

IMMA International Summer School 2021

IMMA



IMMA Summer School 2021
ART AND POLITICS
#3 containment

Irish Museum of Modern Art
21 June - 9 July 2021
Online

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

Royal Hospital
Kilmainham
Dublin 8
D08 FW31, Ireland

Inability to tolerate empty space limits the amount of space available.

W. R. Bion, 1969

IMMA Summer School 2021 'containment'

The IMMA International Summer School 2021 takes place online between 21 June and 9 July 2021. This three-week programme of seminars, discussions and workshops is free and will feature a range of national and international artists, theorists and educators. Focusing on the theme of 'containment' they will explore how mapping, border regimes, architecture and the politics of incarceration inflect contemporary culture and how art and artists explore, question and engage with this subject.

Containment is a fundamental feature of the human condition; our earliest experience is of being held and contained by another. Containment can enable us to feel safe but it can also be experienced in terms of confinement and separation. Containment can be applied to how we conceptualise space, material and data, how we 'map' our surroundings or claim territory, and how we think through lines, categories and borders. Containment can be a political strategy (such as US foreign policy during the cold war) or a strategy for social control; in fact the logic of containment continues to animate current border regimes and technologies worldwide. Strategies of containment also underpin the politics of incarceration and detention, as well as informing recent public health measures in response to the pandemic.

Some of the ideas that will be explored include the uses of mapping as a strategy of both appropriation and resistance, the role of borders and border technologies, carceral capitalism, containment and public health, architectures of containment, containment as a psychic state, cognitive mapping and figure-ground apprehension.

Two fundamental questions underpin this year's summer school. What role does containment play in the way we conceive of and organise the world around us? And how can art and artists reflect on and critique these cultural, social, and cognitive strategies of containment?

To explore this question, we are bringing together a range of contributors – artists, writers and educators – including architectural historian and theorist [Beatriz Colomina](#), artists [Lawrence Abu Hamdan](#), [Romuald Hazoumè](#), [Jackie Wang](#), [Emma Wolf-Haugh](#), [Nils Norman](#), [Rajinder Singh](#) and [Alice Feldman](#), [RESOLVE Collective](#), [Sarah Kariko](#), [John Wilkins](#), [Clodagh Emoe](#), [Kimberly Campanello](#), [Vukašin Nedeljković](#) and [Róisín Power Hackett](#).

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 group of participants who have responded to an open call.

**Public Programme
Seminars
21 June - 3 July**

All seminars will take place online via zoom

1. **Keynote**
Lawrence Abu Hamdan
Monday 21 June
6.30pm – 8.00pm (GMT+1)
[Register here](#)
2. **Beatriz Colomina**
Bed Containment
Tuesday 22 June
6.30pm - 8.00pm (GMT+1)
[Register here](#)
3. **Jackie Wang**
Waters: bitter death: lost
Thursday 24 June
6.30pm - 8.00pm (GMT+1)
[Register here](#)
4. **Romuald Hazoumè**
Romuald Hazoumè Speaks
Friday 25 June
6.30pm – 8.00pm (GMT+1)
[Register here](#)
5. **RESOLVE Collective**
Platforming & Temporariness in Practice
Tuesday 29 June
6.30pm - 8.00pm (GMT+1)
[Register here](#)
6. **Nils Norman**
The City as Classroom: from the Exploding School to the Garden Department
Thursday 1 July
6.30pm - 8.00pm (GMT+1)
[Register here](#)
7. **Emma Wolf-Haugh**
Licking Concrete
Friday 2 July
6.30pm - 8.00pm (GMT+1)
[Register here](#)
8. **Artist Presentations and Panel Discussion**
Kimberly Campanello
Vukašin Nedeljković
Róisín Power Hackett
Saturday 3 July
3.30pm - 5.00pm (GMT+1)
[Register here](#)

See [IMMA's website](#) for further details

PROGRAMME DETAILS

Keynote:

Lawrence Abu Hamdan

Monday 21 June

6.30pm – 8.00pm (GMT+1)

Chair: Annie Fletcher, Director, IMMA

Beatriz Colomina

Tuesday 22 June

6.30pm - 8.00pm (GMT+1)

Chair: Professor Hugh Campbell

Bed Containment

The ongoing pandemic has exposed and challenged all forms of containment. Political borders have moved indoors. The bed has become a political space, a space of labour, communication, education, etc. This lecture will explore the central role of the bed in defining urban and geopolitical life.

