within colonial-modernity. The COVID19 pandemic has brought the body count forward as both a driver of the news cycle and as a means to index state success and failure. This body count of the virus comes in the wake of the tally of migrant deaths that captured media attention in recent years. The death of the displaced, displaced again in a new fevered accountancy. Who should or could take account of all these deaths?

When even funeral rites are placed under a ban, questions of responsibility for the dead, and responsibility to the dead, prominently frame the question of the state's operation and purpose. This activates a familiar tension between the inclusion and the exclusion of the dead from political life. With respect to the state, there are both foundational invocations and proscriptions against the dead in its political life. From the Irish Republic Proclamation's ancestral claim to speak: "In the name of... the dead generations..."; to Thomas Jefferson's confident eviction of the dead from "the earth", a dominion that belongs entirely to the "living generation" and over which "the dead have neither powers nor rights."

The body count is a site where these political inclusions and exclusions of the dead are performed, troubled and, perhaps, re-imagined. These themes are explored in dialogue with a range of historical and contemporary art practices.

The Otolith Group

Thursday 20 August

6.30pm – 8.00pm (GMT+1)

Anjalika Sagar and Kodwo Eshun of the Otolith Group will discuss their practice and their forthcoming exhibition at IMMA *Xenogenesis*. This talk will be chaired by Annie Fletcher, Director of IMMA.

The Otolith Group is a longstanding collaborative initiative led by Anjalika Sagar and Kodwo Eshun. Their work is research-based and spans the moving image, audio, performance, installation, and curation. They incorporate film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face.

Jasmina Cibic

Friday 21 August

6.30pm – 8.00pm (GMT+1)

Ornamental Rashes of Ideology

Jasmina Cibic is a London based artist who works in performance, installation and film, employing a range of activity, media and theatrical tactics to redefine or reconsider a specific ideological formation and its framing devices such as art and architecture. Her work draws a parallel between the construction of national culture and its use value for political aims, addressing the timelessness of psychological and soft power mechanisms that authoritarian structures utilise in their own reinsertion and reinvention.

Cibic will present her talk *On Ornamental Rashes of Ideology*, where she will focus on her research and exhibition projects that delved into the co-relation of contagion of ideology and how it spread via the aid of scenographic (state endorsed) spectacle.

Keynote and Panel Discussion

Saturday, 22 August 2020

Keynote: Jonas Staal

12.00pm – 1.00pm (GMT+1)

Other-Than-Statecraft***Stateless Parliaments, Experimental Biospheres and Collectivizing Facebook***

Existing political formations have proven unsustainable in relation to the planetary crisis that we're facing. The interstate system cultivates nationalism instead of internationalist solidarity, while the only transnationals are trillion-dollar corporations sustained by a perverted system of tax havens. Can a practice of "organizational art" – artworks in the form of alternative organizations – contribute to shaping a new planetary politics? In this lecture, Staal will discuss examples of his organizational art projects in the form of alternative parliaments, biospheres and lawsuits, as a way to explore egalitarian life-forms other-than-statecraft.

Panel discussion: Jonas Staal, Jasmina Cibic, Mick Wilson and Gerry Kearns

1.00pm – 2.30pm (GMT+1)

Contributors

AMERICAN ARTIST (b. 1989 Altadena, CA, lives and works in Brooklyn, NY) is an interdisciplinary artist whose work considers black labor and visibility within networked life. Their practice makes use of video, installation, new media, and writing. American Artist's legal name change serves as the basis of an ambivalent practice—one of declaration: by insisting on blackness as descriptive of an American artist, and erasure: anonymity in virtual spaces where "American Artist" is an anonymous name, unable to be validated by a computer as a person's name.

Artist is a 2018-2019 recipient of the Queens Museum Jerome Foundation Fellowship. They are a former resident of Abrons Art Center and EYEBEAM and completed the Whitney Independent Study program as an artist in 2017. They have exhibited at the Museum of African Diaspora, San Francisco; the Studio Museum in Harlem; Museum of Contemporary Art Chicago, and Koenig & Clinton, New York. They have published writing in *The New Inquiry* and *New Criticals* and have been featured in *The New York Times*, *Artforum*, *ARTnews*, and *Huffington Post*. Artist is the art director of the arts and politics publication *unbaq*.

[CV](#) / [MAILING LIST](#) / [EMAIL](#) (studio@americanartist.us) / [INSTAGRAM](#)

Jasmina Cibic (b. Ljubljana 1979) is a London based artist who works in performance, installation and film, employing a range of activity, media and theatrical tactics to redefine or reconsider a specific ideological formation and its framing devices such as art and architecture. Her work draws a parallel between the construction of national culture and its use value for political aims, addressing the timelessness of psychological and soft power mechanisms that authoritarian structures utilise in their own reinsertion and reinvention.

