

# Self- Determination

## A Global Perspective

information and resources



Installation view of Banu Cennetoğlu - right? (2022-ongoing), Mylar balloons, string, helium. Courtesy of the artist.  
Photograph: Ross Kavanagh, 2023.

Self-Determination: A Global Perspective is an exhibition exploring the role of art and artists in response to the new nation-states that emerged after the First World War.

28 Oct 2023 - 21 April 2024  
Irish Museum of Modern Art  
Royal Hospital Kilmainham

# Self-Determination

## A Global Perspective

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**About the Exhibition** *Self-Determination: A Global Perspective* is the culmination of a three-year research project focusing on the nation states that emerged at the end of the First World War. Taking as its starting point the international movement towards self-determination post-World War One, this research project focused on the role of art and artists against the backdrop of the changing map of Europe, reshaped by collapsing and reconfigured imperial powers, emerging nation-states and independence movements.

This exhibition brings together a range of Irish and international art works, both modern and contemporary, that illuminate the shared experiences of these newly independent states. It explores the role of art and culture in developing international solidarities and affirming Ireland's right, among other small nations, to determine its own state. It also highlights the new possibilities for artists in the early twentieth century, an era of collapsing empires, mass migration and upheaval, to articulate and enact modern and democratic principles.

*Self-Determination: A Global Perspective* explores common strategies and methodologies developed by artists, cultural practitioners, and others invested in the formation of a new state in the first half of the twentieth century. Each of the new states produced its own cultural responses, drawing on their own traditions, histories, and industries, to be re-imagined in line with the new imperatives of modernity.

*Self-Determination: A Global Perspective* is supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries programme.

**Introduction** This project was developed by an interdepartmental team including staff from the Exhibitions, Collections and Engagement and Learning departments, informed by a cohort of Irish and International researchers.

Over three years the project encompassed, an international research conference *100 Years of Self-Determination*, that took place in November 2022. Contributors to the conference and subsequent reader – among them artists, scholars, researchers, historians, poets, and writers – were invited to reflect on the theme of self-determination from a range of perspectives across time and space. The IMMA International Summer School and Reading Group, 2022, also focused on the theme of self-determination, where artists, writers, educators, and thinkers joined participants from around the world in lectures, workshops and discussion groups on the subject of self-determination. Other elements of the programme include a podcast *IMMA Past Futures*, a public talks programme and artist commissions.

Some of the questions that informed the ideas for this exhibition include:

How was the artistic response to the formation of new states manifest in the various countries that emerged following the fall of empires post World War One?

How did artists and poets imagine the formation of the new state?

How can the artistic responses to the formation of the Irish state be situated within an international context?

How do contemporary artists respond to the legacies of this period?

The exhibition explores some of the common cultural strategies that emerged following the fall of the Russian, Austro-Hungarian and Ottoman empires among many of the new or re-configured nation states that emerged such as Finland, Estonia, Poland, Ukraine, Turkey, and Egypt, against the backdrop of the international movement towards self-determination, articulated by Russian revolutionary Vladimir Lenin in 1914 and later by American President, Woodrow Wilson, at the Paris Peace Talks in 1919.

**Context** In the aftermath of the First World War (1914-18), the idea of ‘self-determination’ came to dominate political discourse. This was a profoundly unstable moment. A devastating war had resulted in the deaths of millions, displacing populations around the world. Four Empires had expired – the Ottoman, the Austro-Hungarian, the German, the Russian – and these territories had to be reconfigured. Several power struggles were taking place simultaneously, within and between nations, empires, and peoples. The old (and new) powers sought to carve up and control the liberated territories.

New nations endeavoured to defend and define themselves. Radical anti-colonial and pacifist thought collided with the forces of ethno-nationalism. Ahead of the Paris Peace Talks in 1919, US President Woodrow Wilson brought the term ‘self-determination’ into official political discourse. It was in this dynamic global context that new nationstates began to take shape. Each of these states produced its own new cultural complexities: new narratives, new citizenships, new imaginaries, new visions of the future. This was a period of disruptive and utopian thinking, for some. For others, it was a moment of bitter disappointment. In reality, the principle of self-determination was not evenly applied.

The victorious Allied Powers were extremely selective about who qualified for statehood. The British and French colonies, for instance, were not considered eligible for self-determination. The futures of millions across Europe, the Middle East, North Africa, and further afield, were decided at a distance, without consultation, by politicians and bureaucrats assembled for official talks and treaties. Many of the seeds of the turmoil of the later twentieth and twenty-first centuries were sown along the new boundary lines laid down in this historical period.

**Themes** for details see pp. 10-18

**East Wing Galleries**

The Power Struggle

Useable Histories

New Regimes

Mobilise the Poets

The Builders

Extractive Industries

Language Acts

Class, Theatre, Reconstruction

Architecture and Gender

Erasures

Forms of Abstraction

Cross-Currents

Childhood in the New States

**Garden Galleries**

Dividing Lines

Out of the Ruins

National Allegories

Spiritual Landscapes

Deconstructing Tradition

Self-Sufficiency

Reconciliations



Art work 1	<i>right?</i> (2022 – ongoing)
Artist	Banu Cennetoğlu
Country	Turkey
Materials	Mylar balloons, string, helium
Location	Corridor 1, East Wing

#### About the Artwork

In *right?* Turkish artist Banu Cennetoğlu presents the articles of the Universal Declaration of Human Rights in large, gold, letter-shaped balloons. The Universal Declaration of Human Rights was published by the United Nations General Assembly, in 1948, in the aftermath of World War Two. It sets out the fundamental human rights which are to be universally protected. There are 30 articles in the Universal Declaration of Human Rights and the first ten articles were on display in Pittsburgh, US, as part of the 58th Carnegie International, in 2022. Articles 11 and 12 were on display at Void Art Centre, Derry, in 2023. In IMMA the exhibition features Articles 13, 14 and 15 which address themes of freedom of movement, asylum and nationality. Over the course of the exhibition the balloons deflate, raising questions about whether any rights can be protected without the work of implementing and supporting them.

#### About the Artist

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.

Cennetoğlu has 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 Biennale, 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. Banu Cennetoğlu is currently an advisor at the Rijksakademie, Amsterdam.



