

IMMA



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

IMMA International Summer School 2023
ART AND POLITICS
#5 assembly

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

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

Royal Hospital
Kilmainham
Dublin 8
D08 FW31, Ireland

Art & Politics # 5 assembly

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

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

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

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

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

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

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

- What are the uses of assembly as a democratic mechanism, allowing for the exploration of shared interests as well as conflicts and contestations?
- What is the role of assembly in structuring what Florian Malzacher refers to as a ‘democratic arena of radical imagination’?
- What is the role of a museum such as IMMA, and the summer school in particular, as a space to assemble?
- What is the role of assembly in education – what are the latent and bodily forms of learning embedded in the ‘hidden curriculum’?
- What is the potential of the collective as a model for artists’ practice as well as political action?
- And how have alternative, often radical political strategies and models been explored and tested in recent years in the field of contemporary art?

IMMA International Summer School 2023
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PUBLIC PROGRAMME

19 - 30 June

All events will take place online, via zoom

1. Florian Malzacher

Art as Assembly.

Spheres of radical imagination and pragmatic utopias

Tuesday 20 June

6.30pm – 8.00pm (GMT+1)

[Register here](#)

2. Eva Weinmayr

Temporary Stabilizations

Thursday 22 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

3. Seminar

Stephen O'Neill, Tara McEvoy, Michael Magee

The Assembly: twenty five years on

Friday 23 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

4. Ahmet Ögüt

Continuity in Times of Rupture

Monday 26 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

5. Sarah Pierce, Rike Frank and John Wilkins

in conversation

Tuesday 27 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

6. Iliada Charalambous + Lua Vollaard

Commoning (un)common ground

Thursday 29 June

6.30pm - 8.00pm (GMT+1)

[Register here](#)

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

PUBLIC PROGRAMME DETAILS

1. Florian Malzacher

Tuesday 20 June

6.30pm – 8.00pm (GMT+1)

Art as Assembly.

Spheres of radical imagination and pragmatic utopias

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

2. Eva Weinmayr

Thursday 22 June

6.30pm - 8.00pm (GMT+1)

Temporary Stabilizations

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

3. Panel Discussion

Stephen O'Neill, Tara McEvoy, Michael Magee

Friday 23 June

6.30pm - 8.00pm (GMT+1)

The Assembly: twenty five years on

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

4. Ahmet Öğüt

Monday 26 June

6.30pm - 8.00pm (GMT+1)

Continuity in Times of Rupture

Ahmet Öğüt will give an introduction into his overall practice and will talk about continuity while dealing with the unexpected and the key works that created a new turn in his practice. He will also talk about his work on [The Silent University](#), an education and knowledge exchange platform by displaced people and forced migrants.

5. Sarah Pierce, Rike Frank and John Wilkins

Tuesday 27 June

6.30pm - 8.00pm (GMT+1)

Sarah Pierce, Rike Frank and John Wilkins in conversation

Sarah Pierce and Rike Frank, independent curator and co-director of the European Kunsthalle, an institution without a space, will discuss their individual practices and the interplay of curatorial thinking in making Scene of The Myth together at the Irish Museum of Modern Art in conversation with John Wilkins, IMMA|TCD Irish Research Council Postdoctoral Fellow whose research is focused on themes of race and identity.

6. Iliada Charalambous + Lua Vollaard

Thursday 29 June

6.30pm - 8.00pm (GMT+1)

Commoning (Un)Common Ground

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

ARTIST WORKSHOPS

26 – 29 June
12.00pm – 3.00pm/4.00pm*

All artist workshops will take place online via zoom

Participants will be assigned to one artist workshop but it may be possible to attend more than one. Details of the workshops and zoom links will be sent in a separate document.

workshop A Eva Weinmayr
Tuesday 27 June
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately

workshop B *This workshop is not taking place*

workshop C Florian Malzacher
Wednesday 28 June
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately

or

workshop D Ahmet Ögüt
Wednesday 28 June
12.00pm - 3.00pm/4.00pm (GMT+1)
Details and links will be sent separately

**These times are approximate and some may vary. These times will be confirmed closer to the event.*

ELECTIVES

These elements are optional. 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.