Jackie Wang

Thursday 24 June

6.30pm - 8.00pm (GMT+1)

Waters: bitter death: lost

Have you even been haunted by water, by the sound of a terrible hydrologic repetition that threatened to grind away the plot of a human life? What is the relationship between geological time and biographical time, and how have writers used language to modulate the different temporal flows? This talk will be about water, death, descent into the river, and the poetics of the stream of life. In Greek mythology, rivers represent the border space between life and death, while the river Styx is said to contain the souls of the dead who could not pay the ferryman Charon the toll to be delivered to the underworld. My talk will explore the question of why there is such a powerful association of rivers with death and the underworld. The crossing of rivers to meet the dead is a recurring theme in Greek and Roman epics, yet I am interested in exploring the question of what happens when someone, seeking to test the unknown, ventures to the depths, but never returns to the surface—in other words, when someone undertakes a “katabasis” (descent) without “anabasis” (ascent).

Romuald Hazoumè

Friday 25 June

6.30pm - 8.00pm (GMT+1)

Romuald Hazoumè Speaks

Whether taking aim at endemic political corruption in Africa or addressing the global indifference compounding environmental disasters, Romuald Hazoumè creates visually striking works. Using the ubiquitous plastic petrol can as his signature, Hazoumè undertakes monumental installations which act as metaphors of African place, history and identity. In this talk he will explore themes of migration and slavery in relation to his work.

Resolve Collective

Tuesday 29 June

6.30pm - 8.00pm (GMT+1)

RESOLVE Collective: Platforming & Temporariness in Practice

A deep dive into the RESOLVE Collective portfolio projects across the UK and Europe in which they work with and for local communities in order to address social challenges. The talk will have an emphasis on learning within the development of their practice, learning from the city, learning from the site, and learning from the learners!

Nils Norman

Thursday 1 July

6.30pm - 8.00pm (GMT+1)

The City as Classroom: from the Exploding School to the Garden Department

Nils Norman will talk about his 20 years of projects and research exploring ideas around outdoor classrooms and future pedagogy.

Emma Wolf-Haugh

Friday 2 July

6.30pm - 8.00pm (GMT+1)

Licking Concrete

*Ephemeral and performative acts towards the temporal manifestation of queer*feminist utopias.*

In this presentation visual artist, writer and educator Emma Wolf-Haugh will focus on their continuing engagement with spatial politics (architectural, ideological, propositional) in a queer, feminist and de-colonial key. Wolf-Haugh will touch on their trilogy THRXSOME comprising research-intensive, collaborative, continuing, and intermingling projects that deal with sexuality and space – public space, private space, and their many overlaps and in-betweens. The presentation will consider artistic strategies developed within these projects towards the re-appropriation and radical disruption of sites and states of containment.

<https://emmahaugh.com/>

Artist Presentations and Panel Discussion

Saturday 3 July

3.30pm - 5.30pm (GMT+1)

Kimberly Campanello, Vukašin Nedeljković, Róisín Power Hackett

1. Kimberly Campanello

Containment Poetics

Kimberly Campanello will discuss her work *MOTHERBABYHOME* and her other current writing experiments as well as texts by other poets in order to consider the possibilities and problematics of poetic form as 'container'.

2. Vukašin Nedeljković

Direct Provision Centres as Sites of Containment

DP has been initiated more than 21 years ago to 'accommodate' people seeking International Protection in Ireland. DP has not been included or mentioned as a 'relevant' entity/structure to be considered in the map of European Immigration Detention and nowadays Camps. As a survivor of DP and through my work Asylum Archive I argue the DP is an Irish amalgamation of the Camp, Detention and Deportation Centre.