- Art Work 2** *Women's Meeting*, 1932  
**Artist** Oksana Pavlenko  
**Country** Ukraine  
**Materials** Tempera on canvas  
**Collection** National Art Museum of Ukraine  
**Location** Room 2, East Wing

**About the Art Work** After the February Revolution of 1917, the women's movement in Ukraine intensified. Caught up in the struggle for independence, during the Ukrainian-Soviet War (1917-21), many women turned to the national cause, becoming involved in combat and military reconnaissance. In the years that followed, Oksana Pavlenko – a student of the hugely influential Mykhailo Boichuk – produced a number of monumental paintings of the women's movement in Ukraine. *Women's Meeting* depicts a feminist assembly. In the background, a poster reads: 'The Success of the Revolution Depends on the Participation of Women.'

**About the Artist** Oksana Pavlenko (1895-1991) began her studies at the Kyiv Art School and in 1917 she enrolled in the Ukrainian State Academy of Arts studying under Mykhailo Boichuk. She continued her studies in Boichuk's Workshop of Monumental Painting at the Kyiv Institute of Plastic Arts (1918-22). In 1929 she moved to Moscow where she taught in the ceramics faculty of the Moscow Higher State Artistic and Technical Institute (1929-31) and, later, in several other schools. In 1933-35 she visited Ukraine on several occasions to paint with Boichuk the frescoes, later destroyed, in the Kharkiv Chervonozavodskyi Ukrainian Drama Theatre. In her later work her style became more naturalistic featuring still lifes and flower arrangements in watercolours.

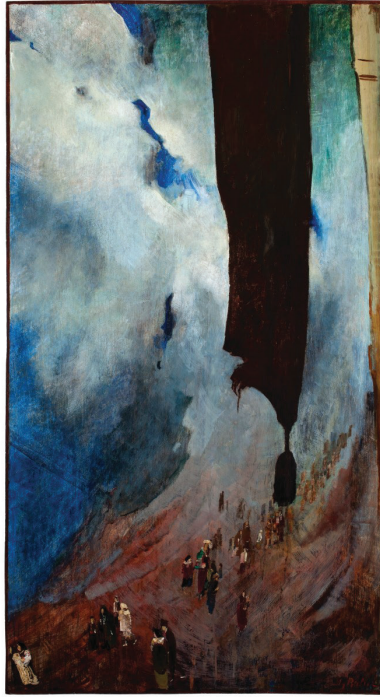


**Art Work 3** *The Slapper*, 2023  
**Artist** Array Collective  
**Country** Northern Ireland  
**Materials** Lego bricks  
**Location** Alcove between Rooms 2 and 3, East Wing

**About the Artwork** *The Slapper* is a sculpture made from yellow Lego pieces. It refers to an event where Bernadette Devlin McAliskey, a civil rights activist in Northern Ireland and Member of Parliament for Mid-Ulster, slapped the Conservative Home Secretary, Reginald Maulding, in the House of Commons when he falsely stated that the Parachute Regiment responsible for the the shooting of 23 unarmed civilians in Derry, in January 1972, had fired in self-defence. McAliskey had witnessed the massacre and had not been given permission to challenge Maulding verbally so she crossed the floor and slapped him. Her activist work extends to abortion rights, LGBTQIA+, migrant and refugee rights as well as solidarity across race and class. *The Slapper* is inspired by the rubber gloves of domestic labour, and hidden reproductive work, also attested to by children's toy bricks.

**About the Artists** Array Collective are a group of eleven artists based in Belfast who create collaborative actions in response to socio-political issues affecting Northern Ireland. Situated within a geo-political position that holds many delicate tensions and complex histories, they employ 'craic' and collaboration as a means of resistance. Using this methodology, they have created multiple new works in response to self-determination that unfold at different times throughout the exhibition.





<b>Art Work 4</b>	Black Flag (1916)
<b>Artist</b>	Ljubo Babić
<b>Country</b>	Croatia
<b>Materials</b>	oil on canvas
<b>Collection</b>	Kallay Collection
<b>Location</b>	Corridor, Garden Galleries

**About the Artwork** From his studio overlooking a busy street in Zagreb, artist Ljubo Babić observed the scenes of public mourning that followed the death of Emperor Franz Joseph I in November 1916. Franz Joseph I was Emperor of the Austro-Hungarian Empire, of which Croatia was a part. His death was an occasion of elaborate ceremonial grief, with black flags hung across the empire to mark his passing. In Babić's painting, the black flag overshadows the crowds below, who appear lost, restless, caught up in the menacing swirl of the composition. *Black Flag* is a portrayal of collective anxiety. Emperor Franz Joseph's death foreshadows the end of the Austro-Hungarian Empire. The crowd of uneasy spectators gather below, speculating as to what the future might hold.

**About the Artist** Ljubo Babić (1890-1974) was a Croatian artist, museum curator and literary critic. As an artist, he worked in a variety of media including oils, tempera, watercolour, drawing, etching, and lithography. He was one of the most influential figures in the Zagreb art scene between the two world wars. He was professor at the Academy of Fine Arts Zagreb and wrote and illustrated books, designed posters, interiors and decorative art objects.



**Art Work 5** *Helenka from Poronin*, 1913  
**Artist** Władysław Jarocki  
**Country** Poland  
**Materials** oil on canvas  
**Collection** National Museum of Warsaw  
**Location** Room 6, Garden Galleries

**About the Artwork** In the late nineteenth and early-twentieth century, some Polish artists turned to folklore and traditional customs – in particular those of the highlanders of southern Poland – as subjects through which a distinct notion of Polishness might be expressed. In Władysław Jarocki's portrait, *Helenka from Poronin*, the sitter is a young girl from Podhale, at the foot of the Tatra Mountains in southern Poland. Her braided hair and ornate costume are representative of the traditional dress of the highlanders of the Podhale region.

**About the Artist** Władysław Jarocki was born in 1879 in Podhajczyke, Ukraine. He qualified as an architectural engineer and went on to study art at the Kraków Academy of Fine Arts, in Poland, and the Académie Julian, in Paris. He was a member of the Society of Polish Artists and also the Vienna Secession. He made reportage drawings while serving in the army during World War I and contributed to the architectural reconstruction of Lviv. He taught at the Kraków Academy of Fine Arts until he retired in 1947. Jarocki's artistic legacy is associated with images of villages, colourful peasant customs and rituals from the Hutsul region in what is now Ukraine and the Podhale region in southern Poland. His paintings were part of a body of work associated with the folk trend of Young Poland which depicted notions of spiritual peace and vitality associated with peasants who were – according to modernists' beliefs – carriers of traditional moral and national values.

**Notes** Podhale, also referred to as the Polish Highlands, is Poland's southernmost region, located in the foothills of the Tatra range of the Carpathian mountains.

