IMMA

IMMA International Summer School 2022, *A Brutal Force,* work by summer school participants.

IMMA International Summer School 2023
ART AND POLITICS
#5 assembly

Irish Museum of Modern Art
19 - 30 June 2023
Online and onsite

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Art & Politics # 5 assembly

IMMA International Summer School will take place online from June 19–30, 2023. This two-week programme of lectures, seminars, discussions and workshops will focus on the theme of *assembly* and will feature a range of national and international artists, theorists and educators including [Ahmet Öğüt](#), [Sarah Pierce](#), [Rike Frank](#), [Florian Malzacher](#), [Eva Weinmayr](#), [Iliada Charalambous](#) and [Lua Vollaard](#), [Stephen O'Neill](#) and [John Wilkins](#), among others.

The capacity for people to be able to come together, to express their views and opinions, share ideas, problem-solve and to create and collaborate, is an essential feature of a healthy democracy. Coming together in public space to meet, rally, or protest, allows citizens to organise and drive political and social change. This right to peaceful assembly is increasingly contested, through the privatisation and enclosure of public space; through legislation aimed to curb protest and strike action; or through repressive state responses to acts of assembly worldwide.

In recent years, when many democratic institutions and processes are coming under threat, it seems timely to consider the role of assembly in addressing these current predicaments and how can it create the conditions for new thinking and practice on collective action. New and alternative methods are being devised to bring people together, to form publics spaces and allow for decision-making and collective action. Contemporary art is a space where such methods have been developed and enacted.

Each year we gather or assemble people from all over the world for a period of time on the shared virtual platform of the summer school with a common purpose to discuss, listen, think and make together in response to the theme of the summer school. This year the Summer School will explore the subject of assembly during a two-week interdisciplinary programme of lectures, seminars, discussions and workshops which will be of particular interest to artists, students and graduates, as well as to anyone with an interest in the subject of assembly, and many elements of the programme such as the lectures will be open to the wider public.

The programme is free and will be delivered in English. Scroll further down this page to find out how to apply.

Foregrounding the role of art and artists, the Summer School will explore the generative potential of assembly. Drawing on a range of thinking and ideas on the subject of assembly we will consider what happens when people come together to discuss, to make, to think, to argue, to be with each other in person or virtually.

Through a series of workshops, talks, and discussions, we want to think through a number of questions:

- What are the uses of assembly as a democratic mechanism, allowing for the exploration of shared interests as well as conflicts and contestations?

- What is the role of assembly in structuring what Florian Malzacher refers to as a 'democratic arena of radical imagination'?

- What is the role of a museum such as IMMA, and the summer school in particular, as a space to assemble?

- What is the role of assembly in education – what are the latent and bodily forms of learning embedded in the 'hidden curriculum'?

- What is the potential of the collective as a model for artists' practice as well as political action?

- And how have alternative, often radical political strategies and models been explored and tested in recent years in the field of contemporary art?

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19 - 30 June
All events will take place online, via zoom

1. Florian Malzacher
Art as Assembly.
Spheres of radical imagination and pragmatic utopias
Tuesday 20 June
6.30pm – 8.00pm (GMT+1)
Register here

2. Eva Weinmayer
Temporary Stabilizations
Thursday 22 June
6.30pm - 8.00pm (GMT+1)
Register here

3. **Seminar**
The Assembly: twenty five years on
Friday 23 June
6.30pm - 8.00pm (GMT+1)
Register here

4. Ahmet Öğüt
Continuity in Times of Rupture
Monday 26 June
6.30pm - 8.00pm (GMT+1)
Register here

5. Sarah Pierce and Rike Frank
Sarah Pierce and Rike Frank in conversation
Tuesday 27 June
6.30pm - 8.00pm (GMT+1)
Register here

