

IMMA

UNCONSCIOUS OBJECTS

A SERIES OF
CONVERSATIONS ON
ART &
PSYCHOANALYSIS

ART & PSYCHOANALYSIS

This interdisciplinary programme of five sessions will bring together art and clinical psychoanalysis in an effort to consider what they might have to offer each other: both fields emphasise experience, encounter and creativity.

Date

October 2018 - March 2019.

Venue

IMMA - Irish Museum of Modern Art, Royal Hospital, Kilmainham, Dublin 8.
For directions, visit www.imma.ie/en/nav_14.htm.

Description

Each session will focus on a different theme: art & psychoanalysis, objects, spaces, practices, and encounters. The group will meet in IMMA on Saturdays for three hours (10.00-13.00) on the following dates: 20 October 2018, 17 November 2018, 19 January 2019, 23 February 2019, and Saturday 23 March 2019.

The initial session will provide an opportunity for the group to begin thinking together about art and psychoanalysis. Sessions two to five will be programmed alongside exhibitions currently showing at IMMA to facilitate a sustained engagement with the work of particular artists and curators. Sessions two to five will begin with an hour-long visit to a different exhibition each time. The exhibitions will include work by Monir Shahroudy Farmanfarmaian (November), Mary Swanzy (January), Wolfgang Tillmans (February), and the IMMA Collection: Freud Project (March). After a tea and coffee break, the session will continue with a ninety-minute discussion of the exhibition together with two or three articles on the theme of the session, which group members will be sent in advance.

Each session will be co-facilitated by Noreen Giffney (Psychoanalytic Psychotherapist, and Lecturer in Counselling at Ulster University) and Lisa Moran (Curator of Engagement and Learning at IMMA). The group is open to anyone with an interest in art and psychoanalysis. It will be of particular interest to artists,

curators, cultural theorists, art critics, and psychoanalysts, psychotherapists and clinicians in related clinical fields with an interest in psychoanalytic and psychodynamic ways of thinking (psychologists, psychiatrists, psychiatric nurses, counsellors).

Places

The group will consist of twenty people, including the two facilitators. Group members must commit to attending all five sessions at the time of registration.

CPD Points

This series has been awarded 15 CPD points by the Psychoanalytic Section of the Irish Council for Psychotherapy (ICP). Certificates will be available at the end of the series.

Programme

SESSION 1: Art & Psychoanalysis

Saturday 20 October 2018 | 10.00 - 13.00 | IMMA

10.00-11.00 Introductions & Discussion

11.00-11.30 Tea & Coffee Break

11.30-13.00 Discussion

Preparatory Reading:

1. Faye Carey, 'Introduction' and 'What Is a Mental Image?' in *The Place of the Visual in Psychoanalytic Practice: Image in the Countertransference* (London and New York: Routledge 2018), pp. 1-12.
 2. Linda Cummings, 'Making Waves' in George Hagman (ed.), *Art, Creativity, and Psychoanalysis: Perspectives from Analyst-Artists* (London and New York: Routledge 2017), pp. 32-46.
-

SESSION 2: Objects

Saturday 17 November 2018 | 10.00 - 13.00 | IMMA

10.00-11.00 Exhibition

11.00-11.30 Tea & Coffee Break

11.30-13.00 Discussion

Exhibition: Monir Shahroudy Farmanfarmaian: *Sunset, Sunrise*
10 August – 25 November 2018



Monir Farmanfarmaian in her studio working on Heptagon Star, Tehran, 1975. Image courtesy of the artist and The Third Line, Dubai.

Monir Shahroudy Farmanfarmaian is one of today's most prominent contemporary Iranian artists and a key figure of the New York art scene during the 1960s and '70s. *Sunset, Sunrise* is a poetic and spiritual exhibition, drawing on the diversity of Monir's practice over a period of 40 years. It focuses on her large-scale mirrored sculptures, colourful collages, and works on paper, as well as incorporating the poetry, music, fashion, and interiors that she influenced and was influenced by. The exhibition draws attention to this under-recognised female artist, now in her early 90s, who has been a pioneer in merging traditional Persian techniques with contemporary abstraction. This dynamic exhibition moves across geometry, architecture and minimalism, to folklore, spiritualism and the poetry of the universe. *Sunset, Sunrise* marks the first time Monir Shahroudy Farmanfarmaian's work will be shown in Ireland. *Sunset, Sunrise* is organised by IMMA, in collaboration with Sharjah Art Foundation, United Arab Emirates. The exhibition travels to Sharjah Art Foundation in 2019.