The Hutsul region is the southeasternmost part of the Carpathian Mountains of Galicia, Bukovyna and Transcarpathia inhabited by Ukrainian highlanders called Hutsuls. Except for eight settlements in Romania, the Hutsul region lies within the present-day borders of Ukraine.



**Art Work 6** *Beacons*  
**Artist** Jasmina Cibic  
**Country** Slovenia/UK  
**Materials** film  
**Location** Room 12, East Wing

**About the Artwork** Jasmina Cibic's film *Beacons* is a cinematographic journey portraying eight women who distil the archive of cultural workers from countries of the Non-Aligned Movement into a musical score. They translate and decipher words into sounds, music and choreography and meet within a proposition for an address recasting the unrealised promises of the past into a sonic address as a rehearsal for our present.

For the script, Cibic utilised the speeches delivered at the first conference of cultural workers from countries of the Non-Aligned Movement (NAM) in 1985, held in Titograd, Yugoslavia. During this event, academics, artists, curators, and politicians shared strategies for achieving cultural independence, spiritual decolonisation, moral rehabilitation, and the emancipation of developing Non-Aligned countries within the bipolar division of the world during the Cold War.

Filmed on isolated architectures steeped in nature that once served the awakening of transnational solidarity, the project aims to re-inscribe the missing female voice into the history of world-building. Cibic's protagonists here use both the architecture and the landscape as amplifiers for their voice and action and inscribe a feminist reading of patriarchal architectural sites and re-engage with their world building potential through a feminist lens. The missing female voice from systemic and anti-systemic worldbuilding projects is here embodied as a cypher that re-inscribes a possibility of an emancipated future of collective agency. But there is another lens through which Cibic selects the architectures for her film: all these structures are positioned within epic landscapes, serving as beacons and power verticals, metaphorically representing the pursuit of alternative world-building that they formally proclaimed. These protrusions manifest idealistic beliefs of attainable potential, which Cibic now revisits, albeit through a feminist corrective lens of their original world building purpose.

**About the Artist** Jasmina Cibic (b. Ljubljana 1979) works in film, performance, and installation. Her work explores the intertwinements of state power, culture, and gender constructs. She examines the mechanisms of soft power – the instrumentalisation of culture by political forces – during moments of historical social and ideological crises. Through archival research, Cibic seeks out artworks, architecture, and music in which political interests and the rhetoric of national power are expressed. She translates her research into films and immersive theatrical compositions that include photographs, performances, and installations. Cibic represented Slovenia at the 55th Venice Biennale with her project 'For Our Economy and Culture.'

*Beacons* was commissioned by IMMA, Irish Museum of Modern Art, co-produced by Waddington Studio London, IMMA and Snaporazverein. Supported by the Non-Aligned Countries Laboratory, Museum of Contemporary Art Montenegro; ZOOM Europa – Cultural Association for Central and Eastern Europe, Biennale Jogja 17 and Friends of Nomad.



**Art Work 7** *Upstream of Powerhouse with Drilling Gang and Wagon Train, Ardnacrusha, 1926-1927*

**Artist** Seán Keating  
**Country** Ireland  
**Materials** oil on canvas  
**Collection** ESB Archives  
**Location** Corridor 2, East Wing

**About the Artwork** Between 1926 and 1927, Seán Keating produced paintings related to the building of the hydro-electric power generator at Ardnacrusha, near Limerick. The Shannon Electric scheme at Ardnacrusha was an engineering project between 1925 and 1929 led by the German engineering company Siemens to harness the power of the river Shannon to generate electricity. It was a hugely ambitious project which came to symbolise the modernisation of the new free state. Keating undertook many drawings and paintings of the scheme in its development, focusing in particular on the role of the workers.

Keating's paintings, with their focus on the representation of the ordinary person – the labourer or the farm worker or the rebel – draw on a long tradition of European realism associated with artists such as Gustave Courbet and Jean-François Millet. They also resonate with the concerns of artists associated with Social Realism in the US such as John Sloan and Robert Henri who were responding to the increasing hardship experienced by the ordinary person. Keating's embrace of technology and its realistic depiction in the construction of the state also bears some similarities with the concerns of Socialist Realism in the USSR where artists were deployed to represent the role of the worker in support of the state.

**About the Artist** Seán Keating (1889-1977) was an Irish artist whose realistic painting was concerned with the representation of the emerging national identity of the new state. He painted aspects of the early revolutionary period in the formation of the state and of the industrialisation of Ireland. He studied drawing at the Limerick Technical School and the Metropolitan School of Art in Dublin. He regularly visited the Aran Islands and painted portraits of the islanders. In 1915 he spent time in London working as William Orpen's studio assistant and, on his return to Ireland, he documented aspects of the War of Independence and the subsequent Civil War in paintings such as *Men of the South* (1921–22) and *An Allegory*. He was part of an artist-led initiative to form a municipal art gallery in Limerick and, in 1939, he was commissioned to paint a mural for the Irish pavilion at the New York World's Fair. He was elected an Associate of the Royal Hibernian Academy (RHA) in 1918, became a full member in 1923, and was President of the RHA from 1950 to 1962.



**Art Work 8** *The Dressmaker*, 1924  
**Artist** Margaret Clarke  
**Country** Ireland  
**Materials** Oil on canvas  
**Collection** Crawford Art Gallery, Cork  
**Location** Room 6, Garden Galleries

**About the Artwork** *The Dressmaker* (1924) is an understated and intimate painting by Margaret Clarke, which was donated to the Crawford Art Gallery by her friend, the Irish playwright Lennox Robinson (1886-1958). It offers the viewer a window into 1920s Ireland, as two women are shown in a time-honoured yet modern relationship – dressmaker and client. Painted two years after the formation of the state, it embodies some of the social changes of the era, including shorter hair and raised hemlines. The composition focuses on these two figures and their concentration on the task at hand. It is suggestive of work by artists such as Édouard Vuillard and Pierre Bonnard associated with Les Nabis. Its muted tones and female subjects also suggest the work of Welsh artist Gwen John.

*The Dressmaker* (1924) by Margaret Clarke is part of the Collection of the Crawford Art Gallery and was featured in MYSTERY & IMAGINATION: Harry Clarke Watercolours, 2019-2020.