6. Iliada Charalambous + Lua Vollaard
Commoning (un)common ground
Thursday 29 June
6.30pm - 8.00pm (GMT+1)
Register here

See IMMA's website for further details

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PUBLIC PROGRAMME DETAILS

1. Florian Malzacher
Tuesday 20 June
6.30pm – 8.00pm (GMT+1)

Art as Assembly.
Spheres of radical imagination and pragmatic utopias

An assembly in the context of activism is a place of gathering, of building a community, and of experimenting with different procedures of democracy. But recent years also have seen a number of artistic attempts to use the form of assemblies to invent new public spheres. Using the unique possibilities of art to create temporary communities, these works not only mirror society but also try out social and political procedures, with which societies can be thought, played, performed, enacted, tested or even invented. The ways art is used for assemblies that give room for radical imagination as well as pragmatic utopias are manifold and seldom contradictory in their aesthetical as well as their political positions. But what unites them is the aim to expand the field of theatre, to push its very means and possibilities, to find ways of engaging with the social and political issues of our time and by this also giving inspiration to activism and political thinking beyond the artistic realm.

2. Eva Weinmayr
Thursday 22 June
6.30pm - 8.00pm (GMT+1)

Temporary Stabilizations

Eva Weinmayr will discuss in her talk the social and political agency of artist's publishing. Speaking from an intersectional feminist perspective the talk's focus is not on the commodity genre "art publication", but on the collective processes, exchanges, and relationships such publishing practices can enable.

3. Panel Discussion
Stephen O'Neill
Friday 23 June June
6.30pm - 8.00pm (GMT+1)

The Assembly: twenty five years on

This seminar, curated by Stephen O'Neill, IMMA/TCD Irish Research Council Postdoctoral Research Fellow, will discuss the social, cultural, and political aftermaths of the Good Friday / Belfast Agreement in the twenty five years since its signing. Signed in April 1998, the Agreement marked the beginning of the end of the northern conflict and established an Assembly which sat for the first time in June 1998 with a mandatory coalition in government between nationalist and unionist representatives. Panelists from a range of research and artistic backgrounds are invited to reflect on the legacies of the conflict and the Agreement in the context of the celebrations this year, especially in the light of the ongoing deadlock in the institutions at the time of writing, and the issues of race, gender, and class that have continually emerged in the twenty five years since its establishment.

IMMA

4. Ahmet Öğüt
Monday 26 June
6.30pm - 8.00pm (GMT+1)

Continuity in Times of Rupture

Ahmet Öğüt will give an introduction into his overall practice and will talk about continuity while dealing with the unexpected and the key works that created a new turn in his practice.

5. Sarah Pierce and Rike Frank
Tuesday 27 June
6.30pm - 8.00pm (GMT+1)

Sarah Pierce and Rike Frank in conversation

Sarah Pierce and Rike Frank, independent curator and co-director of the European Kunsthalle, an institution without a space, will discuss their individual practices and the interplay of curatorial thinking in making Scene of The Myth together at the Irish Museum of Modern Art.

6. Iliada Charalambous + Lua Vollaard
Thursday 29 June
6.30pm - 8.00pm (GMT+1)

Commoning (Un)Common Ground

In this talk Iliada Charalambous and Lua Vollaard will discuss the project *Commoning (Un)Common Ground*, on display as part of the exhibition *Postions: Elsewheres* at Stroom Den Haag and the potential afterlives of this proposal for a new form of assembly. Lua will talk about Stroom Den Haag, The Hague's main municipal arts institution is an institution tasked with 'non-museal arts policy'. As an institution tasked with 'non-museal arts policy', Stroom undertakes a wide variety of activities that redefine the public domain, from subsidies and in-kind support for artists and arts initiatives to commissioning art in the public space. Iliada will talk about her practice which has been revolving around questions and experiments within assemblism. Through sharing some of her questions in regards to the role of the artist in engaging with assemblies, who gathers and for whom is space provided; she will give us an overview of the evolvement of her work, from working with scholars to creating a neighborhood gathering, from coming together to honor particular movements to assembling with activist groups in an attempt to build coalitions. Central to the presentation will be two experiments in gathering and assembly from Iliada's practice, both located at Stroom. Her new work *Commoning (Un)Common Ground* (2023). This work is a proposal for a neighbourhood assembly – a way for a group of people, local to a particular area, to make decisions about their collective ways of living together. Based on 100 conversations with 100 people local to The Hague, the work attempted to address the collective needs and establish social connections in the neighbourhood. Charalambous has invited visitors to the exhibition to leave their reflections on these topics, in connection to their local neighbourhoods, on the installation. The work *What Could We Be? Visions* (2020) was a contribution to the AltVisions Festival, in the form of 30 concrete chairs with 1.5 meter of distance in between, which created an assembly were the human and part of the non-human actors in the space would be seated, facilitating an alternative conference.