Elective Workshop X

Emma Mahony

Two sessions:

20 June and 23 June

2.30pm - 4.00pm (GMT+1)

Participants are required to attend both sessions.

zoom links will be sent separately

Elective Workshop Y

Mary Ann Bolger and Clare Bell

Two sessions:

20 June and 23 June

2.30pm - 4.00pm (GMT+1)

Participants are required to attend both sessions.

zoom links will be sent separately

Curator Talk:

Rachael Gilbourne, Curator: Exhibitions

Quarrels, salons, discos

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

zoom links will be sent separately

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

Barry Kehoe, IMMA Visitor Engagement

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

zoom links will be sent separately

Reading Group

Emma Mahony

21 and 28 June

6.30pm - 8.00pm, (GMT+1)

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

links will be sent separately

Onsite electives:

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

Barry Kehoe

IMMA Visitor Engagement Team

Saturday 24 June, 11.30am – 1.00pm (GMT+1)

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

onsite

booking essential

Reading Group

Emma Mahony

Saturday 24 June, 2.00pm - 3.30pm

Onsite in the grounds of IMMA

onsite

booking essential

ELECTIVE DETAILS

Elective Workshop X

Emma Mahony

Another World is Possible

Two sessions:

Tuesday June 20 and Friday June 23

2.30pm - 4.00pm (GMT+1)

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

Online - links and readings will be sent separately.

Participants will develop and map a "utopian" or "impossible" solution to a social issue in their own cities/town and think about how it could actually happen.

Workshop 1

will discuss the themes, look at examples and set the assignment.

Workshop 2

will be them presenting their utopias followed by a group discussion.

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

ncad.academia.edu/EmmaMahony

MSCA Rise Research Action: Spatial Practices in Art and Architecture for Empathetic Exchange <https://www.spacex-rise.org/>

<https://www.intellectbooks.co.uk/journals/view-journal,id=195>

The following readings are suggested, but not required:

Butler, Judith (2015), *Notes Toward a Performative Theory of Assembly*. Massachusetts, London: Harvard University Press.

The Care Collective (2020), *The Care Manifesto*. London and New York: Verso.

Federici, Silvia (2011), 'Re-chanting the World: Feminism and the Politics of the Commons', David Bollier and Silke Helfrich (eds.), *The Wealth of the Commons: A World Beyond Market and State*. Levellers Press.

<http://wealthofthecommons.org/essay/feminism-and-politics-commons>

Staal, Jonas (2017), 'Assemblism', *e-flux journal*, issue #80, March.

Stavrides, Stavros (2022), 'Reclaiming public space as commons: Learning from Latin American movements'. *INVI*, 37(106), 24-48. <https://doi.org/10.5354/0718-8358.2022.67215>

Szreder, Kuba (2018), 'Instituting the Common in Artistic Circulation: From entrepreneurship of the self to entrepreneurship of the multitude', *Praktyka Teoretyczna* 1(27), https://www.researchgate.net/publication/328210889_Instituting_the_Common_in_the_Artistic_Circulation_From_Entrepreneurship_of_the_Self_to_Entrepreneurship_of_the_Multitude

Elective Workshop Y

Mary Ann Bolger and Clare Bell

Community Letters

Tuesday 20 and Friday 23 June

2.30pm - 4.00pm (GMT+1)

Participants are required to attend both sessions.

links and readings will be sent separately.

This workshop will look at how typography has developed the capacity, (historically, socially and culturally), to be both constructive of community, and—in certain circumstances—contribute to conflict and divisiveness. We will explore how these two poles of experience can potentially be negotiated through considered use of type and lettering. Participants will also be invited to explore observations and instances of these stories through their own experiences and communities.

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*.