**About the Artist** Margaret Clarke (1884-1961) was an Irish artist who painted portraits and allegorical, religious and subject paintings. She studied at the Newry Municipal Technical College and won a scholarship in 1905 to study at the Dublin Metropolitan School of Art and she was also a teaching assistant to the artist William Orpen. She married stained-glass artist, illustrator, and classmate Harry Clarke (1889-1931) in 1914. Exhibiting her work regularly at the Royal Hibernian Academy, from 1913 until 1953, she won medals at each of the Aonach Tailteann. In 1927, she was the second female artist elected as full Academician of the Royal Hibernian Academy. Following the death of her husband in 1931, she became a director of the Harry Clarke Studio, working to protect his artistic legacy. She was also involved in the establishment of the Irish Exhibition of Living Art in the 1940s, and in organising a retrospective exhibition of the work of Evie Hone, in 1958.



- Art Work 9** *Pipeline in the Field, 1938*  
**Artist** Rafał Malczewski  
**Country** Poland  
**Materials** oil on canvas  
**Collection** National Museum of Warsaw  
**Location** Corridor 2, East Wing

**About the Artwork** Primarily a landscape painter, Maczewski was also interested in depicting aspects of industrialisation in the landscape. Between 1934 and 1935 he resided in Upper Silesia, a heavily industrialised region of Poland, where he created a body of dark, gloomy landscapes of steel mills, coal mines and zinc works. This series of paintings is known as *Black Silesia*. In 1938 he received a government commission to create paintings of the Central Industrial Zone, an area of significant industrial development in Poland. He created more than forty oil and watercolour paintings of which *Pipeline in the Field* is one. It depicts an overground pipe stretching across a vast landscape to the horizon under a menacing sky with forests and a small house in the background. A single tree, two clumps of mullein and some figures clustered near the pipe break up the landscape, while a bucket of white paint and a paintbrush that were used to whitewash the pipe have been abandoned. Painted in 1938 amid the growing tensions across Europe leading up to World War Two, most notably in the border regions between Germany and Poland, this painting seems to recognise the landscape as a zone of uncertainty and contestation.

**About the Artist** Rafał Malczewski is a Polish realist painter born in Kraków, in 1892. He studied philosophy, architecture and agronomy in Vienna and was introduced to painting by his father, artist Jacek Maczewski, an established Polish Symbolist painter. Rafał's early work was influenced by Cubist and Futurist aesthetics in his use of simple, geometric form. The influence of Expressionism can be seen in his bold use of strong colour. Malczewski's early work depicted the Tatra Mountains and the surrounding hills of the Podhale region and later the industrial landscape of Silesia and the Central Industrial Zone. He joined the Towarzystwo Sztuki Podhalańska (Podhale Arts Society) which emphasised the origins of Polish art in local folk culture. He was also involved in production design with the Formist Theatre in Zakopane and he joined the Stowarzyszenie Artystów Polskich RYTM (Rhythm Association of Polish Artists) in 1932. During the war he travelled to France, Spain and Portugal and on to Brazil where he spent two years, after which he travelled to the US, eventually settling in Montreal in 1942. He featured in numerous exhibitions and was the recipient of many awards throughout his life.



**Art Work 10** *Ulster Past and Present*, (c. 1931)  
**Artist** William Conor  
**Country** Northern Ireland  
**Materials** cartoon  
**Collection** Royal School Armagh  
**Location** Room 3, Garden Galleries

**About the Artwork** In the 1920s William Conor became known for his depictions of the industrialisation of Belfast. The Westminster Gazette called him 'the delineator of Ulster industrialism'. In *Ulster Past and Present*, a monumental tapestry commissioned by the Belfast Museum and Gallery, the Red Branch Knights are seen marching into the distance while the Belfast dockworkers approach, a clear equation between a mythic ideal of Irishness and the present-day realities of an industrial city at the heart of this newly-established state.

**About the Artist** William Conor (1881-1968) was an Irish figurative painter who depicted aspects of working-class life in Ulster in the early twentieth century. Born in Belfast, he studied at the Belfast Government School of Art after which he apprenticed as a poster designer. During World War One he worked as a government-appointed war artist. In 1920 he moved to London where he became acquainted with the artists John Lavery and Augustus Edwin John. He was the first Irish artist to become a member of the Royal Institute of Oil Painters.



- Art Work 11** *The Gipsy Woman / The Romani Woman*, 1919  
**Artist** Helene Schjerfbeck  
**Country** Finland  
**Materials** oil on canvas  
**Collection** Finnish National Gallery, Ateneum Art Museum, Yrjö and Nanny Kaunisto Collection  
**Location** Room 8, East Wing

**About the Artwork** This portrait of a Romani woman, reflects the move away from realism in the Schjerfbeck's work towards a more symbolic and expressionist approach which is evident in the use of form and strong colour to convey the mood of the painting. The female subject is sitting with her arms covering her face and head in a protective gesture. It is not possible to see her face. Schjerfbeck painted many portraits, especially of female subjects, and they are often depicted with eyes averted or looking down, refusing to meet the viewer's gaze. We know little about this woman, except what is indicated in the title, and what we can understand from her protective pose.

**About the Artist** Helene Schjerfbeck (1862-1946) was born in Helsinki when it was part of the Russian Empire. She trained at the Finnish Art Society and also spent time painting in France and Britain. Her early work was naturalistic, painting portraits and scenes from daily life reflecting trends in French painting for working 'en plein air' (outdoors). She returned to Finland and continued to paint still lifes, landscapes and also portraits where many of her subjects were women including her mother, local school girls, and self-portraits. Her work has been compared to that of James McNeill Whistler, Édouard Manet and Mary Cassatt but there are also similarities with Russian artist Ilya Repin. Her later work became less realistic and more expressionistic drawing comparisons with the work of Edvard Munch and Amedeo Modigliani.