IMMA

Programme Contributors

Mary Ann Bolger is Head of Department of Creative Media and Assistant Head of the School of Media in TU Dublin, City Campus. She is lecturer and researcher in design history and visual culture. She received her doctorate, on mid-twentieth century Irish graphic design and typography, from the Royal College of Art, London. She is the author of the monograph Design Factory: On the Edge of Europe (Dublin: Lilliput & Amsterdam: BIS, 2009). With Clare Bell, Mary Ann programmes the GradCAM research group Typography Ireland and represents Ireland as country delegate to ATypI. Together they co-convened the 2015 Face Forward International Typography Conference and ATypI's annual international conference in Dublin, 2010

Clare Bell is a designer, researcher, and lecturer at the TU Dublin School of Creative Arts. A graduate of Central Saint Martins, she worked for several years as an editorial designer at The Guardian newspaper. She is a board member of Association Typographique Internationale (ATypI), and an assessor on the annual Assessment Scheme of the International Society of Typographic Designers. As a practicing designer, she collaborates with Nathan O'Donnell on publishing projects. Recent work also includes Face Forward International Typography Conference, In Print journal, Cowhouse Studios, IMRAM Irish Language Literature Festival, Typography Ireland, NCAD/GradCAM (Object Matters: Making 1916), and ATypI.

Iliada Charalambous' work usually centers around current social and political events. She sympathizes with feminist pioneer Carol Hanisch's sentiment 'the personal is political', rooted in the thought that either directly or indirectly, politics affect each of our individual lives. She currently works with the idea of dialogue and citizen assembly as counter-action to the fractured environment shaped by state politics. Charalambous works in a variety of constellations /collaborations and creates spaces for individuals or groups to meet and share ideas about the infuence of politics on everyday life and potential forms of resistance.

Rike Frank, co-director of the European Kunsthalle, an institution without a physical space. Rike Frank works as a curator and writer and teaches exhibition histories and curatorial practice. She is Executive Director of the Berlin Artistic Research Grant Programme and co-director of the European Kunsthalle. Her practice often reflects on temporality, textility, and instituting and documenting curatorial articulations. Past institutional affiliations include Associate Professor of Exhibition Studies at the Academy of Fine Art of the Oslo National Academy of the Arts (2014–2018); head of the exhibition space at Academy of Visual Arts Leipzig (2012–2014); member of the Artistic Program team, European Kunsthalle (2010–2012); Curator, Secession, Vienna (2001–2005); head of the Curatorial Office, documenta 12 (2007). Publications as editor and co-editor include Of(f) Our Times. Curatorial Anachronics (2019), Ane Hjort Guttu. Writings, Conversations, Scripts (2018), Textiles: Open Letter (2015), Textile Theorien der Moderne. Alois Riegl in der Kunstkritik (2015), Timing – On the Temporal Dimension of Exhibiting (2014), and Sketches of Universal History: Compiled from Several Authors by Sarah Pierce (2013).

Barry Kehoe is an independent curator, art writer and a member of the Visitor Engagement Team at the Irish Museum of Modern Art (IMMA). Barry has a BA in English and History (University College Cork); an MA in Drama and Theatre Studies (University College Dublin); a higher Diploma in Arts Administration (University College Dublin); a Certificate in Drawing and Visual Investigation and an MA in Visual Culture (National College of Art and Design, Dublin). Barry has written for several art publications including the Visual Artist News Sheet and was a delegate to the Former West Congress held in Berlin in 2013. He was a recipient of an art writing residency with the Kooshk International Artist Residency in Tehran in 2015. More recently Barry has been developing new heritage research on the grounds of IMMA with a particular focus on the Knights Hospitallers Priory that occupied