3. Róisín Power Hackett

I can / can't, therefore I am

The artist will discuss her recent work in relation to the philosopher Maurice Merleau-Ponty's 'The Spatiality of One's Own Body and Motility' from 'Phenomenology of Perception'. The film 'The Tent' which will be discussed can be viewed here:

<https://youtu.be/8z9ebwGVUiY>

Programme Contributors

Lawrence Abu Hamdan describes himself as a private ear. His interest with sound and its intersection with politics originate from his background as a touring musician and facilitator of DIY music. The artist's audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal and as advocacy for organisations such as Amnesty International and Defence for Children International together with fellow researchers from [Forensic Architecture](#). Abu Hamdan completed his PhD in 2017 from Goldsmiths College University of London and is currently a fellow at the Gray Centre for Arts and Inquiry at the University of Chicago.

<http://lawrenceabuhamdan.com>

Kimberly Campanello's most recent major project is *MOTHERBABYHOME*, a 796-page poetry-object and reader's edition book (zimZalla Avant Objects, 2019) comprising conceptual and visual poetry on the St Mary's Mother and Baby Home in Tuam, Ireland. Her visual poetry features in the new international anthology *Judith: Women Making Visual Poetry* published by Timglaset (Sweden). Her asemic work was exhibited at HAUS Vienna in September 2020 and is forthcoming in the *Experimental Praxis* anthology (Dostoyevsky Wannabe, 2021). She was awarded a 2019 Markievicz Award for a collaboration with Dimitra Xidou and Annemarie Ní Churraín (forthcoming from The Salvage Press) and a 2020 Arts Council Ireland Literature Project Award for a digital writing collaboration with Christodoulos Makris and Fallow Media, as well as residencies at the Heinrich Böll Cottage on Achill Island and the Centre Culturel Irlandais in Paris. She lectures in Creative Writing and supervises PhDs in experimental writing at the University of Leeds.

Hugh Campbell is Professor of Architecture at the School of Architecture, Planning and Environmental Policy, University College Dublin (UCD) where he teaches in architectural humanities and the design studio. He has published widely on Irish architecture, urban culture and photography. His most recent publications include *Space Framed: Architecture, Photography and the Social Landscape* (2020) and a collection co-edited with Igea Troiani, *Architecture Filmmaking* (2020). He curated the *Close Encounter* section of the 2018 Venice Biennale with Grafton Architects, having previously curated the Irish Pavilion, *The Lives of Spaces*, with Nathalie Weadick at the 2008 Venice Biennale.

Beatriz Colomina is the Howard Crosby Butler Professor of the History of Architecture at Princeton University. She writes and curates on questions of design, art, sexuality and media. Her books include *Sexuality and Space* (Princeton Architectural Press, 1992), *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994), *Domesticity at War* (MIT Press and Actar, 2007), *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* (Actar, 2010) with Craig Buckley, *Manifesto Architecture: The Ghost of Mies* (Sternberg, 2014), *The Century of the Bed* (Verlag für Moderne Kunst, 2015) and *Are We Human? Notes on an Archaeology of Design* (Lars Muller, 2016) with Mark Wigley. Her latest book is *X-Ray Architecture* (Lars Muller, 2019). She has curated a number of exhibitions including *Clip/Stamp/Fold* (2006-2013), *Playboy Architecture* (2012-2016), *Radical Pedagogies* (2014-2015), *Liquid La Habana* (2018) and *The 24/7 Bed* (2018). In 2016 she was chief curator with Mark Wigley of the third Istanbul Design Biennial. In 2018 she was made Honorary Doctor by the KTH Royal Institute of Technology in Stockholm and 2020 she was awarded the Ada Louise Huxtable Prize for her contributions to the field of architecture.

<https://www.e-flux.com/architecture/sick-architecture>

Alice Feldman lectures in the School of Sociology at University College Dublin and coordinates the MA Race, Migration & Decolonial Studies (www.racemigrationdecolonialstudies.com). Her work involves experiments at the intersections of art, research and education to mobilise creative agency, embodied knowledges and reflexive solidarities in decolonising knowledge justice projects, both within and outside of academe. Such projects are ever more urgent for cultivating meaningfully intersectional collective actions that rise to the necro-political planetary crises of the current moment. For over two decades she has also worked in research, advisory and volunteer capacities for an array of groups and organisations involved in racial justice work.