Jasmina Cibic represented Slovenia at the 55th Venice Biennial with her project "For Our Economy and Culture". Her recent exhibitions include solo shows at: CCA Glasgow; Phi Foundation Montreal; BALTIC Centre for Contemporary Art Gateshead; Kunstmuseen Krefeld; Aarhus 2017; Esker Foundation Calgary; Museum of Contemporary Art Zagreb; Museum of Contemporary Art Belgrade; MGLC Ljubljana; and Ludwig Museum Budapest; along with group exhibitions at Steirischer Herbst '19; MOMA NY; MUMA Monash Museum; CCS BARD; Guangdong Museum of Art China; Pera Museum Istanbul; City Gallery Wellington; MSUM Ljubljana; MNHA Luxembourg; and California College of the Arts. Cibic's films have been screened at Whitechapel Gallery; CCA Montreal; Pula Film Festival; HKW Berlin; Louvre, Les Rencontres Internationales Paris; Dokfest Kassel; and Copenhagen International Documentary Festival. Jasmina Cibic has been shortlisted for the Jarman Award (2018) and was the winner of the MAC International Ulster Bank and Charlottenborg Fonden awards (2016). Her upcoming solo exhibition *Foundation of Endeavour* will open at the Museum of Contemporary Art Ljubljana in September 2020.

Gerry Kearns is Professor of Geography at Maynooth University and Member of the Royal Irish Academy. His research lies at the intersection of historical, political and health geographies. He is the author of *Geopolitics and Empire: The Legacy of Halford Mackinder* (Oxford University Press, 2009) and co-editor of *Spatial Justice and the Irish Crisis* (Royal Irish Academy, 2014). His doctoral research was on nineteenth-century public health and since then he has published on historical and geographical dimensions of biopolitics taking a particular interest in the work of Michel Foucault.

His work on postcolonial aspects of Irish society includes studies of the geographical imaginaries of Irish national, diasporic and cosmopolitan identities, including most recently a study of the anticolonial cosmopolitanism of [Roger Casement](#). His work on Irish artists includes articles discussing the art of [Fiona Whelan](#), [Pauline O'Connell](#), [Liz Roche](#), and [Sibéal Davitt](#). Other works on Ireland include studies of the [territoriality of colonialism](#) and on the [history of vacancy](#) in Dublin's property market. At present he is working on two projects. The first is a series of papers addressing Geopolitics after Auschwitz including studies of Carl Schmitt, [Primo Levi](#), [Judith Butler](#) and [Anna Seghers](#). The other is a set of essays for a book, *Contagion and Providence: Making Space for AIDS*, and covers many of the topics discussed in my lecture and in the associated workshops.

Philomena Mullen was born in Dublin to a white Irish mother and a Nigerian father and grew up in the Irish institutional care system. Returning to education in her 20s, she graduated in English and Philosophy from Trinity College Dublin. Her M.Phil. in Women's Studies analysed the role of women as perpetrators of violence during the 1994 Rwandan Genocide. After an 18-year gap to raise a family, she returned to Trinity College where as a Government of Ireland PhD scholar she examined the racist and racialised aspects of how Black mixed-race women, who grew up in the Irish institutional care system without families, construct their identity. A book on her own experiences as a Black mixed race child in the Irish institutional care system of the 1960s and 1970s will appear in 2021, published by Skein Press.

Irish Research Council Government of Ireland Postgraduate Scholar
Department of Sociology, Trinity College Dublin

The Otolith Group

The Otolith Group was founded in 2002 and consists of Anjalika Sagar and Kodwo Eshun who live and work in London. During their longstanding collaboration The Group have drawn from a wide range of resources and materials. Their work is research based and spans the moving image, audio, performance, installation, and curation. They incorporate film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. Expanding on the work of The Otolith Group is their curatorial public platform The Otolith Collective. On this platform programming, exhibition-making, artists' writing, workshops, publication, and teaching are aimed at developing close readings of images and sounds in contemporary society.

Approaching curation as an artistic practice of building intergenerational and cross-cultural platforms, the collective has been influential in critically introducing particular works of artists such as Chris Marker, Harun Farocki, Anand Patwardhan, Etel Adnan, Black Audio Film Collective, Sue Clayton, Mani Kaul, Peter Watkins, and Chimurenga in the UK, US, Europe, and Lebanon. In 2010 The Otolith Group were nominated for the Turner Prize.

Bashir Otukoya lectures in EU Law & International Asylum and Immigration Law. He is a PhD student in the UCD Sutherland School of Law, and also in the UCD School of Politics & International Relations. He holds a BAL and an LLB, as well as an LLM in Public Law. His current research focuses on citizenship, in particular, exploring the politico-legal process of becoming an Irish citizen (by naturalisation), and its influence on the sociological idea of being Irish and a citizen of the European Union.

