

IMMA



IMMA International Summer School 2021, Outdoor Reading Group: a discussion of Nuit Banai, *Being a Border* (Paper Visual Art, 2020)
photo: Lisa Moran

IMMA International Summer School 2022
ART AND POLITICS
#4 self-determination

Irish Museum of Modern Art
20 June - 8 July 2022
Online and onsite

IMMA Summer School 2022
ART AND POLITICS
#4 self-determination

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IMMA International Summer School 2022 'self-determination'

The IMMA International Summer School 2022 takes place online and onsite between 20 June and 8 July, 2022. This three-week programme of lectures, seminars, discussions and workshops is free and features contributions from a range of national and international artists, theorists and educators including [Jessica Zychowicz](#), [Yael Bartana](#), [Jumana Manna](#), [Banu Cennetoğlu](#), [Ibrahim Mahama](#), [Eimear Walshe](#), [Hồng-Ân Trương](#), [Lydia Ourahmane](#), [Yael Vishnizki-Levi](#), [Sofia Korotkevych](#), [Lia Dostlieva](#), [Olia Fedorova](#), [Valerie Karpan](#), [Maryna Marinichenko](#), [Stephen O'Neill](#), [Laura McAtackney](#), [Mairéad McClean](#), [Padraig Regan](#), [Declan Long](#), and [Rebecca Devaney](#).

The theme of this year's summer school is **self-determination** and it is part of a wider programme of activities to mark a century since the formation of the Irish Free State in 1922. Associated historically with processes of nation-building, nationalism and decolonisation, self-determination is now enshrined in international law and underpins demands for human rights, civil liberties, and equal opportunities. The summer school will explore the theme of self-determination as a political, social and cultural construct, past and present, foregrounding the role of art and artists in relation to processes of nation-building, state-formation, decolonisation and the formation of official archives, and the development of new frameworks for self-determination and autonomy in the contemporary world.

We are interested in the implications of self-determination in terms of the structuring of nations, with their selections and exclusions, and in engendering individual demands for autonomy and self-governance. Over the course of the summer school we will consider this theme through a number of lenses, asking what it means to determine who you are, where you come from, where you belong, and how individual demands for autonomy and self-governance – the imperatives to determine one's own identity, ethnicity, race, gender, sexuality, political affiliation, or nationality – align with or disrupt those of the state.

The IMMA International Summer School 2022 is free and open to participants from Ireland and all over the world. Most of the programme will take place online and will include contributions from a range of national and international artists, theorists and educators. This interdisciplinary programme will be of particular interest to artists, students and graduates and anyone with an interest in the subject of self-determination, and many elements of the programme will be open to the public.

This event is part of a three-year initiative culminating in a major exhibition in 2023 supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the [Decade of Centenaries Programme 2012-2023](#)

PUBLIC PROGRAMME

Seminars

20 June - 5 July

All seminars will take place online via zoom

1. Jessica Zychowicz

*From A War of Images to an Image of War:
Artistic Representation in Ukraine 2000s to Today*

Monday 20 June

6.30pm – 8.00pm (GMT+1)

[Register here](#)

2. Panel Discussion: *Artists from Ukraine (working title)* *

Lia Dostlieva, Olya Fedorova, Valerie Karpan,
Maryna Marinichenko and Sofiia Korotkevych

Chair: Yael Vishnizki-Levi

Tuesday 21 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

**this event may be subject to change at short notice*

3. Eimear Walshe

The household and its moral kingdoms

Thursday 23 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

4. Panel Discussion

Stephen O'Neill, Mairéad McClean, Pádraig Regan and Laura McAtackney

Self-determination and the north of Ireland

Monday 27 June

6.30pm – 8.00pm (GMT+1)

[Register here](#)

5. Yael Bartana

Tuesday 28 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

6. Banu Cennetoğlu

Hello darkness, my old friend

Thoughts on/from the shades of artistic autonomy, interdependence and “permissible” complicity.

Thursday 30 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

7. Hồng-An Trương

On Leaving and An Impossible Return

Friday 1 July

6.30pm - 8.00pm (GMT+1)

[Register here](#)

8. Lydia Ourahmane

Saturday 2 July

6.30pm - 8.00pm (GMT+1)

[Register here](#)

9. Jumana Manna

Active Debris and its Intimacies

Monday 4 July

6.30pm - 8.00pm (GMT+1)

[Register here](#)

10. Ibrahim Mahama

Tuesday 5 July

6.30pm - 8.00pm (GMT+1)

[Register here](#)

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

PUBLIC PROGRAMME DETAILS

1. Jessica Zychowicz

Monday 20 June

6.30pm – 8.00pm (GMT+1)

From A War of Images to an Image of War: Artistic Representation in Ukraine 2000s to Today

This presentation draws upon fifteen years of engagements within artistic communities in Ukraine and will provide a history of movements for gender equality and feminism inside those communities since 2005. Frameworks for understanding human rights and freedom of expression have been under threat among scholarly and artistic communities globally, yet Russia's war in Ukraine has brought into painful view the problems of disinformation, censorship, and authoritarianism with the most immediate and deadly consequences. This presentation will also include ways in which the public can mobilize peer-networks of researchers, activists, and others interested in the arts to extend emergency aid, secure safety, and reduce harm.

2. Panel Discussion: Artists from Ukraine (working title)

**Lia Dostlieva, Olia Fedorova, Valerie Karpan,
Maryna Marinichenko and Sofiia Korotkevych**

Chair: Yael Vishnizki-Levi

Tuesday 21 June

6.30pm - 8.00pm (GMT+1)

Details to follow ...

3. Eimear Walshe

Thursday 23 June

6.30pm - 8.00pm (GMT+1)

The household and its moral kingdoms

If a man's home is his castle, who are his subjects?

And who must he shoot at from the turret windows?