Clodagh Emoe Realising the interdependence of life where everything is interconnected and in process Clodagh initiates collaborative projects and creates works that explore our place in the world. Her 'exercises', a term she uses to describe her event based participatory works foreground experience and perception creating instances where ideas might be played out and 'felt'. Her work has been commissioned both nationally and internationally; Serpentine Gallery, London, Taipei Biennial, Museum of Contemporary Art, Seoul, Nýló, Reykjavik, documenta XIII, Kassel, Hugh Lane Municipal Gallery, Project Arts Centre, IMMA, Dublin, Visual, Centre for Contemporary Art, Carlow, The Model, Home of the Niland Collection, Sligo and Maynooth University. She has initiated and realised ambitious collaborative projects that include *Mystical Anarchism* (2009-2013) with philosopher Simon Critchley (Prof. of philosophy, New School for Social Research), *Creating the Common/The Unveiling* (2010) a theatrical event parodying a failed unveiling of a monumental sculpture in sheltered housing for the elderly and *The Plurality of Existence...* (2015-2017) and *Crocasmia x* (2018), collaborative projects with individuals seeking asylum in Ireland. Clodagh has been awarded numerous awards from the Arts Council of Ireland, including the Visual Art Project Award 2016, Culture Ireland, Dublin City Council, South Dublin County Council, European Cultural Fund and AHRB, UK. She has been recently nominated for the David and Yuko Juda Award UK.

Annie Fletcher is currently Director of IMMA (Irish Museum of Modern Art). Previously she was Chief Curator at the Van Abbemuseum, Eindhoven and a tutor at de Appel, Amsterdam, the Dutch Art Institute (DAI) and the Design Academy Eindhoven.

Fletcher originally initiated the touring exhibition *The Otolith Group: Xenogenesis* at the Van Abbemuseum in 2019. Other recent projects include "The Universe Flickered" at SALT Istanbul, "Trade Markings; Frontier Imaginaries Ed No.5" and the solo exhibition of Qiu Zhijie "Journeys without Arrivals", the "Museum of Arte Útil" with Tanja Bruguera, and a retrospective of Hito Steyerl. Other solo presentations include Sheela Gowda, Anna Boghiguian, David Maljkovic, Jo Baer, Jutta Koether, Deimantas Narkevičius and Minerva Cuevas. She curated "After the Future" as EVA International Biennial of Visual Art in 2012. She developed the long-term projects, *Be(com)ing Dutch* (2006-09) and *Cork Caucus* (2005) with Charles Esche. She was co-founder and co-director of the rolling curatorial platform *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* with Frederique Bergholtz and Tanja Elstgeest (2005-10).

In 2012, she was Curator of Ireland's Contemporary Art biennale EVA International and is regularly called upon to sit on International juries, including the 2019 Preis der Nationalgalerie, Berlin; the 2016 Irish Pavilion at Venice; the 2015 Köler Prize, Estonia; the 2014 Turner Prize, UK; the 2013 Leopold Bloom Art Award, Hungary; and the 2011 BC21 Art Award, Austria.

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 bātú/tanggap* (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, RGKS SRG has been commissioning, presenting and contextualising contemporary art. Having worked with over 50 Irish and international artists to date, RGKS SRG 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, RGKS SRG's live and online programme *RGKS Cribs* featured artists Christopher Mahon, Vivienne Dick, Eithne Jordan and Bea MacMahon (2019–2020).

Rachael Gilbourne is a Fine Art graduate from NCAD and has an MA in Visual Arts Practices from IADT, Co. Dublin.
rgksksrg.com

Lisa Godson is programme leader of the MA Design History and Material Culture at the National College of Art and Design. Her books include *Uniform: Clothing and Discipline in the Modern World*, *Modern Religious Architecture in Ireland, Germany and Beyond*, *Making 1916: Visual and Material Culture of the Easter Rising*, and *How the Crowd Felt: Memory and Ritual in the Irish Free State*.