Bashir has been a lecturer of law of the European Union and, international asylum and immigration law at Griffith College Dublin since September 2018. Bashir is a member of the Irish Refugee Council and is experienced in advising migrants in politico-socio-economic integration matters. He has organised workshops and published reports on migrant integration, as well as publishing literature in the field of citizenship and Irish identity across academic disciplines and in the national media.

Jonas Staal is a visual artist whose work deals with the relation between art, propaganda, and democracy. He is the founder of the organization *New World Summit* (2012–ongoing) and with Florian Malzacher he is currently directing the utopian training camp *Training for the Future* (2018–ongoing). Exhibition-projects include *Art of the Stateless State* (Moderna Galerija, Ljubljana, 2015), *The Scottish-European Parliament* (CCA, Glasgow, 2018) and *Museum as Parliament* (Van Abbemuseum, Eindhoven, 2018–ongoing). His projects have been exhibited widely at venues such as the Stedelijk Museum in Amsterdam and Moderna Museet in Stockholm, as well as the 7th Berlin Biennial (2012), the 31st São Paulo Biennale (2014), the Oslo Architecture Triennale (2016) and the Warsaw Biennale (2019). His most recent publication is *Propaganda Art in the 21st Century* (The MIT Press, 2019). Staal completed his PhD research on propaganda art at the PhDArts program of Leiden University, the Netherlands.

Mick Wilson is an educator, artist and researcher based in Dublin and Gothenburg. Currently Professor of Art at the University of Gothenburg, he was previously Head of Valand Academy 2012–2018; a Fellow at BAK 2018/2019, Utrecht; founder Dean of the Graduate School of Creative Arts & Media, Ireland 2008–12; and editor-in-chief of PARSE Journal 2015–2017. Co-edited volumes include: *Curating After the Global*, MIT Press, 2019; *Public Enquiries: PARK LEK & the Scandinavian Social Turn* BDP, 2018; *How Institutions Think* MIT Press, 2017; *The Curatorial Conundrum* MIT Press, 2016; *Curating Research*, Open Editions/De Appel 2014; *Curating and the Educational Turn*, Open Editions 2010; and *SHARE Handbook for Artistic Research Education*, ELIA 2013. Current research interests include questions of political community with the dead; foodways and the political imaginary; rhetorical dynamics (with particular reference to method discourse) in contemporary conflicts over knowledge and cultural legitimacy; and developments in curatorial practice and changing ideas of public-ness.

Acknowledgments

Annie Fletcher, Director
Seán Kissane, Curator: Exhibitions
Johanne Mullan, Curator: Collections
Sophie Byrne, Assistant Curator: Talks and Lectures
Rachael Kenny, Research Assistant
Rebecca O'Neill, Project Coordinator Wikimedia Ireland
Dr Angela Griffith, Director of the Irish Art Research Centre, TCD

The IMMA Summer School is developed in association with TRIARC and the Department of History of Art and Architecture, Trinity College Dublin.

Conveners

The IMMA Summer School is developed and programmed by
Lisa Moran and Nathan O'Donnell

Lisa Moran is curator of engagement and learning programmes in the Irish Museum of Modern Art. Recent projects include *Groundwork* a series of published case studies about research in an art museum context; IMMA|texts a commissioning strand to encourage critical writing in response to IMMA's programmes; and *Unconscious Objects: a conversation about art and psychoanalysis* co-facilitated with Dr Noreen Giffney. She has a BFA from the Cooper Union School of Art, New York, and an MA in the History of Art from the National College of Art and Design, Dublin. Her PhD research focused on artistic responses to memory and difficult pasts in the work of Polish artist Mirosław Bałka and she lectures on modern and contemporary art with a particular emphasis on commemoration, memorialisation and art in public spaces.

Nathan O'Donnell is a writer and researcher and one of the co-editors of *Paper Visual Art Journal*; he publishes on contemporary art here and elsewhere, including *The Dublin Review*, *Gorse*, *Apollo: The International Art Magazine*, *The Irish Times* and *Architecture Ireland*. He has been the recipient of a Literature Bursary Award from the Arts Council Ireland, as well as artist's commissions from IMMA and South Dublin County Council. His first book, on Wyndham Lewis's cultural criticism, was published earlier this year by Liverpool University Press. He was an IRC Enterprise Postdoctoral Research Fellow, based between IMMA and the Department of the History of Art and Architecture, Trinity College Dublin, from 2018-19, and has continued to work with IMMA and Trinity, where he has been lecturing on contemporary art. He teaches part time on the MA/MFA Art in the Contemporary World at NCAD, and has been appointed Writer in Residence at Maynooth University, 2020-21.

