

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 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 ...

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.

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.

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 Labirynt, 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.

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.

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 Kperɔ 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.

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.

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