Romuald Hazoumè (born 1962, Benin) has created one of the most iconic bodies of work in contemporary African art. The artist's astute and sardonically political oeuvre is realised in a diverse range of media, including multimedia installation, sculpture, video, photography and painting. Whether taking aim at endemic political corruption in Africa or addressing the global indifference compounding environmental disasters, Hazoumè creates visually striking works. Using the ubiquitous plastic petrol can as his signature, Hazoumè undertakes monumental installations which act as metaphors of African place, history and identity.

Hazoumè's work has been exhibited in major international galleries and museums across the world including the Victoria and Albert Museum, London, UK; the Centre Pompidou, Paris; and Fondation Louis Vuitton, Paris, France; and ICP, New York, USA. In 2018, Hazoumè was included in the *Kyotographie* International Photography Festival, Kyoto, Japan. Current exhibitions including his works are *Slavery*, Rijksmuseum, Amsterdam, the Netherlands; *Ex-Africa*, Musée du Quai Branly-Jacques Chirac, Paris, France; *Expression(s) décoloniale(s) #2*, Château des Ducs de Bretagne, Musée d'Histoire de Nantes, Nantes, France; and *Portable Sculpture*, Henry Moore Institute, Leeds, UK.

His works are in prominent public and private collections around the world, including the permanent collections of the British Museum, London, UK; QAGOMA, Brisbane, Australia; National Museum of African Art, Smithsonian Institution, Washington, D.C., USA; MoMA, New York, USA; the Pigozzi Collection, Geneva, Switzerland; and Fondation Louis Vuitton, Paris, France.

Bryan Hogan is an arts administrator, artist and a member of the Visitor Engagement team at IMMA. He has a BA in Fine Art Printmaking (Galway-Mayo Institute of Technology) and an MA in Arts Policy and Practice (National University of Ireland Galway). He has previously worked as Volunteer Coordinator with EVA International and as a Venue Manager with TULCA.

Sarah Karikó PhD, is an arachnologist, artist and explorer who works to inspire wonder and care for the mysteries of the natural world. She contributes to the scientific understanding of the biodiversity of spiders as Associate in the Department of Organismic and Evolutionary Biology at Harvard's Museum of Comparative Zoology and explores the interconnectedness among species as Research Director of Gossamer Labs LLC. She makes visible the often-invisible connections between species and systems and has researched spiders in places ranging from the rainforests of Madagascar to the Rocky Mountains in the American West.

Sarah leads teams to create large-scale public art installations, exhibitions, performance pieces, and interactive learning experiences at places like the National Academy of Sciences in Washington, DC; the Juilliard School, NYC, USA; Harvard University and MIT Museum, Cambridge, MA, USA; Durrell Institute of Conservation and Ecology, UK; the European Congress of Arachnology in Hungary and in pediatric oncology departments. She convened an international team of artists, scientists and pastry chefs for the exhibit *Spiders! Interconnectedness, Innovation & Stewardship* at the National Museum of Wildlife Art and in Grand Teton National Park, Wyoming, USA in recognition of the centennial of the National Park Service and in honor of her mentors. Sarah's many collaborators include Harvard's Museums of Science and Culture, the Malagasy Postal Service, the Ruckelshaus Institute, Biodiversity Institute, University of Wyoming-National Park Service Field Station, and Irish Museum of Modern Art.

Sarah serves on the Board of the Global Institute for the Arts and Leadership and is a Commission member of the Spider and Scorpion Specialist Group for the International Union for the Conservation of Nature. She earned a PhD from the University of Kent, UK; certificates in Negotiation and Mediation from Harvard Law School's Program on Negotiation; and an AB from Harvard College.

Seán Kissane is Curator of Exhibitions at the Irish Museum of Modern Art (IMMA), Dublin. He describes his practice as 'curating the edges', producing deeply researched exhibitions focussed on the work of female and queer artists whose work has been critically neglected. These projects have included major touring exhibitions such as the retrospectives for Derek Jarman, Leonora Carrington, and Mary Swanzy. In 2016 he presented the critically acclaimed 'Patrick Hennessy: De Profundis', the first queer reading of Irish modernism. He is currently a PhD candidate at Gradcam, TU Dublin; undertaking research into queer art exhibited in Ireland during and after the Second World War examining how some Irish artists presented divergent images of masculinity that countered prevailing orthodoxies.