The household is taken to be the neutral organising mode of society. Being a household occupant is a condition of legibility by the state for the purposes of almost all services and rights. The household is used as a basic measurement unit by the census. It is by and large the site of unseen care and social reproductive work. Over the past number of years, messaging about what demographic formation is assumed of a household took an especially socially and sexually conservative turn. On the individual level, the assumption became that one's familial, intimate, sexual, and meaningful relationships are largely represented by the people living under the same roof as you. Moments of breach expose the dangers in assuming the household as a neutral unit, that a given household is a safe, adequate and viable place to conduct a life is not guaranteed. With shelter in the first instance being more and more difficult to come by, alternative accommodation in such cases is sometimes impossible. A house is separated from the wild-out-there physical world by the materials of its walls, windows and roofing. Its household is separated from the wild-out-there social world by its etiquettes and coding, spoken and unspoken. This talk will look at the house and the household as physical and social structures, with an emphasis on Irish historical and colonial examples, and the role of these subject in the artist's own work.

4. Panel Discussion

Stephen O’Neill, Mairéad McClean, Padraig Regan and Laura McAtackney

Monday 27 June

6.30pm - 8.00pm (GMT+1)

Self-Determination and the north of Ireland

This seminar, featuring artist Mairéad McClean, archaeology and heritage scholar Laura McAtackney, poet Padraig Regan and IMMA’s postdoctoral research fellow, Stephen O’Neill, will discuss the literature, culture, and art of the north of Ireland from their range of perspectives as writers, teachers, and practitioners. In particular it will discuss issues of queer embodiment, symbolic violence, borders and territory, and the usefulness of the concept of ‘self-determination’ in these contexts.

5. Yael Bartana

Tuesday 28 June

6.30pm - 8.00pm (GMT+1)

Details to follow ...

6. Banu Cennetoğlu

Thursday 30 June

6.30pm - 8.00pm (GMT+1)

Hello darkness, my old friend

Thoughts on/from the shades of artistic autonomy, interdependence and “permissible” complicity.

Banu Cennetoğlu is an Istanbul-based artist engaged in a wide range of cross-disciplinary practices. Her practice incorporates methods of archiving in order to question and challenge the politics of memory, as well as the production, distribution and consumption of information. Cennetoglu had solo exhibitions at institutions including K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Sculpture Center, New York; Chisenhale Gallery, London; Bonner Kunstverein; Salonul de proiecte, Bucharest; Kunsthalle Basel. She has participated in the Berlin, Istanbul, Liverpool, Gwangju, Athens and Venice Biennials, as well as Manifesta 8 and documenta14. She is the founder of BAS, an artist-run space in Istanbul dedicated to artists’ books and printed matter. In 2016 she was a guest at the DAAD Artists-in-Berlin Program. Cennetoglu is currently an advisor at the Rijksakademie, Amsterdam.

Links:

https://chisenhale.org.uk/wp-content/uploads/BC_Exhibition_Handout_FINAL-1.pdf

<https://www.sculpture-center.org/events/11663/sc-conversations-alexandra-dlano-alonso-nbsp-thomas-keenan-nbsp-sohrab-mohebbi-nbsp-and-benjamin-nienass>

<https://www.samahhijawi.com/aesthetics-of-the-political-institutional-critique.html>

7. Hồng-An Trương

Friday 1 July

6.30pm - 8.00pm (GMT+1)

On Leaving and An Impossible Return

Thinking through the concept of self-determination in relationship to displacement, this talk will focus on several projects that have explored the history of French and American colonial violence in Việt Nam and the complexities of liberation movements as they have sedimented problematic notions of Nationalism that have sustained cycles of violence. The talk will question constructs of citizenship and belonging, making linkages between histories and moments not typically narrated together in order to reflect on our current political climate both in the U.S. and globally, and to challenge the very notion of nation.

8. Lydia Ourahmane

Saturday 2 July

6.30pm - 8.00pm (GMT+1)

Details to follow ...

9. Jumana Manna

Monday 4 July

6.30pm - 8.00pm (GMT+1)

Active Debris and its Intimacies

This talk takes ruination as a thinking tool to describe an active process, an aftermath and a process of becoming. Ruination is the current planetary condition of environmental and societal collapse resulting from the ongoing nature of imperial violence. It operates on the material and immaterial aspects of our lives, generating pathologies and physical destruction, emotional breakdowns and gutted infrastructures, toxicity of the soul and the soil. I will reflect on how this theme has been central in my practice as a sculptor and filmmaker, and how it relates to my interest in the paradoxes of preservation. The history of preservation practices being both a facet of colonial modernity that erase as they preserve, and preservation as an attempt to care for life and its multitude of imaginaries. Herein, ruination serves both a term to think through the state of inherited destruction, and the site of rejuvenation out of which life and unfinished histories continue with vitality and desire.

Links and references:

Jumana Manna, *Thirty Plumbers in the Belly*

Jumana Manna, *Where Nature Ends and Settlements Begin*

Ann Laura Stoler, *"The Rot Remains": From Ruins to Ruination* (2013)

<https://www.jumanamanna.com/Thirty-Plumbers-in-the-Belly-1>

<https://www.jumanamanna.com/Foragers>

<https://www.jumanamanna.com/Cache-Insurance-Policy>

10. Ibrahim Mahama

Tuesday 5 July

6.30pm - 8.00pm (GMT+1)

Details to follow ...

ARTIST WORKSHOPS

4 – 7 July
12.00pm – 3.00pm/4.00pm

All artist workshops will take place online via zoom

Participants will be assigned to an artist workshop and details of the workshops and zoom links will be sent in a separate document.

- workshop A** Eimear Walshe
Monday 4 July
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately
- workshop B** Hồng-An Trương
Tuesday 5 July
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately
- workshop C** Jumana Manna
Wednesday 6 July
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately
- workshop D** *to be confirmed*
Details and links will be sent separately

ELECTIVES

Most electives will take place online via zoom. Where places are limited links will be sent separately, otherwise you can click on the links below to join.