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the site from 1174-1612. This research has led to the commissioning of an illustrated reconstruction of the Priory by illustrator Stephen Conlin with the collaboration of Dublin City Council Archaeology, IMMA, the OPW, UCD Medieval History and Archaeology Departments, the Royal Irish Academy, The Irish Historic Towns Atlas, Historic England and the Discovery Programme. This year Barry is developing "IMMA Looks Back" a new heritage podcast series, with support from the Heritage Council Stewardship Fund 2022.
This heralds a new multi-strand heritage approach to the site of the museum that compliments the OPW heritage provision for the Royal Hospital and also seeks to explore connections between IMMA's contemporary art programme and the rich heritage and deep history of Kilmainham.

Rachael Gilbourne is a curator working at the Irish Museum of Modern Art (IMMA) and as one half of RGKSKSRG, with Kate Strain. At IMMA, Rachael Gilbourne works as a curator, a co-curator and in support of major museum projects and exhibitions. She has worked with artists from Yvonne Rainer to Andrea Geyer, and on large-scale group exhibitions from *Ghosts from the Recent Past* (2020–2021) to *El Lissitzky: The Artist and The State* (2015). Upcoming new commissions include Em'kal Eyongakpa, *sǒ bàtú/tangap* (2021–2022) and Forerunner, *Young Fossil* (2021). Previous commissions, live projects and performances have featured Patrick Staff, *The Prince of Homburg* (2019); Jessica Lauren Elizabeth Taylor, *Witness* (2018); and *Wilder Beings Command!* (2017). Since 2013, RGKSKSRG has been commissioning, presenting and contextualising contemporary art. Having worked with over 50 Irish and international artists to date, RGKSKSRG has previously partnered with organisations such as Project Arts Centre; Common Ground; Paul ArtSpace, St Louis, Missouri; Kunstvlaai Festival of Art, Amsterdam; and The Digital Hub, amongst others. Most recently, RGKSKSRG's live and online programme *RGKS Cribs* featured artists Christopher Mahon, Vivienne Dick, Eithne Jordan and Bea MacMahon (2019–2020). Rachael is a Fine Art graduate from NCAD and has an MA in Visual Arts Practices from IADT, Dublin.
rgksksrg.com

Michael Magee is from Belfast. He is the fiction editor of *The Tangerine*, and his work has appeared in *Winter Papers*, *The Stinging Fly*, *The Lifeboat* and in *The 32: An Anthology of Working Class Writing*. He recently gained his PhD in Creative Writing from Queen's University, Belfast. His debut novel, *Close to Home*, was published by Hamish Hamilton in April 2023, and FSG (US) in May 2023.

Emma Mahony's research is situated in the interstitial spaces between the fields of contemporary art, spatial practice, curatorial studies, radical pedagogy and activism. It focuses on investigating how critical institutionalism and spatial practices can resist and rewrite the neoliberalisation of the public art sector in Europe. Her SPACEX research will examine how the practices and principles of commoning engendered by marginalised groups can proactively shape how public cultural institutions deliver and manage their programmes, operational structures, day-to-day activities, collections and archives. She is the Course Leader for the BA in Visual Culture at the National College of Art and Design, Dublin, where she also works as a lecturer in the School of Visual Culture. She sits on the editorial board of *Art & the Public Sphere* journal. From 2004-8 she was Exhibition Curator for Hayward Touring, Southbank Centre, London. She is currently co-editing a *Routledge Companion on Spatial Practice and the Urban Commons* with Mel Jordan, Andy Hewitt and Socrates Stratis (2025).