**Art Work 12** *Kartulivõtjad* (Potato Harvest), 1918

**Artist** Kuno Veeber

**Country** Estonia

**Materials** oil on canvas

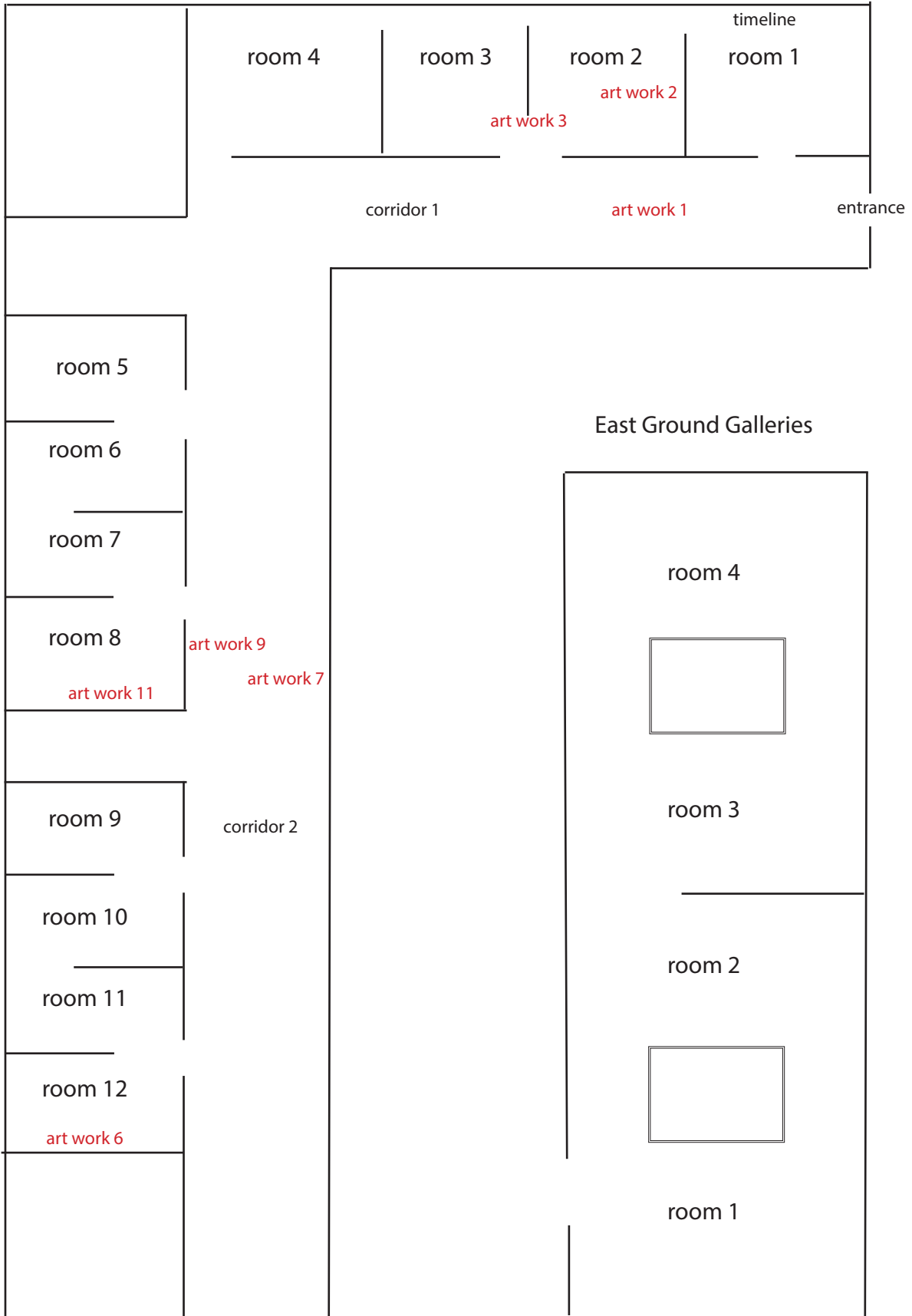
**Collection** KUMU Collection.

**Location** Room 4, Garden Galleries

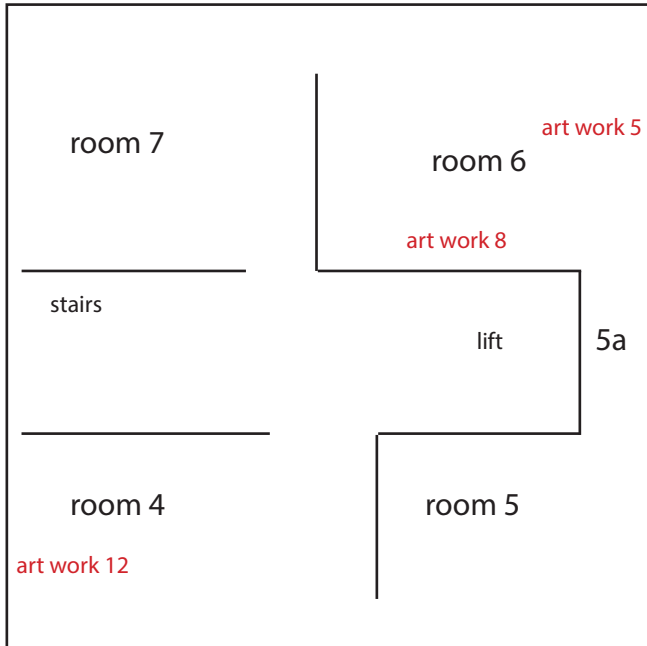
**About the Artwork** The influence of German Expressionism is evident in Veeber's use of strong colour to convey mood in his paintings. His later work was also influenced by French Cubism and the work of Paul Cezanne in particular. His depiction of farm workers also suggests the influence of the Russian Peredvizhniki or wanderers, a group of artists who were interested in showing the inequities and injustices of social life as well as the beauty of the folk way of life.

**About the Artist** Kuno Veeber was born in 1898 in Adila, Estonia, which was then part of the Russian Empire. He studied at the Ants Laikmaa Studio School in Tallinn. During the Estonian War of Independence (1918-1920) he served as a cyclist in the Estonian Army. Following the war, he worked as a labourer on the construction of the new Estonian Parliament building in Tallinn. From 1922 to 1924 he studied painting and graphic art at the Higher Art School Pal-las in Tartu and, in 1923, he travelled to Germany where he became familiar with German Expressionism. He spent time in Paris between 1924 and 1926 where he studied with André Lhote. Having returned to Tallinn, he died by suicide in 1929 aged thirty.