Links to relevant resources

@typographyIRL on Twitter

Curator Talk

Rachael Gilbourne

Thursday 22 June

2.30pm – 3.30pm

Quarrels, salons, discos

Curator Rachael Gilbourne discusses the potential of assembly. Since 2010, she has shaped her curatorial practice around acts of gathering, be it as a creative form in and of itself, working with live and performance-based projects, or as a motivating principle in terms of the intention and dynamic between artist, artwork and audience. In this talk, Gilbourne shares a range of past, present and future projects from across her independent practice with RGKSKSRG and institutionally at IMMA.

Rachael Gilbourne is a curator working at IMMA and under the aegis of RGKSKSRG, with Kate Strain. Her practice is concerned with context and the live moment. At IMMA, Gilbourne works as a curator and in support of major museum projects and exhibitions 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). Recent commissions, live projects and performances have featured Em'kal Eyongakpa, *sǒ bàtú/tanggap* (2021–2022); *Forerunner, Y O U N G F O S S I L* (2021–2022), and Patrick Staff, *The Prince of Homburg* (2019). Since 2013, RGKSKSRG has been commissioning, presenting, and contextualising contemporary art, working with over 50 Irish and international artists to date, across over 30 organisations and multiple platforms. Recent and upcoming projects include *It's a poor city for art where you can't start a quarrel* for EVA International's 40th Biennial of Contemporary Art and *Never Look Back* (2023); *Oh My Demigod* at TBG+S, Dublin (2022); and *RGKS Cribs* (2019–2020).

rgksksrg.com

Barry Kehoe, IMMA Visitor Engagement Team

Wednesday 21 June

2.30pm – 3.30pm (GMT+1')

A history of the Royal Hospital as a site of assembly

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 Airgíalla, 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.

IMMA

Reading Group

online

Emma Mahony

Assembly and the Commons

Wednesday 21 June

6.30pm - 8.00pm (GMT+1)

and

Monday 26 June

3.00pm - 4.30pm

Links and readings will be sent separately

readings:

1. Federici, Silvia (2011), 'Re-chanting the World: Feminism and the Politics of the Commons', David Bollier and Silke Helfrich (eds.), *The Wealth of the Commons: A World Beyond Market and State*. Levellers Press.

link here: <http://wealthofthecommons.org/essay/feminism-and-politics-commons>

2. Stavrides, Stavros (2022), 'Reinventing Community through Commoning', *The Commoner*, 20 September.

Onsite electives:

Walking tour on site in IMMA

Barry Kehoe

Saturday 24 June 11.00am – 1.00pm (GMT+1)

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

Meet in the courtyard next to the coffee van

Reading group

on site in IMMA

Emma Mahony

Saturday 24 June 1.30pm – 3.00pm (GMT+1)

Assembly and the Commons

reading:

Butler, Judith (2015), *Notes Toward a Performative Theory of Assembly*. Massachusetts, London: Harvard University Press.

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IMMA International Summer School 2023

Programme Schedule

Most of the programme will take place online via zoom.

All times are Dublin (GMT+1)

19-30 June, 2023

yellow – public programme **blue** = core participant programme **green** = electives/optional **orange** = onsite