Vukašin Nedeljković is an artist and activist. He initiated multidisciplinary platforms *Asylum Archive* and *Fortress EU*: 'Asylum Archive is a platform open for dialogue and discussion inclusive to individuals who have experienced a sense of sociological/geographical 'displacement', social trauma and violence. It is an act of solidarity to bring a different perspective on the life of people who came to Ireland to seek protection' *Coming up: Disavowing Asylum: Documenting Ireland's Asylum Industrial Complex*, by Ronit Lentin and Vukasin Nedeljkovic - July 2021, published by Rowman and Littlefield. *Asylum Archive* solo exhibition in RHA – Ashford gallery in January 2022 - launch of second edition of *Asylum Archive* publication - supported by Arts Council.

www.asylumarchive.com

www.fortress.eu

Barry Kehoe is an independent curator and 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).

Séamus Nolan is a visual artist based in Dublin. He studied sculpture in the National College of Art and Design (NCAD) and completed a Masters in Design History and Material culture in NCAD in 2019. He has exhibited nationally and internationally and has published a number of artists books documenting artworks such as *Hotel Ballymun* in 2007, a commission by breaking ground which saw the 13th floor of Clarke Tower in Ballymun converted into a temporary hotel. *Trades Club revival*, 2010, commissioned by The Model, home of the Niland Gallery, which documented the temporary revival of the Sligo United Trades Club. *Subvert all Power*, 2016, documenting the oral history and material culture as collected and described by a group of 'proto punks' in Drogheda. More recently, he was awarded a commission through CAPP the Collaborative Arts Partnership Program, with Dublin City Gallery the Hugh Lane and Create, the national development agency for creative arts. The project resulted in the exhibition 'Traveller Collection at the Hugh Lane' the website 'TravellerCollection.ie' (currently under reconstruction) and a forthcoming publication of the same name documenting the project.

Nils Norman is an artist living in London and Amsterdam. He works across the disciplines of public art, architecture, play and urban planning. His projects challenge notions of the function of public art and the efficacy of mainstream urban planning and large-scale regeneration. Informed by local politics and ideas on alternative economic, ecological systems and play, Norman's work merges utopian alternatives with current urban design to create a humorous critique of the discrete histories and functions of public art and urban planning. He exhibits and generates projects and collaborations in museums and galleries internationally.

He has completed major public art projects including: pedestrian bridges, playgrounds, a lake and various gardens. He has participated in art biennials worldwide and has developed commissions for SculptureCenter, Long Island City, NY; London Underground, UK; Tate Modern and Tate Britain, UK; the Gerrit Rietveld Academie, the Netherlands; Loughborough University, UK; Creative Time, NYC and the Centre d' Art Contemporain, Geneva, Switzerland. He has also created a new theatre curtain for a primary school in Bristol and is the lead artist for the city of Cambridge's project to redevelop part of Trumpington, an area on the city's southern fringe - developing play elements, 4 pedestrian bridges, bird screens and wayfinding. Norman has recently completed a collaboration with 6a Architects and artist Gareth Jones on the redesign of MK Gallery Milton Keynes, UK. Designing the building's interior and exterior spaces, facade and landscaping.

He is the author of five publications:

Propuestas Para Una Plaza. Proposals For A Plaza. Editorial concept Fritz Haeg, Kit Hammonds and Nils Norman. Museo Jumex, Mexico City, Mexico. 2018

Edible Park, Nils Norman. Eds. Taco de Neef, Nils Norman, Peter de Rooden, Astrid Vorstermans. Valiz, NL. 2012

Thurrock 2015, a comic commissioned by the General Public Agency, London, UK, 2004

An Architecture of Play: A Survey of London's Adventure Playgrounds, Four Corners, London, UK, 2004

The Contemporary Picturesque, Book Works, London, UK, 2000

From 2007-2017 Nils Norman was Professor at the Royal Danish Academy of Art and Design, Copenhagen, Denmark, where he led the School of Walls and Space. He now works freelance as a guest lecturer and speaker in art schools and academies in the UK and Europe and is a mentor on the Fine Arts Department at the Gerrit Rietveld Academy, Amsterdam.