Reading Group

Declan Long

Self-determination and the Determined Self

22 June, 29 June and 6 July

6.30pm - 8.00pm, (GMT+1)

Participants are required to attend all three sessions and undertake readings in advance.

20 participants max

Online - Places are limited and links will be sent separately.

Workshop X

Embroidery as a Site of Resistance

Rebecca Devaney

Three sessions:

21 June, 27 June and 1 July

2.30pm - 4.00pm (GMT+1)

Participants are required to attend all three sessions.

20 participants max

Online - Places are limited and links will be sent separately.

Workshop Y

Féinchinneadh/Auto-determination

Mary Ann Bolger and Clare Bell

Two sessions:

21 June and 1 July

2.30pm - 4.00pm (GMT+1)

Participants are required to attend both sessions.

Online - Places are limited and links will be sent separately.

Curator Talk 1:

Seán Kissane, Curator: Exhibitions

The Narrow Gate of the Here and Now

Chapter 1: Queer Embodiment

23 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers and no booking require

[click here to join](#)

Curator Talk 2:

Claire Walsh, Assistant Curator: Collections

The Narrow Gate of the Here and Now

Chapter 2: The Anthropocene

28 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

[click here to join](#)

Curator Talk 3:

Georgie Thompson, Assistant Curator: Exhibitions

The Narrow Gate of the Here and Now

Chapter 3: Social Fabric

29 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

[click here to join](#)

Introduction to the history of the site of IMMA/Royal Hospital Kilmainham

Barry Kehoe

Kilmainham, a contested historical site of determined subjugations and distinct affirmations of a unique self-determining cultural identity.

22 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

[click here to join](#)

Onsite electives:

Walk and Talk in the grounds of IMMA/Royal Hospital Kilmainham

Barry Kehoe

IMMA Visitor Engagement Team

Wednesday 24 June, 2.00pm – 3.30pm (GMT+1)

A guided walk and talk tour of the site of IMMA/RHK

onsite

booking essential

(weather permitting)

Reading Group

Declan Long

Self-determination and the determined self

Saturday 2 July, 1.30pm - 3.00pm

Onsite in the grounds of IMMA

onsite

booking essential

(weather permitting)

ELECTIVE DETAILS

Reading Group

Self-Determination and the Determined Self

Declan Long

Three sessions:

22 June, 29 June and 6 July

6.30pm - 8.00pm (GMT+1)

Participants are required to attend all three sessions and undertake readings in advance.

Places are limited and links and readings will be sent separately.

Self-Determination and the Determined Self

Contextualised by the IMMA Summer School theme of 'Self-determination', this reading group will explore varieties of awkward, resistant and troubled self-identity. The chosen texts will represent out-of-place perspectives and wayward sensibilities. They reflect on tensions between expectations of belonging and experiences of alienation, between the possibility of community and solidarity — often unrealised, sometimes oppressive — and the ambiguous actuality of separation. In different ways, the chosen writers express heightened understanding of (in poet Cathy Park Hong's phrase) the 'minor feelings' that accompany forms of cultural and political marginalisation. They variously address the ongoing, intimate conflicts between inner impulses and outer pressures, while offering opportunities to study — and celebrate — diversely determined selves, offering glimpses of honorably unruly lives.

Declan Long is co-director of the MA/MFA Art in the Contemporary World at the National College of Art & Design in Dublin, Ireland. He is the author of *Ghost Haunted Land: Contemporary Art and Post-Troubles Northern Ireland* (Manchester University Press, 2017) and a contributor to *Artforum*, *Art Review*, *Frieze* and *Source Photographic Review*.

Workshop X

Embroidery as a Site of Resistance

Rebecca Devaney

Three sessions:

21 June, 27 June and 1 July

2.30pm - 4.00pm (GMT+1)

Participants are required to attend all three sessions and undertake work in advance.

Online - Places are limited and links and readings will be sent separately.

Embroidery as a Site of Resistance

This course will explore embroidery as an expression of cultural identity, political and social protest, and artistic creativity. It will combine presentations of Rebecca's research and residencies, historical and contemporary embroidery, as well as a practical element with an introduction to the craft of embroidery.

Materials

A needle with a big eye

Fabric, a woven cotton or linen is ideal

A pen

Embroidery thread

An embroidery hoop

Rebecca Devaney is a textile artist, researcher, and facilitator with a BA in Art and Design Education (2006) and an MFA in Textile Art and Artefact (2015) from the National College of Art and Design, Dublin. In 2018, following her graduation from École Lesage, Paris, Rebecca worked as a professional haute couture embroiderer for Yves Saint Laurent, Chanel, Dior, Valentino, Givenchy, and Louis Vuitton. Her research into the origins, history and heritage of haute couture embroidery was selected for the ICOM Costume conference *The Making of Luxury* at Versailles (2020), published in the *Embellishment* exhibition catalogue at the Hasselt Museum of Fashion, Belgium, and *REBE: Broderies Haute Couture* by Nadia Albertini. She has written for *Selvedge Magazine*, *A Stitcher's Journal* and *The Makers Atelier*. Rebecca established [Textile Tours of Paris](#) in 2019 to share her love of the rich heritage of textiles woven through the fabric of Paris.

Workshop Y

Féinchinneadh/Auto-determination

Mary Ann Bolger and Clare Bell

21 June and 1 July

2.30pm - 4.00pm (GMT+1)

Participants are required to attend both sessions.

Places are limited and links and readings will be sent separately.

Féinchinneadh/Auto-determination

This two-part workshop will examine the role of lettering (in the broadest sense) in the formation, regulation, and communication of identity positions. The sessions will include discussion on the history and practice of typography and lettering, initially through the lens of Irish experience and then widening to consider global perspectives. Language is often central to claims of nationhood and political self-determination. These sessions will examine how such claims are woven into everyday experience through visual culture that is often taken for granted and overlooked. Participants will be encouraged to document lettering and typography in their own surroundings and to present and critique the visual statements that they find.