Preparatory Reading:

1. Adela Abella, 'Psychoanalysis and Art: From Applied Analysis to Interdisciplinary Dialogue' in Gabriela Goldstein (ed.), *Art in Psychoanalysis: A Contemporary Approach to Creativity and Analytic Practice* (London: Karnac 2013), pp. 57-77.
2. Lynn Froggett and Myna Trustram, 'Object Relations in the Museum: A Psychosocial Perspective', *Museum Management and Curatorship* 29.5 (2014): 482-497.

SESSION 3: Spaces

Saturday 19 January 2019 | 10.00 - 13.00 | IMMA

10.00-11.00 Exhibition

11.00-11.30 Tea & Coffee Break

11.30-13.00 Discussion

Exhibition: Mary Swanzy, Modern Irish Master

26 October 2018 – 17 February 2019



1945 c. Mary Swanzy, *The Méléé*, Oil on canvas, 55.8 x 70.5 cm, Private Collection.

Pre-dating Evie Hone and Mainie Jellett by several years, Mary Swanzy can arguably be identified as Ireland's first 'modernist' painter. However, her experimentation with a wide range of styles, along with her reluctance to participate in large exhibitions led to her being critically side-lined. Born Dublin in 1882, she is the first Irish Cubist, preceding Evie Hone and Mainie Jellett. Aged fifteen, she left Ireland to complete her studies in Versailles and later in Freiburg.

Pursuing her career as a painter, she took further art and sculpture classes in Dublin where she was taught by Jack B. Yeats. Her initial career was as a traditional portrait artist. Despite being one of the most iconic and recognisable of modern Irish artists, there has not been a substantial retrospective of her work since 1968; similarly, there is a dearth of published material available. This exhibition aims to make a definitive study of her work. The exhibition is presented as part of the IMMA Modern Masters Series.

Preparatory Reading:

1. Faye Carey, 'Spatiality, Dimensionality and the Visual' in *The Place of the Visual in Psychoanalytic Practice: Image in the Countertransference* (London and New York: Routledge 2018), pp. 13-27.
2. Mark Gerald, 'The Psychoanalytic Office: Past, Present, and Future', *Psychoanalytic Psychology* 28.3 (2011): 435-445.
3. Mark Gerald, 'I Wish that You Could Stay a Little Longer: Seeing the Image in Psychoanalysis', *Psychoanalytic Inquiry: A Topical Journal for Mental Health Professionals* 36.8 (2016): 644-652.

SESSION 4: Practices

Saturday 23 February 2019 | 10.00 - 13.00 | IMMA

10.00-11.00 Exhibition

11.00-11.30 Tea & Coffee Break

11.30-13.00 Discussion

Exhibition: Wolfgang Tillmans, 26 October 2018 – 17 February 2019



Wolfgang Tillmans, astro crusto, a, 2012. © Wolfgang Tillmans, courtesy Maureen Paley, London.

Wolfgang Tillmans was born in Remscheid, Germany, 1968 and lives and works in Berlin and London. He has shown his work in previous group exhibitions at IMMA but this will be his first solo exhibition at the museum, and his first solo project in Ireland. The exhibition is expected to include new works from the artist. He has recently held solo exhibitions at Kunstverein in Hamburg, Hamburg, Germany, Fondation Beyeler, Riehen, Switzerland, Tate Modern, London (2017); Museu de Arte Contemporânea de Serralves, Porto, Portugal (2016); The National Museum of Modern Art, Osaka, Japan, The Metropolitan Museum of Art, New York (2015). His work has been included in significant survey exhibitions including the 5th Biennale of Contemporary Art of Thessaloniki, State Museum of Contemporary Art, Greece (2015), Manifesta 10, The State Hermitage Museum, St. Petersburg, Russia (2014), Fundamentals, the 14th International Architecture Biennale directed by Rem Koolhaas, Book for Architects, La Biennale di Venezia, Venice, Italy (2014).

Preparatory Reading:

1. Donald Winnicott, 'Playing: A Theoretical Statement' in *Playing and Reality* (London and New York: Routledge 2005[1971]), pp. 51-70.
2. Patricia Townsend, 'Creativity and Destructiveness in Art and Psychoanalysis', *The British Journal of Psychotherapy* 31.1 (2015): 20-31.