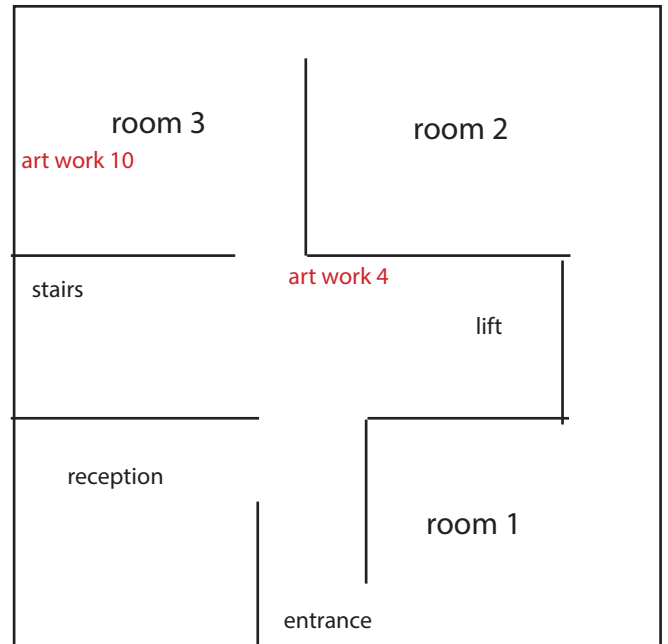
East Wing Galleries



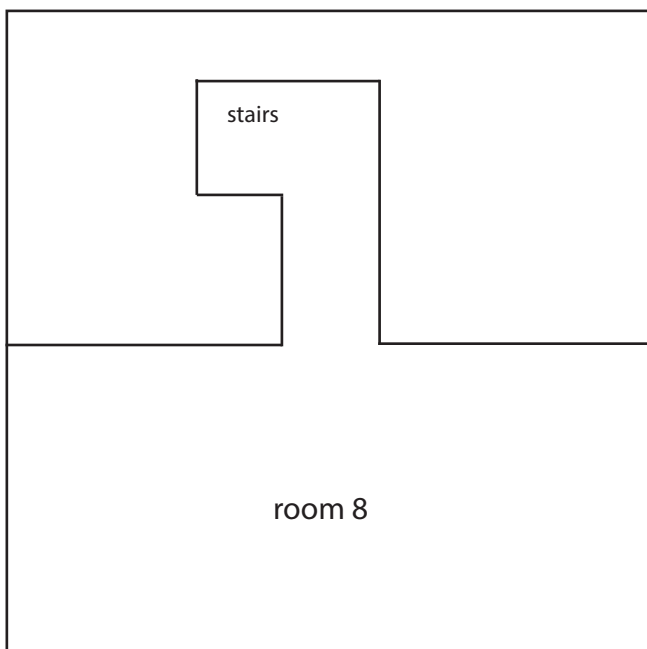
first floor



ground floor



basement



**Themes The Power Struggle**

Room 2, East Wing

A huge challenge lay ahead of the new nation-states formed in the wake of the First World War. Having achieved independence – through prolonged political campaigns, violent uprisings, civil wars – these states had to build foundations for the future. New parliaments, new capitals, new judiciaries, new administrations; all the operational infrastructure of a country had to be established. A new social settlement had to be negotiated. This was far from straightforward, at a moment of political struggle and contestation. The late-1910s and '20s saw an acceleration of progress on many fronts; the emergence of the new nation-states coincided with significant positive shifts in gender and class relations; an expanded electorate, a new socialist politics, advancements in labour practice, and the (partial) political and economic enfranchisement of women. These developments did not go uncontested, however. The removal of the old order had left a void in the social order and there was intense competition as to who should fill it. Socialist, feminist, and anti-imperial programmes came into conflict with the forces of conservatism and reaction. The figureheads of the old order, of dissolved Empires and colonising powers, had been removed, but who or what was going to replace them?

- **Useable Histories**

Room 3, East Wing

Building a new state was a complex process. Legal regimes had to be designated. Constitutions had to be written. The built environment of the state – monuments, government buildings, parliaments – had to be reconstructed, as did the everyday material culture of statecraft, from postboxes to street signs to national currency and stamps. This was an exercise in imaginative transformation. Artists, writers, architects, designers, and theatre-makers were charged with inventing a new image of the nation that reflected both its novelty (newly independent, released from colonial oppression) and, at the same time, its deeply rooted national essence. In many cases, the new nation was defined by its continuity with a pre-colonial, pre-historic, even mythic past; ancient histories were uncovered and retold as parables for the present moment, imbued with symbolic resonance. Mythological figures were recast as repositories of national meaning, identified either as archetypes or as heroic precursors to the nation-builders of today. In Egypt, the flowering of the Pharaonic Renaissance saw motifs and figures from the ancient past filtered and reimagined through modernist techniques. In Ireland, the myths and legends of the pre-Christian era were revived, providing rich symbolic frameworks for new national narratives.

- **New Regimes**

Room 4, East Wing

The post-war period was an occasion for utopian thinking. New parliaments, or in some cases entire new cities, were laid out to house the symbolic aspirations of the new state. These were powerful signifying strategies, but they were also fraught with danger. In the interwar period, whole populations became subject to the whims of statesmen whose sense of ethnic or national hierarchies had been emboldened by the rhetoric of self-determination. In this context, certain groups could be designated as 'others', non-citizens; people who were not aligned to the official, increasingly mono-ethnic contours of the nation. Discrimination on the grounds of religious or ethnic identity became commonplace; communities and patronage networks were disrupted. In some cases, crude violent exercises in social engineering led to the destruction of traditions, communities, habitats, and ecologies, and the widespread disenfranchisement and displacement of peoples. The new nation states were founded upon acts of violence and change. In some cases, the new states embraced this radical sense of rupture. The national imaginary was treated as a blank canvas. In this way, the state oriented itself toward the future. The past, with its traditions and conventions, its superstitions and spiritual loyalties, was, insofar as possible, eradicated.

- **Mobilise the Poets**

Corridor 2, East Wing

In 1919, Irish politician and editor Arthur Griffith, writing from Gloucester Prison, urged his colleagues to ‘mobilise the poets’ to help make Ireland’s case for independence on the international stage. Griffith’s letter acknowledges the role of art and culture in developing international solidarities and justifying the right of small nations, like Ireland, to ‘self-determine’. This was a moment when the new states sought to broadcast themselves globally. Likewise, within the new nation-states, art would increasingly come to be interpreted and defined in relation to nationalism and national identity. The new states recognised the singular propaganda potential of the arts in this respect, commissioning and showcasing new work as part of their participation in trade expositions, World Fairs, and other official international events. In these contexts, art was used as a signifier of both cultural modernity and national distinctiveness. Artists, writers, designers, and musicians were enlisted to represent the nation on the world stage. At the same time, national narratives and identities were being performed, enacted, and contested on local stages across the new states. Theatre was important in this regard, as a space where discourses of nationhood could be played out. This ranged from national theatres to underground, avant-garde practices, amateur theatrical societies, and workers’ collectives such as the Riga Workers’ Theatre in Latvia – whose productions of Irish author George Bernard Shaw’s work, for instance, were full of political resonance.