Florian Malzacher is a curator, writer, and dramaturg, as well as the host of *The Art of Assembly*, a series of lectures and talks about the potential of gathering in art, activism, and politics (since 2021). His current projects include *Training for the Future* (with Jonas Staal, since 2018). He was artistic director of Impulse Theater Festival in Cologne, Dusseldorf and Mulheim/Ruhr (2013-2017), and co-curator of the multidisciplinary arts festival steirischer herbst in Graz/Austria (2006-2012). Among his numerous publications are *Truth is concrete. A Handbook for Artistic Strategies in Real Politics*" (2014, with steirischer herbst), *Not Just a Mirror. Looking for the Political Theatre of Today* (2015), *Empty Stages, Crowded Flats.*

IMMA

Performativity as Curatorial Strategy (2017, with Joanna Warsza), and *The Art of Assembly. Political Theatre Today* (Engl. Edition 2023). His books and essays have been translated into fifteen languages. https://florianmalzacher.net

Ahmet Öğüt born in 1981 in Diyarbakır, is a sociocultural initiator, artist, and lecturer. Working across a variety of media, including photography, video, and installation, Öğüt often uses humor and small gestures to offer his commentary on rather serious or pressing social and political issues. Öğüt is regularly collaborating with people from outside of the art world to create shifts in the perception of common. He has exhibited widely, more recently with solo presentations at Kunstverein Dresden, Kunsthal Charlottenborg, Chisenhale Gallery, and Van Abbemuseum. He has also participated in numerous group exhibitions, including 17th Istanbul Biennial, Istanbul, (2022); FRONT International 2022, Cleveland Triennial for Contemporary Art, Ohio (2022); Asia Society Triennial: We Do Not Dream Alone (2021); In the Presence of Absence, Stedelijk Museum Amsterdam (2020); Zero Gravity at Nam SeMA, Seoul Museum of Art (2019); Echigo Tsumari Art Triennale (2018); the British Art Show 8 (2015-2017); 11th Gwangju Biennale (2016); the 13th Biennale de Lyon (2015); 19th Biennale of Sydney (2014); Performa 13, the Fifth Biennial of Visual Art Performance, New York (2013); the 7th Liverpool Biennial (2012); the 12th Istanbul Biennial (2011); the New Museum Triennial, New York (2009); and the 5th Berlin Biennial for Contemporary Art (2008). Öğüt has been a guest professor, mentor, tutor, advisor, research teacher at several schools. Among the schools are Institut für Kunst im Kontext at Universität der Künste Berlin; Jan van Eyck Academie, Maastricht; Sandberg Institute Amsterdam; Finnish Academy of Fine Arts, Helsinki; TransArts - Transdisziplinäre Kunst, Institut für Bildende und Mediale Kunst Universität für angewandte Kunst Wien; and DAI (Dutch Art Institute) Arnhem. Öğüt was awarded the Visible Award for the Silent University (2013); the special prize of the Future Generation Art Prize, Pinchuk Art Centre, Ukraine (2012); the De Volkskrant Beeldende Kunst Prijs 2011, Netherlands; and the Kunstpreis Europas Zukunft, Museum of Contemporary Art, Germany (2010). He co-represented Turkey at the 53rdVenice Biennale.

Stephen O'Neill is an Irish Research Council Enterprise Research Fellow at the School of English, Trinity College Dublin, and the Irish Museum of Modern Art. His research project examines the literary and cultural history of Ireland from 1920 to 1955, focusing on the impact of the state on culture and, in particular, representations of partition in Ireland. With IMMA, he is working on critical and practical approaches to representing and commemorating the foundation of states in the early- to mid-twentieth century. His monograph *Irish Culture and Partition 1920-1955* is forthcoming with Liverpool University Press.

Sarah Pierce. Since 2003, Sarah Pierce has used the term The Metropolitan Complex to describe her project, characterised by forms of gathering, both historical examples and those she initiates. The processes of research and presentation that she undertakes demonstrate a broad understanding of cultural work and a continual renegotiation of the terms for making art, the potential for dissent, and self-determination. Pierce's work has shown widely in the EU, US and Canada with major exhibitions at the Van Abbemuseum, Eindhoven, CCS Hessel Museum & CCS Galleries, Bard College, Annandale-on-Hudson Tate Modern, London and MuMOK Vienna. Solo exhibitions include Lost Illusions/Illusions perdues, developed jointly with Walter Phillips Gallery, Banff, Mercer Union, Toronto, and SBC Galerie, Montreal, No Title at the Centre of Contemporary Art, Derry, The Artist Talks at The Showroom, London, and The Meaning of Greatness at Project Arts Centre, Dublin. Pierce represented Ireland in a group exhibition at the 51st Venice Biennale and has since exhibited in major international biennials including Glasgow International, Eva International, Lyon Biennial, International Sinop Biennial, and the Moscow Biennial.