SESSION 5: Encounters

Saturday 23 March 2019 | 10.00 - 13.00 | IMMA

10.00-11.00 Exhibition

11.00-11.30 Tea & Coffee Break

11.30-13.00 Discussion

Exhibition: IMMA Collection: Freud Project, 2016 – 2021



Freud, Lucian (1922-2011), Reflection (Self Portrait) 1985 (oil on canvas). Private Collection © The Lucian Freud Archive / Bridgeman Image

IMMA has secured a significant five-year loan of 52 works by one of the greatest realist painters of the twentieth century, Lucian Freud (1922-2011). Renowned for his portrayal of the human form, Lucian Freud is best known for his intimate, honest, often visceral portraits. Working only from life Freud's studio was intensely private and he mainly worked with those he was close to, often asking subjects to sit for hundreds of hours over multiple sittings to better capture the essence of their personality. IMMA Collection: Freud Project features a selection of 30 of the artist's finest paintings, and 20 works on paper. During this unique five-year project IMMA will present a series of different and exclusive Lucian Freud related exhibitions, with a new programme of events and openings each year, including works and new commissions by other modern and contemporary artists in response to Freud, and will reveal exciting new perspectives on this major artist today.

Preparatory Reading:

1. Esther Bick, 'The Experience of the Skin in Early Object-Relations', *The International Journal of Psychoanalysis* 49 (1968): 484-486.
2. Christopher Bollas, 'The Transformational Object' in *The Shadow of the Object: Psychoanalysis of the Unthought Known* (London: Free Association Books 1987), pp. 1329.

Exhibitions

For further information about the exhibitions we will visit and consider during this series, see www.imma.ie

Conveners

This Unconscious Objects series has been developed by Noreen Giffney of Psychoanalysis + at the invitation of and in discussion with Lisa Moran, and all five sessions will be facilitated by Noreen and Lisa.

Dr Noreen Giffney is a Psychoanalytic Psychotherapist in private practice, and Lecturer in Counselling in the School of Communication & Media at Ulster University. She is a fully accredited clinical member of the Irish Forum for Psychoanalytic Psychotherapy, the Northern Ireland Institute of Human Relations, and the Psychoanalytic Section of the Irish Council for Psychotherapy. She has published extensively in the fields of psychoanalysis, psychosocial studies, and critical theory. Her most recent book is *Clinical Encounters in Sexuality: Psychoanalytic Practice & Queer Theory* (New York: Punctum Books 2017), edited with Dr Eve Watson. She is currently writing a monograph entitled 'Developing Clinical Insight Using NonClinical Case Studies in Psychoanalysis and Psychotherapy: Visual Culture and the Transference-Countertransference Experience', which is contracted to appear in the 'Psychoanalysis and Popular Culture' book series published by Routledge. She is the Director of Psychoanalysis +, an interdisciplinary initiative that brings together clinical, academic and artistic approaches to, and applications of, psychoanalysis. W: www.psychoanalyticpsychotherapyclinic.ie, www.ulster.ac.uk/staff/n-giffney

Lisa Moran is Curator of Engagement and Learning Programmes at the Irish Museum of Modern Art where she has responsibility for third level programmes and research. She has worked on programmes such as *Art | Memory | Place* and *What is_?* including *What is Psychoanalysis?* developed in collaboration with ACW (NCAD's MA in Art in the Contemporary World). Before joining IMMA, in 2002, she was Combined Arts Officer in the Arts Council with responsibility for community arts and multidisciplinary arts festivals. She also worked on policy and project development in the areas of arts and health, arts and disability and arts and science. 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. She is a qualified art therapist and her postgraduate research focused on the role of projective identification in the encounter between the artwork and the viewer. She is a PhD candidate with NCAD undertaking research into the artistic responses to memory and difficult pasts in the work of Polish artist Miroslaw Balka. She lectures on modern and contemporary art with an emphasis on commemoration, memorialisation and art in public spaces. W: www.imma.ie

Registration

- Registration is free.
- Pre-registration is necessary.
- The series is open to anyone with an interest in art and psychoanalysis. No prior knowledge of psychoanalysis and/or theories of art/visual culture are required.
- Applicants must confirm that they can attend all five sessions at the time of registration.
- Applicants must be available to read two or three readings in advance of attending each session. Readings will be sent to group members via email one month in advance of each session.
- Places are limited so early registration is advised.