Links to relevant resources

@typographyIRL on Twitter

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 ATypl. Together they co-convened the 2015 *Face Forward International Typography Conference* and ATypl'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* (ATypl), 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 ATypl.

CURATOR TALKS

Curator Talk 1:

Seán Kissane, Curator: Exhibitions

The Narrow Gate of the Here and Now

Chapter 1: Queer Embodiment

23 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

Queer Embodiment

The Narrow Gate of the Here-and-Now traces themes across the 30-year period as they impact the personal, the political and the planetary, and prompts thinking about the effects of globalisation today in the Irish context as we respond to global crises from COVID-19 to Climate Change and the Black Lives Matter movement. The exhibition explores ideas of bodily autonomy, conflict and protest, the Anthropocene era, and digital technologies, through the rich holdings of the IMMA Collection and Archive which represent a diverse history of artistic responses to these themes.

The first Chapter, *Queer Embodiment*, maps the context for the project, reflecting on the dramatic legislative changes that occurred in Irish society such as the decriminalisation of homosexuality (1993), provision of divorce (1996), marriage equality (2015) and the repeal of the Eighth Amendment (2018). These moments in the struggle for human rights find echoes across the globe, as grassroots movements continue to contest the impact of the State on the Body.

The Museum's Collection and Archive reflects a strong history of feminist practice, relaying the defiance of women in Ireland against church and state oppression; as well as queer histories that capture moments of resistance and joy, while also presenting the devastating effects of HIV/AIDS. Although many of these changes have built a more compassionate society, some of the artists in this exhibition engage with troubling issues, such as Irish citizenship and migration, which remain unresolved.

Queer Embodiment is organised in sections: the first, explores themes of mourning, HIV/AIDS, bodily autonomy and domestic violence. The second shows how artists, particularly female and queer artists, articulate resistant forms of identity representation that counter prevailing beliefs. The third considers the idea of home as it is articulated through ideas of the national, post-colonial, traveller, migrant and refugee experiences. The final section presents viewpoints from artists who embody hopeful visions of recuperation, and the future.

<https://imma.ie/whats-on/the-narrow-gate-of-the-here-and-now-chapter-one-queer-embodiment/>

Seán Kissane is a curator of modern and contemporary art, a writer, and PhD candidate at TU Dublin. He describes his curatorial practice as 'curating the edges', producing deeply researched exhibitions focussed on the work of female and queer artists whose work, partly for reasons of gender, has been critically neglected. These projects, collectively known as the 'Modern Masters Series', have included major touring exhibitions such as the retrospectives for Leonora Carrington, Derek Jarman, and Mary Swanzy. Contemporary projects have included retrospectives for Alice Maher and Isaac Julien; and project exhibitions with Shahzia Sikander, Romuald Hazoumè, and Alan Phelan. Recently he curated a major group show 'Queer Embodiment', as part of IMMA's 30th anniversary. In 2016 he presented 'Patrick Hennessy: *De Profundis*', the first queer reading of Irish modern art in an Irish museum.

Curator Talk 2:

Claire Walsh, Assistant Curator: Collections

The Narrow Gate of the Here and Now

Chapter 2: *The Anthropocene*

28 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

The Anthropocene

The second chapter of *The Narrow Gate of the Here-and-Now, The Anthropocene*, considers the present geological era in which human activity has become visible as a dominant and destructive influence on the Earth's systems. Expanding on the media's focus on rising sea levels, heat waves and species extinction, it points to the multiple temporalities of the Anthropocene. While on the one hand focused on the rapid acceleration of our lives in the last three decades, chapter two also explores deep histories and speculative futures at a moment of reckoning with climate change.

The exhibition begins by looking at the colonial origins of the Museum and how its legacies continue to shape understandings of the world around us – from the classification of mineral, plant and animal life to the upholding of differences between humans. Facsimile prints of Albrecht Dürer's meticulous botanical paintings from the 16th century hang next to more recent works by Breda Lynch and Nevan Lahart, exposing different lifetimes within the Museum collection.

The works in this chapter deals with time in different ways. Some, including by Karrabing Collective, Frank Sweeney and Edy Fung, point to specific moments in history – from World War II to the Y2K Millennium Bug and the 2003 SARS outbreak. Others explore deep time, with Dennis McNulty's sonic installation, which references a 1930 sci-fi novel, plotting a timeline spanning billions of years from 'Earth Formed' to 'Second Solar Catastrophe'. While prints by Katie Paterson and, Leanne McDonagh propel fictions tied to the natural world into futures as yet unknown.

<https://imma.ie/whats-on/narrow-gate-of-the-here-and-now-chapter-two-the-anthropocene>

Claire Walsh is Assistant Curator: Collections at IMMA, Dublin. She previously worked at the Scottish National Gallery of Modern Art, Edinburgh and as a guest editor at MAP Magazine, Glasgow. Recent curatorial projects at IMMA include *The Narrow Gate of the Here-and-Now: The Anthropocene* (2021-22) and *Ghosts From the Recent Past* (2020-21). Her research interests include the role of collecting institutions in articulating ideas of national identity, the repatriation of cultural artefacts and the museum as time machine.

Curator Talk 3:

Georgie Thompson, Assistant Curator: Exhibitions

The Narrow Gate of the Here and Now

Chapter 3: Social Fabric

29 June, 2.30pm - 3.30pm (GMT+1)

online - no limit on numbers

Social Fabric

The third chapter of *The Narrow Gate of the Here-and-Now, Social Fabric*, positions textile and its histories at the heart of this exploration of the here-and-now. This chapter considers themes of globalisation, technology, labour, community and agency through artworks that engage with textile as commodity, material and craft. These ideas form pathways across the exhibition, from feminist work to heirlooms, woven acts of resistance to the relationship between weaving technologies and computer code.