- **The Builders**

Corridor 2, East Wing

The construction of the new state may have been an imaginative exercise, the cultivation of a collective fiction, but the infrastructure of the state also had to be built, physically, brick by brick. Across the emerging nation-states, artists and documentarians were drawn to the simple acts of manual labour through which the new state was put together. This took a number of different forms. In some cases, artists focused on the choreography of work, applying modernist techniques to the representation of blacksmiths and loggers, or workers digging drains for roads. Labour became aestheticised – Estonian artist Kuno Veeber, for instance, a student of Paris modernist André Lhote, represented his blacksmiths as a series of intersecting Cubist planes, reducing them to sublime harmonious geometric forms. Other artists took quite different approaches. In Ukraine, the representation of labour tended toward the heroic. Volodymyr Vainreb and I. Pashchyn celebrated the colour and kinetic energy of the blacksmith’s forge. Onufriy Biziukov depicted loggers at work as grand figures on a monumental scale. Some artists attended instead to the tools of the labourer, creating still lifes of saws and shovels and pick-axes. These portrayals of labouring bodies and their tools served as rich metaphors through which the collective fantasy of state-building could be understood and celebrated.

- **Extractive Industries**

Corridor 2, East Wing

The Shannon Hydro-Electric Scheme was a major civil engineering project undertaken by the Irish Free State in the 1920s: a feat for a country as small, and as recently established, as Ireland. The Scheme involved the rerouting of a stretch of the River Shannon in order to fuel a hydroelectric power station near Limerick, generating electricity at a scale sufficient to allow for the construction of a national grid. It was an audacious project for a sidelined, impoverished, newly decolonised country. It was also an exercise in statecraft: the announcement of a new state’s modernity, its ability to exploit its resources and make them serve its interests. Similar schemes were soon under construction elsewhere: the Dnieper Dam in Ukraine, the Rożnów Dam in Poland. These were important projects that demonstrated the new states’ mastery of their territory and their capacity for self-sufficiency. New extractive and arterial infrastructures allowed for the widespread exploitation of natural resources – dam-building, fossil fuel extraction, road-building, the

construction of rail infrastructures, mining, logging, extracting peat. Artists reflected this view of the land in different ways. Landscapes became maps of terrain to be exploited, sites for pipelines, quarries, industrial forests and peatlands. Bodies of water were reimagined as engines for hydroelectric power. Through these means, the new states harnessed those aspects of the natural world previously thought 'ungovernable'. In 2023, the urgency of these infrastructures has been clearly underlined, with dams, gas and oil pipelines, and other supply lines being targeted as acts of war.

- **Language Acts**

Corridor 2, East Wing

The establishment of an official language was a significant symbolic gesture in the formation of the new state. Under colonial rule, indigenous languages had in many cases been suppressed, eroded, or banned outright; use of the language of the imperial power was enforced in educational settings, for instance. Reclaiming these languages became a matter of national pride.

It was also a complicated and involved process. National languages had to be codified and standardised; dialects and vernaculars had to be identified and classified. The use of scripts, alphabets, and typefaces was deeply charged in such contexts. Particular national identities were inscribed in the concrete forms through which language was visualised. Across the new states, designers and typographers responded to these charged political conditions, creating typefaces that reflected folk styles or histories.

In Ireland, the uncial alphabet, styled after the Gaelic script of the monastic tradition, was used for the transcription of written Irish. In Latvia, ornamental typefaces were developed that incorporated folk motifs and patterns. In Poland, a Constructivist alphabet was designed that heralded its own break with national traditions. Reclaiming a national language was a signal of independence but it could also serve exclusionary purposes. A revived language was a means to bind communities together with a sense of shared identity and purpose. It could also function as a border between those who 'belonged' and those who didn't.

- **Class, Theatre, Reconstruction**

Room 6, East Wing

The interwar period was a rich moment for cultural traffic between the new nation-states, with radical new ideas being disseminated through art, literature, and, importantly, theatre. Georg Kaiser's *Gas* was a key work of German Expressionist theatre, written during the turmoil of the First World War. The action of this highly symbolic and allegorical play hinges upon a devastating explosion in a gas plant and its aftermath for the workers and their families. This is not naturalistic drama. Instead of proper names, characters are referred to by their social position: the Billionaire, the Politician, the Worker. They are symbols of their class, giving voice to broad social forces, clamouring to have their say over the reconstruction of the factory and the terms of the new social order it represents.

In the aftermath of the war, this play took on special resonance for the new nation-states seeking not only to reconstruct their physical infrastructure but to establish new social settlements. Throughout the 1920s, significant productions were mounted in many of the new states, including a groundbreaking production – on a colossal scale – by the Berezhil Group in Ukraine, in 1923, a landmark in experimental Ukrainian theatre in which actors were choreographed en masse to create the effect of a great social machine in motion.

- **Architecture and Gender**

Room 7, East Wing

The International Style represented a radical departure in architectural practice in the post-war period. Buildings were designed with 'industrial' materials such as concrete, steel, and plate glass. They were full of open spaces, flat surfaces, and repeated modular forms. This was an architecture for the 'machine age'. Architectural journals reproduced black-and-white photographs of these luxuriously modern buildings, their interiors decorated with striking tubular furniture and modernist geometric patterns.

One of the most significant practitioners of the International Style was Irish architect Eileen Gray. Yet for many years her work was not properly acknowledged. Her most significant project, the famous seaside house E-1027, was believed to be the work of her romantic and creative partner Jean Badovici. Similarly, Aino Aalto's contributions to her joint practice with her husband, Alvar, long went unacknowledged.

The discourses of architecture remained deeply gendered. With male architects often being credited for collaborative projects, women were sidelined, their contributions rendered invisible. In the magazines and archives of the period, however, the rich creative work of women artists and architects is made abundantly clear. In the Polish Constructivist journal *Blok*, for instance, architectural and sculptural work by many women of the Polish and Latvian avant-garde was celebrated and showcased for an international audience.

- **Erasures**

Room 8, East Wing

In the new states, new hierarchies were quickly established. The often-radical aspirations of the revolutionaries gave way to the will of conservative power-brokers and reactionaries. New elites sought to erase the traces of the old. Women's contributions were written out of revolutionary histories. Minorities were designated, their cultures relegated to insignificance or erased outright. Nomadic peoples were demonised.

Shifting boundaries meant that, with the stroke of a pen, people could find themselves displaced, becoming 'outsiders' in their own homeland: subjects of a regime to which they had no connection. Interlopers came to be viewed with mistrust. Allegiances were questioned. Across the new states, antisemitism was on the rise. Other forms of erasure were also at work. Traces of the old occupying or ruling powers became suspect. In the Irish Free State, the mores and traditions of the protestant Anglo-Irish were overshadowed by the Catholic majority. Many of the Big Houses – now seen as symbols of British rule – were burned to the ground in the early 1920s.