Lua Vollaard is a curator and based in Amsterdam. She broadly works on the realisation of socially engaged artistic projects, especially pertaining to (speculative) ecology, the built

environment, and notions of justice. For the past five years, she has been working as a curator at Stroom Den Haag, where she has curated over nine exhibitions and more than 50 programmes, working with a wide variety of contemporary artists to commission new installations, performances, and lectures. In addition, Lua teaches at Design Academy Eindhoven and the Amsterdam Academy of Architecture. As a writer and researcher, she has written about artistic strategies to intervene in social and ecological issues for *Frieze*, *Metropolis M*, *e-flux*, and others.

Eva Weinmayr is an artist, teacher and researcher investigating the border crossings between contemporary art, radical education and institutional analysis by experimenting with modes of queer and intersectional knowledge formation. Eva currently works as researcher at HDK-Valand, Academy of Art and Design, University of Gothenburg. She lectures at Goldsmiths College London (MA Art and Politics), London College of Communication (MA Design for Social Innovation and Sustainable Futures), Central Saint Martins (BA Fine Art: "Art, Publishing, Activism from an Intersectional Perspective"). She has been Visiting Lecturer at Parsons/The New School (New York), Ontario College of Art (Toronto), Cologne University, Academy of Fine Arts Leipzig, Academy of Fine Arts Munich, Royal College of Art London, Edinburgh College of Art, University of Arts (Bremen), Institute of Experimental Design and Media Cultures – FHNW (Basel), Piet Zwart Institut (Rotterdam), Rietveld Academy/Sandberg Institute (Amsterdam). She works with public art and activist spaces (SALT (Istanbul), MayDay Rooms (London), Showroom (London), Kunstverein München) and established museums and art institutions (National Art Gallery Warsaw, Contemporary Art Museum Saint Louis, Foundation Sitterwerk St Gallen). She published with art publishers such as Rhizome, Spektor Books, Hatje Cantz, Sternberg Press, Occasional Papers, Open Editions, BookWorks London as well as with scholarly presses, for instance, with MIT Press MA (US), Open Book Publishers Cambridge (UK), Centre for Curatorial Studies CCS Bard.

John Wilkins identifies as U.S.-Black and Gay. Dr Wilkins earned his B.A. from Franklin & Marshall College, in Lancaster Pennsylvania; and earned his MA in English Literature from the L'Université de Montréal, Canada. His thesis dealt with "Goddess Imagery in the Novels of Toni Morrison". Dr Wilkins earned his doctorate from Trinity College Dublin's School of English where he interrogated representations of "Black Gay Male Identity in the African Diaspora". Dr Wilkins is the Irish Research Council Postdoctoral Enterprise Fellow working with both Trinity College Dublin and IMMA. He is Interrogating themes of race and identity focusing on aspects of IMMA's programmes and exhibitions including *The Otolith Group Xenogenesis* and *Howardena Pindell – A Renewed Language*

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Summer School Conveners
Lisa Moran, Curator: Engagement and Learning
Nathan O'Donnell, IMMA Research Fellow

Lisa Moran is curator of engagement and learning programmes in the Irish Museum of Modern Art. Recent projects include IMMA|texts a commissioning strand to encourage critical writing in response to IMMA's programmes; the IMMA International Summer School and the IMMA Reading Group. Her PhD research focused on artistic responses to memory and difficult pasts, and she lectures on modern and contemporary art with a focus 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 was Writer in Residence at Maynooth University, 2020-21. He is currently a Research Fellow with the School of English, Trinity College Dublin.

Communications
Elena Quintana, Digital Communication & Visual Strategy
Aisling Ivers, Digital Content Specialist, IMMA
Louis Haugh
Detail Design

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An Chomhairle um Thaighde in Éirinn