The exhibition considers textile as a commodity, associated with global industry and exchange and addresses the association of textile production with 'women's work', domestic industry and labour. It explores the opportunity provided by textile making and materiality for personal expression and agency. Proposing that 'Textiles' not only empowers through its frequently subverted association with the 'tender crafts', but also as a symbol of care, repair, heirloom of knowledge and self-sufficiency. The interconnected relationship of textile production and the development of computers and contemporary digital technologies is also explored.

Works from IMMA's Collection, including some of the earliest works acquired for the Collection by Maureen Connor, William Hogarth, Colin Middleton and Kathy Prendergast, are presented here alongside international loans by Ahree Lee and Ibrahim Mahama.

<https://imma.ie/whats-on/the-narrow-gate-of-the-here-and-now-social-fabric>

Georgie Thompson is part of IMMA's curatorial team for the *Narrow Gate of the Here-and-Now* exhibition at IMMA. For this project, she curated the third chapter *Social Fabric* which runs until 13 November 2022. Previous co-curated IMMA projects include *noon* (2017); Tino Sehgal: *This Situation* (2013); *Collecting the New: Recent Acquisitions to the IMMA Collection* (2010); and Carlos Amorales: *Dark Mirror* (2008).

Online talk

Barry Kehoe, IMMA Visitor Engagement Team

Wednesday 23 June, 2.30pm – 3.30pm (GMT+1')

Kilmainham, a contested historical site of determined subjugations and distinct affirmations of a unique self-determining cultural identity.

This talk will focus on the story of the site of Kilmainham, where the Irish Museum of Modern Art is situated, and traces the evolution of the people of the Island of Ireland from ancient to modern times, through the formation of a culture that has been defined by those who were seen to be indigenous and those who arrived from foreign shores. Though some invaders conquered more than others a defining Irishness has always been present as a distinct culture, being largely defined by the politics of the ruling classes since the 12th century. This distinction served to eventually unify the majority of the people of the island to seek self-determination throughout the 19th century. The site of Kilmainham has played a starring role throughout modern Irish History and it is an extraordinary development that the nexus of power presented by the strategic hill terrace on the western flank of Dublin City is now home to IMMA, a cultural institution that engages with the contemporary cultural expression of a people still grappling with the ever-evolving questions of identity and what it means to be self-determining.

Looking through the deep history of Kilmainham, the site of IMMA and the Royal Hospital, presents several examples of invasion, subjugation, suppression and rebellion. Self-determination as a concept of nationhood emerges late in the history of the site of Kilmainham, a site that traces documented human occupation to a Bronze Age cemetery dated to 1,950 BCE. The Monastic settlement of the site by St Maighneann, a prince of the northern kingdom of Airgálla, in the heart of the kingdom of Leinster in 606.CE poses questions around the structures of politics, power and religion in the early medieval period. The Viking occupation from 841 CE presents a period of invasion, retreat, re-invasion and ultimately integration with the Viking fortification and occupation of Kilmainham. The Norman conquest begins a long period of sectarian control that evolves through the founding of the Knights Hospitallers priory, a supra-national religious military order, that becomes a key installation and institution in managing Ireland for the English monarchy. The Priory of Kilmainham dissolved by Henry the VIII becomes the residence of the Lords Deputy during the Tudor reconquest and plantation of the country, advancing the rule of the English over the Island of Ireland. The development of the Royal Hospital in Kilmainham in 1680 brings the British colonial project to Kilmainham and eventually the residence of the commander of the British Army in Ireland. The British Army used the Royal Hospital as its command- and-control centre during the Easter rising of 1916 but eventually had to surrender the buildings to the free state in 1922. From 1930-1957 the Royal Hospital becomes the police headquarters for the fledgling state; from 1957-1980 a store house for the national museum; after a brief period as a centre for culture and art IMMA opens in Kilmainham in 1991.

Onsite electives:

Walking tour on site in IMMA

Barry Kehoe

Wednesday 30 June 2:00pm - 3:30pm (GMT+1)

A guided 'walk and talk' tour of the grounds and environs of IMMA and the Royal Hospital Kilmainham.

Reading group on site in IMMA

Declan Long

Self-Determination and the Determined Self

Saturday 2 July

1.30pm – 3.00pm (GMT+1)

Details to follow ...

IMMA International Summer School 2022

Programme Schedule

Most of the programme will take place online via zoom.

All times are Dublin (GMT+1)

June 20 – July 8, 2022 **yellow** – public programme **blue** = core participant programme **green** = electives/optional **orange** = onsite