To register, please entitle your email 'Unconscious Objects' and send the following information to both noreen.giffney@gmail.com and lisa.moran@imma.ie

- Name.
- Contact email address.
- Profession – indicate whether you are fully qualified or currently studying/in training.
- Indicate whether you have prior knowledge/experience of psychoanalysis and/or visual arts practice or theory.
- Explain why you wish to join the Unconscious Objects group.
- Confirm that you are available to attend all five sessions.
- Confirm that you are available to read two or three preparatory readings in advance of each session.

IMMA (Irish Museum of Modern Art)

IMMA is Ireland's National Cultural Institution for Contemporary Art. Its programme comprises exhibitions and projects by leading Irish and international artists, as well as a rich engagement and learning programme providing audiences of all ages the opportunity to explore contemporary art and unlock their creativity. IMMA is home to the National Collection of Irish and International Modern and Contemporary Art, now numbering over 3,000 artworks, and we make this national resource available through engagement and learning programmes, digital resources and exhibitions at IMMA and nationally. IMMA's mission is to connect audiences and art, providing an extraordinary space in Ireland where contemporary life and contemporary art connect, challenge and inspire on another. IMMA shares, develops and conserves the Irish National Collection of Modern and Contemporary Art for now for the future. IMMA has a large and engaged audience. Physical visitors have grown by 90% since 2014. IMMA's programme reimagines 'the Museum' as an open and participatory space that connects people to contemporary life through art. Our audience come to IMMA to experience something new and to share knowledge and new thinking. Recent developments in the programme have expanded beyond the gallery space into the full site of IMMA's home at the Royal Hospital Kilmainham. A programme of live performance, making, music, food and gardening invites the audience into a direct interaction with creativity, and provides a space for debate, inspiration and participation. W: www.imma.ie

Further Recommended Resources

Group members are not required to purchase any materials for this series, however, a selection of the following resources might be useful to access prior to the commencement of sessions. The books are available to purchase in paperback from Karnac Books: www.karnacbooks.com

Podcast:

1. Noreen Giffney, 'The Freud Affect: Reflecting on Viewers' Experience of the Lucian Freud Exhibition' (2018). URL <https://soundcloud.com/imma-ireland/imma-tcd-lucianfreud-lecture-series-dr-noreen-giffney?in=imma-ireland/sets/imma-collection-freudproject> Noreen Giffney introduces psychoanalysis and its usefulness for reflecting on our experience of visiting art exhibitions. Reference is made to the work of artists Lucian Freud, Mark Gerald, Alexa Wright and Marina Abramović, and film-maker Ken Wardrop.

Books:

2. Hannah Curtis, *Everyday Life and the Unconscious Mind: An Introduction to Psychoanalytic Concepts* (London: Karnac 2015). Hannah Curtis provides an accessible introduction to key psychoanalytic concepts and their application to clinical practice and everyday life.
3. Stephen Grosz, *The Examined Life: How We Lose and Find Ourselves* (London: Vintage 2014). Stephen Grosz writes about his experience of working as a psychoanalyst over a thirty-year period.
4. Alessandra Lemma, *Introduction to the Practice of Psychoanalytic Psychotherapy*, 2nd ed. (Chichester: Wiley Blackwell 2016). Alessandra Lemma offers a detailed introduction to a range of psychoanalytic concepts and their application to clinical practice. Worth reading after the book by Hannah Curtis.
5. Faye Carey, *The Place of the Visual in Psychoanalytic Practice: Image in the Countertransference* (London and New York: Routledge 2018). Faye Carey discusses the importance of the image in psychoanalytic clinical practice, particularly the visual countertransference. In addition to being of interest to people who work in clinical practice, the book also provides an introduction to key psychoanalytic concepts for people interested in visual culture.
6. George Hagman (ed.), *Art, Creativity, and Psychoanalysis: Perspectives from AnalystArtists* (London and New York: Routledge 2017), pp. 32-46. George Hagman collects together a series of writings by individuals who identify themselves both as psychoanalytic clinical practitioners and artists. Each contributor reflects on their dual practice and how each discipline has influenced their understanding of the other.

Reference Texts:

7. Ross M. Skelton (ed.), *The Edinburgh International Encyclopaedia of Psychoanalysis* (Edinburgh: Edinburgh University Press 2006). Brief entries describing 1,000 terms used in psychoanalysis. Entries cover all psychoanalytic traditions.
8. Elizabeth Bott Spillius, Jane Milton, Penelope Garvey, Cyril Couve and Deborah Steiner, *The New Dictionary of Kleinian Thought* (New York and London: Routledge 2011). Brief entries and longer essays describing many of the clinical concepts used in the Kleinian tradition of psychoanalysis and more broadly object relations.