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
19 June	20 June	21 June	22 June	23 June	24 June	25 June
Introduction, welcome and breakouts 12.00pm – 1.30pm	Group session 12.00 – 12.15 General discussion 12.15 – 12.45 breakouts 12.45pm – 1.00pm Presentation 1.00–2.00 Victory Nwabu-Ekeoma	Group session 12.00 – 12.15 General discussion 12.15 – 12.45 breakouts 12.45pm – 1.00pm Presentation 1.00–2.00	Group session 12.00 – 12.15 General discussion 12.15 – 12.45 breakouts 12.45pm – 1.00pm Presentation 1.00–2.00	Group session 12.00 – 12.30 breakouts 12.30 – 1.30 group discussion	Elective Walk and Talk in the Royal Hospital Kilmainham Barry Kehoe 11.30am – 1.00pm	
1.30pm – 2.30pm break					Lunch 1.00pm – 2.00pm	
2.30 – 4.00 intro to publishing strand	Elective workshops X + Y 2.30pm – 4.00pm	Elective Introduction to the site of IMMA/Royal Hospital Kilmainham Barry Kehoe 2.30pm – 3.30pm	Elective Curator Talk: Rachael Gilbourne 2.30pm – 3.30pm	Elective workshops X + Y 2.30pm – 4.00pm	Onsite Reading Group Emma Mahony 2.00pm – 3.30pm	
	Seminar 1 Florian Malzacher 6.30pm – 8.00pm	Elective Reading Group Emma Mahony 6.30pm – 8.00pm	Seminar 2 Eva Weinmayr 6.30pm – 8.00pm	Seminar 3 Panel discussion Stephen O'Neill, Tara McEvoy and Michael Magee Panel 6.30pm – 8.00pm		
26 June	27 June	28 June	29 June	30 June	1 July	2 July
Group session 12.00pm – 2.00pm	Artist workshops A. Eva Weinmayr 12.00pm – 3.00/4.00pm	Artist workshops C. Florian Malzacher 12.00pm – 3.00/4.00pm or D. Ahmet Ögüt 12.00pm – 3.00/4.00pm	Group session 12.00 – 12.30 breakouts 12.30 – 1.30 group discussion	Final presentations 12noon – 3.00pm		
Elective Reading Group Emma Mahony 3.00pm – 4.30pm	Group work	Group work	Group work			
Seminar 4 Ahmet Ögüt 6.30pm – 8.00pm	Seminar 5 Sarah Pierce, Rike Frank and John Wilkins in conversation 6.30pm – 8.00pm		Seminar 6 Iliada Charalambous and Lua Vollaard 6.30pm – 8.00pm			

Programme Contributors

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

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

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

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

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

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

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

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

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

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

Tara McEvoy's writing has appeared in publications including the Times Literary Supplement, Vogue, Frieze, Poetry London, Winter Papers, London Magazine, and 3:AM. She is a co-founding editor of Belfast-based magazine The Tangerine, and a former Ciaran Carson Writing and the City Fellow (Seamus Heaney Centre, Queen's University Belfast) and Postdoctoral Research Fellow (Trinity College Dublin). She currently works for Faber & Faber.

Victory Nwabu-Ekeoma is an Igbo-Irish writer, artist, and researcher. Stemming from her interest in the ways in which we communicate and translate knowledge, her practice is continually engaged with zine-making and publishing as a tool for democratising knowledge and art-making. She has worked on and contributed to several artist-led publications independently and collaboratively. She is currently running and editing Bia! -- a publication and storytelling project exploring immigration, food, and culture. She is a 'being-in-residence' at The Bureau.

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

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

Sarah Pierce. Since 2003, Sarah Pierce has used the term The Metropolitan Complex to describe her project, characterised by forms of gathering, both historical examples and those she initiates. The processes of research and presentation that she undertakes

demonstrate a broad understanding of cultural work and a continual renegotiation of the terms for making art, the potential for dissent, and self-determination. Pierce's work has shown widely in the EU, US and Canada with major exhibitions at the Van Abbemuseum, Eindhoven, CCS Hessel Museum & CCS Galleries, Bard College, Annandale-on-Hudson Tate Modern, London and MuMOK Vienna. Solo exhibitions include *Lost Illusions/Illusions perdues*, developed jointly with Walter Phillips Gallery, Banff, Mercer Union, Toronto, and SBC Galerie, Montreal, *No Title* at the Centre of Contemporary Art, Derry, *The Artist Talks* at The Showroom, London, and *The Meaning of Greatness* at Project Arts Centre, Dublin. Pierce represented Ireland in a group exhibition at the 51st Venice Biennale and has since exhibited in major international biennials including Glasgow International, Eva International, Lyon Biennial, International Sinop Biennial, and the Moscow Biennial.

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

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

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

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

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