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	20 June	21 June	22 June	23 June	24 June	25 June	26 June
12.00pm – 1.30pm	Introduction seminar 12.00pm – 3.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm		
2.30pm – 4.00pm		Elective workshop X Elective workshop Y 2.30pm – 4.00pm	Elective Introduction to the site of IMMA/Royal Hospital Kilmainham Barry Kehoe 2.30pm – 3.30pm	Elective Curator talk 1 Seán Kissane <i>Queer Embodiment</i> 2.30pm – 3.30pm	Elective Walk and Talk in the Royal Hospital Kilmainham Barry Kehoe 2.30pm – 4.00pm		
6.30pm – 8.00pm	Seminar 1 Jessica Zychowic 6.30pm – 8.00pm	Seminar 2 Artists from Ukraine 6.30pm – 8.00pm	Reading Group 1 <i>Self-Determination and the Determined Self</i> Declan Long 6.30pm – 8.00pm	Seminar 3 Eimear Walshe 6.30pm – 8.00pm			
	27 June	28 June	29 June	30 June	1 July	2 July	3 July
12.00pm – 1.30pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm		
2.30pm – 4.00pm	Elective workshop X 2.30pm – 4.00pm	Elective Curator talk 2 Claire Walsh <i>The Anthropocene</i> 2.30pm – 3.30pm	Elective Curator talk 3 Georgie Thompson <i>Social Fabric</i> 2.30pm – 3.30pm	Elective Curator talk 4 TBC 2.30pm – 3.30pm	Elective workshop X Elective workshop Y 2.30pm – 4.00pm	Onsite Reading Group <i>Self-Determination and the Determined Self</i> Declan Long	
6.30pm – 8.00pm	Seminar 4 <i>Self-determination and the north of Ireland</i> panel discussion 6.30pm – 8.00pm	Seminar 5 Yael Bartana 6.30pm – 8.00pm	Reading Group 2 <i>Self-Determination and the Determined Self</i> Declan Long 6.30pm – 8.00pm	Seminar 6 Banu Cennetoğlu 6.30pm – 8.00pm	Seminar 7 Hồng-Ân Trương 6.30pm – 8.00pm	Seminar 8 Lydia Ourahmane 6.30pm – 8.00pm	
	4 July	5 July	6 July	7 July	8 July	9 July	10 July
	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm	Group workshop 12.00pm – 2.00pm			
12.00pm – 3.00pm/ 4.00pm	Artist Workshop A Eimear Walshe 12.00pm – 3.00pm/4.00pm	Artist Workshop B Hồng-Ân Trương 12.00pm – 3.00pm/4.00pm	Artist Workshop C Jumana Manna 12.00pm – 3.00pm/4.00pm	Artist Workshop D TBC 12.00pm – 3.00pm/4.00pm	participant presentations 12.00pm – 1.45pm 2.15pm – 4.00pm		
6.30pm – 8.00pm	Seminar 9 Jumana Manna 6.30pm – 8.00pm	Seminar 10 Ibrahim Mahama 6.30pm – 8.00pm	Reading Group 3 <i>Self-Determination and the Determined Self</i> Declan Long 6.30pm – 8.00pm		End		

Programme Contributors

Yael Bartana (born Israel, 1970) is an observer of the contemporary and a pre-enactor. She employs art as a scalpel inside the mechanisms of power structures and navigates the fine and crackled line between the sociological and the imagination. Over the past twenty years, she has dealt with some of the dark dreams of the collective unconscious and reactivated the collective imagination, dissected group identities and (an-)aesthetic means of persuasion. In her films, installations, photographs, staged performances and public monuments. She investigates subjects like national identity, trauma, and displacement, often through ceremonies, memorials, public rituals and collective gatherings. Her work has been exhibited worldwide, and is represented in the collections of many museums, including the Museum of Modern Art, New York; the Tate Modern, London; and the Centre Pompidou, Paris. She lives and works in Berlin and Amsterdam.

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.

Banu Cennetoğlu is an Istanbul-based artist engaged in a wide range of cross-disciplinary practices. Her practice incorporates methods of archiving in order to question and challenge the politics of memory, as well as the production, distribution and consumption of information. Cennetoglu had solo exhibitions at institutions including K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Sculpture Center, New York; Chisenhale Gallery, London; Bonner Kunstverein; Salonul de proiecte, Bucharest; Kunsthalle Basel. She has participated in the Berlin, Istanbul, Liverpool, Gwangju, Athens and Venice Biennials, as well as Manifesta 8 and documenta14. She is the founder of BAS, an artist-run space in Istanbul dedicated to artists' books and printed matter. In 2016 she was a guest at the DAAD Artists-in-Berlin Program. Cennetoglu is currently an advisor at the Rijksakademie, Amsterdam.

Rebecca Devaney is a textile artist, researcher, and facilitator with a BA in Art and Design Education (2006) and an MFA in Textile Art and Artefact (2015) from the National College of Art and Design, Dublin. She received the prestigious Thomas Dammann Junior Memorial Trust Award (2015), to research hand embroidery in Mexico and the resulting exhibition, *Bordados*, a collection of photographs, interviews, and textiles, has been presented internationally. Rebecca has completed artist residencies in India, the United Arab Emirates and France. In 2018, following her graduation from École Lesage, Paris, Rebecca worked as a professional haute couture embroiderer for Yves Saint Laurent, Chanel, Dior, Valentino, Givenchy, and Louis Vuitton. Her research into the origins, history and heritage of haute couture embroidery was selected for the ICOM Costume conference *The Making of Luxury*

at Versailles (2020), published in the *Embellishment* exhibition catalogue at the Hasselt Museum of Fashion, Belgium, and *REBE: Broderies Haute Couture* by Nadia Albertini. She has written for *Selvedge Magazine*, *A Stitcher's Journal* and *The Makers Atelier*. Rebecca established [Textile Tours of Paris](#) in 2019 to share her love of the rich heritage of textiles woven through the fabric of Paris.

Lia Dostlieva is an artist, cultural anthropologist, essayist @ (Лія Достлева), b. 1984, Donetsk, Ukraine. Lia works across a wide range of media including photography, installations, textile sculptures, interventions into urban space, etc. since 2012. Primary areas of her research include trauma, postmemory, commemorative practices, and agency and visibility of vulnerable groups. She is interested in how trauma comes to language, in possibilities of representation of traumatic events and in how “difficult knowledge” and “difficult past” can be described and visualised. www.liadostlieva.org

Olia Fedorova is a visual artist from Kharkiv, Ukraine. Olia works with the meanings and senses, studying the mechanisms and problematics of their (trans)formation, using the methods of performative intervention, observation and writing. Her practice is focused on the exploration and interaction with the environments as semantic spaces. She searches and reveals voids in them – spots of uncertainty and slippery of language, misunderstanding and miscommunication. Delicately intruding into the environments with her own body and temporary objects, she observes how they are (not) accepting her presence, and how they are changing due to it. She tries to break viewers' expectations and habitual perception of the space, forcing them to active interpretation, to inventing new meanings and connotations. <https://oliafedorova.com>

Valerie Karpan is a visual artist, educator, curator in Kyiv. Valerie is co-founder of the NGO Cultural Geographies and the Children Geographies initiative. She works in the field of media art, participatory art, and cultural education. She is author of the project *Novikov1893, Kyiv, City traces, Chervonograd* (2017). She was resident within the *Gaude Polonia* scholarship, Ministry of Culture and National Heritage of Poland (2018); author of the *Watch Out!* educational project in the Gallery Labyrinth, Lublin, Poland 2018; and co-curator and coordinator of the project *Inclusive photolaboratory* (2018). She is a participant and curator of international exhibitions in Ukraine, Germany and Poland.