Róisín Power Hackett is a visual artist, writer, and curator. Róisín recently graduated as the inaugural ARC LAB Curatorial Scholar of the MA in Art & Research Collaboration at the Institute of Art, Design & Technology in Dun Laoghaire Co. Dublin. During this scholarship she amassed a body of research on inclusion in and access to the arts for disabled people. In January 2021, as part of her scholarship, Róisín exhibited in the group show *cohost*. In addition, she is a graduate of the MA in Art in the Contemporary World (2013) and the Joint BA in History of Art and Fine Art (2012) from the National College of Art & Design in Dublin. Most recently she curated *A Consideration of All Bodies* (2021) at the LAB Gallery in Dublin, *The Finest Specimens of Fossilised Duration* (2020) an online exhibition commissioned by Arts and Disability Ireland and the podcast *ALL BODIES* (2020) at the LAB Gallery. Furthermore, Róisín has received the Waterford County Council Tyrone Guthrie Bursary (2019), the Arts Council Visual Arts Bursary Award (2018), the Waterford County Council Artlinks Bursary (2017&2016), the Kennedy Wilson NCAD Access Studio Residency (2016) and the Arts and Disability Connect Training Award (2015).
roisinphackett.wordpress.com

Evy Richard studied Art History in Lyon and Montpellier, France. She gained her Master's degree in Cultural Mediation in Paris 8 University, France. Since 1996 she has worked at IMMA as part of its Visitor Engagement Team, providing creative workshops, guided tours, and supporting diverse programmes for the Engagement and Learning Department. Her main hobby is travelling and experiencing different world cultures and languages. Her current interests are today's environmental challenges.

Resolve Collective

Seth Scafe-Smith, Akil Scafe-Smith

is an interdisciplinary design collective that combines architecture, engineering, technology and art to address social challenges. They have delivered numerous projects, workshops, publications, and talks in the UK and across Europe, all of which look toward realising just and equitable visions of change in our built environment.

Much of their work aims to provide platforms for the production of new knowledge and ideas, whilst collaborating and organising to help build resilience in our communities. An integral part of this way of working means designing with and for young people and under-represented groups in society.

Here, 'design' encompasses both physical and systemic intervention, exploring ways of using a project's site as a resource and working with different communities as stakeholders in the short and long-term management of projects. For us, design carries more than aesthetic value; it is also a mechanism for political and socio-economic change.

Donna Rose is a graduate of Fine Art from the Crawford College of Art and Design and the MA Design History and Material Culture programme at the National College of Art and Design. Her research considers the remaining material culture of the Irish Magdalene Laundries and the ethical questions surrounding its documentation, management, and interpretation as sensitive heritage. Donna is currently a Fellow at the Centre for the Study of Irish Art (CSIA) at the National Gallery of Ireland.

Rajinder Singh is a movement artist and a choreographer working from his studios in Dublin and London. Rajinder Singh's paintings and installations as well as photography, video and performance work explore ideas around the vulnerable body and its pain, interrogating the economies of power that deny it space and shape. Often focused on the power of ritual action in the construction of the social body, his practice explores the ways the human body unfolds around various topographic and symbolic borders.