Barry Kehoe is an independent curator and art writer and a member of the IMMA 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).

Seán Kissane is a curator of modern and contemporary art, a writer, and PhD candidate at TU Dublin. He describes his curatorial practice as ‘curating the edges’, producing deeply researched exhibitions focussed on the work of female and queer artists whose work, partly for reasons of gender, has been critically neglected. These projects, collectively known as the ‘Modern Masters Series’, have included major touring exhibitions such as the retrospectives for Leonora Carrington, Derek Jarman, and Mary Swanzy. Contemporary projects have included retrospectives for Alice Maher and Isaac Julien; and project exhibitions with Shahzia Sikander, Romuald Hazoumè, and Alan Phelan. Recently he curated a major group show ‘Queer Embodiment’, as part of IMMA’s 30th anniversary. In 2016 he presented ‘Patrick Hennessy: *De Profundis*’, the first queer reading of Irish modern art in an Irish museum. That was the beginning of his PhD research focussing on queer art made in Ireland between 1939-1980, that is, at the onset of the Second World War and before HIV/AIDS, and the decriminalisation of homosexuality in Ireland. This study uses Queer Theory to structure a reading of the art of the period. It traces a lineage of queer Irish artists articulating some of the debates that pre-occupied them. It counters some of the conceptions of Irish culture in the mid-century as closed and insular, instead

arguing that it was international and outward-looking and had a hidden but influential queer culture. Seán's writing has been published by IMMA, Dublin; D.A.P., New York; Charta, Milan; Thames & Hudson, London; Irish Arts Review, Dublin; and other places. He frequently lectures to both public and academic audiences and is a member of AICA International, and a Board member of VOID, Derry.

Sofia Korotkevych is an artist of decorative and applied arts with an MA in artistic glass, Lviv National Academy of Arts, and a BA in monumental painting, Lviv National College of Applied Arts. She is manager in arts and culture at the Jam Factory Art Center, Lviv. In her artistic practice she searches for ways to interact with the natural properties of materials. She tries not only to adjust them to her vision and requirements but also to give them a space for self-opening their physical properties in a natural way. She finds a specific philosophy in the process of intervention into the material as well as drawing the analogies of it with life. She works in sculpture, land art, installation, graphics, photo.

Declan Long is co-director of the MA/MFA Art in the Contemporary World at the National College of Art & Design in Dublin, Ireland. He is the author of *Ghost Haunted Land: Contemporary Art and Post-Troubles Northern Ireland* (Manchester University Press, 2017) and a contributor to *Artforum*, *Art Review*, *Frieze* and *Source Photographic Review*.

Ibrahim Mahama was born in 1987 in Tamale, Ghana. He lives and works in Accra, Kumasi and Tamale. His work has appeared in numerous international exhibitions including NIRIN, 22nd Biennale of Sydney (2020); tomorrow, there will be more of us, Stellenbosch Triennale (2020); Future Genealogies, Tales From The Equatorial Line, 6th Lubumbashi Biennale, Democratic Republic of the Congo (2019); Parliament of Ghosts, The Whitworth, University of Manchester (2019); Ghana Freedom, inaugural Ghana pavilion, 58th Venice Biennale, Venice (2019); Labour of Many, Norval Foundation, Cape Town (2019); Documenta 14, Athens and Kassel (2017); 56th Venice Biennale, Venice (2015). In 2019, he opened the artist-run project space Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana, and the studio complex, Red Clay, in Janna Kperɔɔ in 2020. Both sites represent his contribution towards the development of the contemporary art scene in his home country. In 2021, he opened Nkrumah Volini, in Tamale.

Jumana Manna works on the body, land and materiality in relation to colonial inheritances and histories of place. Through sculpture, filmmaking, and occasional writing, she deals with the paradoxes of preservation practices, particularly within the fields of architecture, agriculture and law. Her practice considers the tension between the modernist traditions of categorisation and conservation and the unruly potential of ruination as an integral part of life and its regeneration.

Dr Laura McAtackney is an Associate Professor in the Department of Archaeology and Heritage Studies at Aarhus University, Denmark and a Docent in Contemporary Historical Archaeology at the University of Oulu in Finland. Her research uses contemporary archaeology and critical heritage approaches to explore social justice issues, including long-term studies on political imprisonment in Ireland (Long Kesh / Maze prison and Kilmainham Gaol) and post-conflict Northern Ireland (especially materialized segregation), gendered perspectives on the past and the experiences and memory of the colonial Caribbean. She is currently the PI for an Independent Research Fund Denmark Project Enduring Materialities of Colonialism: temporality, spatiality and memory on St Croix, USVI (EMoC) (2019-2024), a Co-I on ARCHAEOBALT (2018-2022), an EU-Interreg project on archaeological tourism and is part of the OPEN HEART CITY collective working with Magdalene Laundries in Ireland.

Maryna Marinichenko

Details to follow

Mairéad McClean uses material from a diverse range of sources in her films: found footage, historical and family archives, filmed performances and televisual media, appear in many of her single screen films and installations. Her work often features people as they cope with forms of control. Whether the camera follows actual events or follows enactments by a performer, people are seen to challenge or circumvent authority or to improvise with their own actions. McClean, currently works between Northern Ireland and Bath, UK.

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.