Rajinder Singh graduated with a PhD in Engineering (UK) in 1993 and a Master's in Fine Arts (Singapore) in 2010. He is currently the artist in residence at University College Dublin (UCD) and part of the migrant artist group Art Nomad. He teaches as a guest lecturer at both Maynooth University (Geography) and UCD (Sociology). In 2019 Rajinder Singh was a recipient of the Artist-in-Community Award from Create Ireland and FireStation Studios and a follow-up 2nd round funding for a set of border area movement-based workshops called 'Ireland as Borderland'. His works are part of the Irish Museum of Modern Art's permanent collection. Rajinder Singh is the founder of the contemporary art review magazine Drenched Reviews (www.soaked.space).
www.unprimed.com instagram: @woundbloom

Jackie Wang is a poet, essayist, critic, and Assistant Professor of Culture and Media Studies at The New School, where she also works on race, surveillance technology, and the political economy of prisons and police. She is the author of *Carceral Capitalism* (Semiotext(e), 2018) and the poetry collection *The Sunflower Cast A Spell To Save Us From The Void* (Nightboat Books, 2021), as well as the chapbooks *Tiny Spelunker of the Oneiro-Womb* and *The Twitter Hive Mind Is Dreaming*.

John Wilkins identifies as U.S.-Black and Gay. He was born in North Carolina and grew up in Connecticut. Dr. Wilkins earned his B.A. from Franklin & Marshall College, in Lancaster Pennsylvania and he 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 has recently 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 has taught on undergraduate and graduate course modules such as "The American Genre", "Modernism", "Post-Colonialism", and "Romanticism" in Trinity College's School of English; he has lectured in Trinity College's Sociology Department on the subject of "Black African Voices in the Trans-Atlantic Slave Trade"; lectured in UCD's School of Social Justice on the subject of "Black Male Identity"; lectured in UCD's Sociology Department on the subject of "Black Activism and Movements in the Black Atlantic"; Dr. Wilkins was a Moderator on Trinity College Dublin's "Black Identity in the Americas" Conference; presented at "Sibéil's Feminist and Gender Network Studies Conference on "Black Gay Male Identity in the African Diaspora"; and also the African Scholars Association Ireland (AFSAI) Conference on the subject of "The Black Body and White Memory". His research interests are the intersections of gender, race, and National identity.

Emma Wolf-Haugh is a visual artist, educator and writer based in Dublin and Berlin and working internationally. Emma's work is shaped by economic necessity, engaging forms of recycling, thrift and ephemera that result in soft modularity, wild archiving, and performative intervention, posing questions about value, accumulation, and authorship. They see a cultural centering of thrift as part of a tradition of queer-working class vernacular and ethics, promiscuous and adept at working within limitations. Their pedagogical and publishing work posits the imagination as a political tool with radical potential that can exist and erupt anywhere and at any time. Emma's work is often collaborative generating forms of temporary collectivity, intent on the erotic and energetic capacity of brief encounter. Emma's work occupies many different sites, spaces and relations including exhibition, performance, filmmaking, publishing, writing, disruptive

pedagogy, friendship and solidarity, elements that often get messy together in long term projects. Emma has developed a trilogy of works since 2014 dealing with queer economies and spatial politics. The Re-appropriation of Sensuality, Sex in Public, and Domestic Optimism have been exhibited through various iterations at: The Project Arts Centre Dublin; The Grazer Kunstverein; Steirischer Herbst Festival Graz; NCAD Gallery Dublin; Dundee Contemporary Arts; District Berlin; Den Frie Center Of Contemporary Art Copenhagen; nGbK Berlin; Archive Kabinet Berlin; and Survival Kit Festival Riga among other places. Emma is co-founder of The Many Headed-Hydra (TMHH), aqueous-decolonising collective since 2015 working on long term critical and poly-vocal projects across the seas that connect Pakistan, Sri Lanka, Iceland, Germany, Ireland, Lithuania and beyond. Emma is founder of The Reading Troupe - Disruptive Pedagogy, workshop and zine series since 2013. Disruptive pedagogical engagements include: National College for Art and Design Dublin (2020); Colomboscope Festival Sri Lanka (2019); CCA Glasgow (2019); Hamburger Bahnhof Museum für Gegenwart, Berlin (2018); Akademie der Künste der Welt, Cologne (2018); Gasworks, London (2017); Klöntal Triennale (2017); The Academy of Fine Arts Vienna (2017); The Universität der Künste Berlin (2017). Emma is currently working towards a monograph of experimental artist writing with Scriptings Berlin and Archive Books Berlin/Milan 2021.

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