Lydia Ourahmane lives and works between Europe and North Africa. She graduated from Goldsmiths University of London in 2014 with *The Third Choir*, an installation which involved the first instance of the exportation of an artwork from Algeria since the country gained independence from French colonial rule in 1962. Thereafter she continued to test the possibilities for charging and converting the elements of the physical world as these move between borders, generations and dimensions. With works such as *In the Absence of Our Mothers*, presented at Chisenhale Gallery in 2018 and *Barzakh*, 2021 presented at the Kunsthalle Basel and Triangle-Astérides in Marseilles, Ourahmane's evolving research and practice continue to raise key questions about the connections between spirituality, contemporary geopolitics, migration and the complex histories of colonialism.

Padraig Regan is the author of *Some Integrity* which was published by [Carcenet](#) in January 2022, and won the David Cohen Foundation's Clarissa Luard Prize for 2021. They have also published two poetry pamphlets *Delicious* (Lifeboat, 2016) and *Who Seemed Alive & Altogether Real* (Emma Press, 2017). Padraig received the Eric Gregory Award in 2015, and the Ireland Chair of Poetry Bursary Prize in 2020. They hold a PhD on creative-critical and hybridised writing practices in medieval texts and the work of Anne Carson from the Seamus Heaney Centre, Queen's University Belfast, where they were a Ciaran Carson Writing and the City Fellow in 2021.

Georgie Thompson is part of IMMA's curatorial team for the *Narrow Gate of the Here-and-Now* exhibition at IMMA. For this project, she curated the third chapter *Social Fabric* which runs until 13 November 2022. Previous co-curated IMMA projects include *noon* (2017); Tino Sehgal: *This Situation* (2013); *Collecting the New: Recent Acquisitions to the IMMA Collection* (2010); and Carlos Amorales: *Dark Mirror* (2008).

Hồng-An Trương uses photography, sound, video, and performance to examine histories of war and immigrant and refugee narratives through a decolonial framework. By interrogating archival materials, she examines the production of knowledge through structures of time and memory. Her interdisciplinary projects are premised on the concept that aesthetic battles are also political and ideological battles. Her work has been shown at venues such as the International Center for Photography, NY; Art in General, NY; The Kitchen, NY; Nhà Sàn, Hanoi; the Irish Museum of Modern Art; the Rubber Factory, NY; and the Minneapolis Institute of Art MN. She received her MFA from the University of California, Irvine and was a fellow in the Whitney Independent Study Program. Based in Durham, North Carolina, she is an activist and an Associate Professor of Art at the University of North Carolina at Chapel Hill.

Yael Vishnizki-Levi is an artist, curator and filmmaker based in Warsaw, Poland. She holds a BFA from Bezalel Academy in Jerusalem, Israel, and is completing her MA at the University of Warsaw, Poland. Yael exhibits her work internationally including at the Wrocław Contemporary Museum, Poland, and Arad Contemporary Art Center, Israel. She participated in residency programs including at the POLIN Museum, Poland, the Nida Art Colony, Lithuania and the Arad Art&Architecture, Israel. In her work, Yael deals with ideas of representation and recreation of historical issues. She is interested in concepts of migration and in social and artistic movements from Central-Eastern Europe. She uses archival images which allow her to channel personal and collective stories through documents and letters among other found objects. By incorporating different materials into her installations, Yael attempts to create an interactive, multidisciplinary art form and build bridges and communication within the society.

Claire Walsh is Assistant Curator: Collections at IMMA, Dublin. She previously worked at the Scottish National Gallery of Modern Art, Edinburgh and as a guest editor at MAP Magazine, Glasgow. Recent curatorial projects at IMMA include *The Narrow Gate of the Here-and-Now: The Anthropocene* (2021-22) and *Ghosts From the Recent Past* (2020-21). Her research interests include the role of collecting institutions in articulating ideas of national identity, the repatriation of cultural artefacts and the museum as time machine.

Eimear Walshe is an artist, writer, and educator that uses academic study in Queer Theory and Feminist Epistemology in the production of sculpture, publishing, performances, and lectures. Eimear Walshe lives and works in Longford, Ireland. Recent projects and presentations include The Department of Sexual Revolution Studies, Van Abbemuseum / Design Academy Eindhoven (2018); *Miraculous Thirst: How to get off in days of deprivation*, curated by Daniel Bermingham, Galway Arts Centre (2018); and *Separatist Tendencies for The Deviant Programme*, Van Abbemuseum (2017).

Dr Jessica Zychowicz is currently serving as the Director of the Fulbright Programs in Ukraine & IIE: Institute of International Education, Kyiv Office. She recently published her monograph, [*Superfluous Women: Art, Feminism, and Revolution in Twenty-First Century Ukraine* \(University of Toronto Press 2020\)](#). The book has been reviewed in multiple languages and countries; it won the Honorable Mention for the Omeljan Pritsak Prize for Ukrainian Studies at ASEES and the MLA Honorable Mention for the Scaglione Prize in Slavic Studies. The book will soon be published in Poland by the Muzeum Sztuki Nowoczesnej w Warszawie in partnership with Karakter Press Kraków, and in Ukraine by Krytyka Press. Dr. Zychowicz was a Research Fellow at the University of Toronto Munk School of Global Affairs (2015-2016); a Visiting Scholar at Uppsala University in Sweden; the 2018-2021 Stasiuk Fellow of the University of Alberta in the Contemporary Ukraine Studies Program (CUSP); and a U.S. Fulbright Scholar to Kyiv-Mohyla Academy. She is a Board Member of the Association for Women in Slavic Studies (AWSS), an Advisory Board member of [H-Net H-Ukraine](#), and co-editor of the [Forum for Race and Postcolonialism](#). She has given numerous public talks and authored many articles. She earned her doctorate at the University of Michigan and a degree in English literature from U.C. Berkeley. For more information: <https://www.jes-zychowicz.com>.

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

Monica Cullinane, Senior Communications & Marketing Executive, IMMA

Aisling Ivers, Digital Content Specialist, IMMA

Louis Haugh

Detail Design