Elsewhere, similar patterns can be distinguished. In Turkey, the legacy of the Ottomans had to be disavowed by the new political establishment, many of whom were drawn directly from the ranks of the old Ottoman elite. This was a familiar but powerful ideological strategy: the invention of new enemies of the state. Uncovering erased histories has become a key preoccupation for many contemporary artists. In her work, Finnish artist Minna Henriksson seeks to bring to light the obscured networks through which artists and activists collaborated and contributed to the culture of the new states.

- **Forms of Abstraction**

Alcove, East Wing

Irish artists Mainie Jellett and Evie Hone were instrumental in bringing modernist abstraction to Ireland in the early 1920s, having absorbed the radical and progressive ideas they encountered through their training in Paris. In Ireland, Jellett's work in particular was met with almost universal derision. She was steadfast, however, vocally making the case for an Irish school of modern art. This was in contrast with artists such as Seán Keating, whose figurative academic work was associated with the nationalist school. Some commentators saw the work of Keating and his peers as obstacles to the progression of a modern movement in Irish art.

Similar localised developments in modernist abstraction were underway in many of the other new states. In Estonia, for instance, the Estonian Artists' Group - a circle of artists who were interested in Cubism, Constructivism and other avant-garde movements - was established in 1923. Sculptor and painter Henrik Olvi created designs for a number of unbuilt monuments; these highly stylised forms are reminiscent of industrial structures. Arnold Akberg was also keenly interested in abstraction, representing the Gothic roofline of the city of Tallinn as a set of interlocking abstract planes - exploring this traditional subject through an avant-garde lens.

- **Cross-Currents**

Room 9, East Wing

For some, participation in the military provided valuable opportunities for travel and even, in certain cases, artistic training. Artists who served as soldiers were sometimes posted to distant parts of the world, encountering new cultures and influences which they registered in different ways. Serbian artist Kosta Miličević, for instance, joined the army and was appointed as an official war artist for the Grand Command in Corfu. Croatian artist Vladimir Becić also served as a soldier in the Great War; influenced by the important Post-Impressionist Paul Cézanne. He later portrayed himself as a Cézanne-like figure in a military jacket.

After the war, artists and writers who could afford to travel took the opportunity to see the world. This was one way in which artistic influences spread. Work produced in the imperial centres was disseminated along these cross-currents, through photographic reproduction, through magazines and books and newspapers.

Such flows of information and influence were often positive, a means of sharing ideas and philosophies as well as artistic techniques and subjects. But they ran along the same networks that had long facilitated colonial exploitation. This resulted in certain anomalies. Roger Casement, for instance, a humanitarian and republican, also exploited the colonised men he encountered on his travels. Mary Swanzy, a trailblazing independent artist, also relied upon the colonial privilege of her family. Those who had the luxury to travel were, for the most part, white westerners, conditioned to view the art and culture of the places they visited as resources for expropriation.

- **Childhood in the New States**

Room 11, East Wing

The future of the new states was often imagined through the figure of the child. Children were seen as potential model citizens, who could be fashioned and moulded in the image of the nation. Children engaged with the state in a variety of ways – through public institutions like schools, libraries, and hospitals, but also through playing in the public realm. In each of these spaces, the authority of the state was constantly reinforced.

The state could be experienced as a sheltering presence, a benign and caring structure making provisions for its citizens – or it could be hostile or repressive, making a display of its power. Education was an important mechanism for social regulation. It was through schools and universities that the moral principles of the new nation might be disseminated and enshrined. But acts of social engineering were also taking place well beyond the walls of the school. Citizenship was continuously being performed and enacted in the new states' public buildings, its museums, its hospital beds, its playgrounds. The figure of the child is central to a number of contemporary artists whose work reflects on the early period of the new states. In Ilya and Emilia Kabakov's installation, the infrastructure of care is invoked to recall Ilya's experience of childhood convalescence in Ukraine. Latvian artist Ieva Eņņere explores the legacy of Marta Rinka's Green School, a site of early twentieth-century experimental education in Riga. Turkish artist Gülsün Karamustafa takes as her point of departure a photograph of herself as a child, playing beside a monumental sculpture in Ankara: a snapshot that animates the relationship between childhood and the built environment of the state.



## Garden Galleries

- **Dividing Lines**

Room 1, Garden Galleries

Many artists sought to reflect on the seismic political shifts of this period of multiple conflicts and independence struggles. The outcome of the Paris Peace Talks (1919–20) saw borders drawn along ethnic lines across Europe, the Middle East, and the Mediterranean. These territorial reconfigurations created huge numbers of displaced peoples throughout the old empires. In many cases, newly minoritised cultures were demonised, estranged, and persecuted. Entire nation states were formed and then disappeared. Boundaries shifted. Political regimes changed. The forces of ethno-nationalism deepened and became more widespread. Whole populations were redesignated – or erased – overnight.

The Allied Powers, who oversaw the Peace Talks, did not consider Ireland eligible for self-determination. It was instead through guerilla warfare that the Irish cause was advanced. The revolutionary breakaway government was declared in January 1919, heralding the War of Independence, famously depicted by Seán Keating. Polish artist Jerzy Hulewicz also depicted scenes of revolutionary violence. His monumental work *Charge* is a Futurist portrayal of the Polish Legions, fighting for their freedom from the Russian and German empires during the First World War. Hulewicz had been a soldier with the Legions. His painting, produced in the 1930s, reflected back on the moment of self-determination just as another dreadful conflict loomed.

The shockwaves of these postwar border realignments resulted in violence, displacement, and mass death. Ukrainian Jewish artist Manuil Shechtman produced several paintings of the pogroms taking place with increasing frequency across Ukraine and elsewhere. Hundreds of thousands of Jews were killed and tortured in Ukraine during and after the First World War, victims of the frenzied antisemitism unleashed across Europe in this period, foreshadowing the terrible culmination of the Second World War.

- **Out of the Ruins**

Room 3, Garden Galleries

The collapsed empires – Ottoman, Russian, Austro-Hungarian, and German – left behind a legacy of ruins. In many cases, the remains of imperial infrastructures were destroyed or left to decay. Citizens had to be mobilised to participate in the epic process of rebuilding. Images of heroic construction served as imaginative invitations and calls to action. Great mythic narratives were projected onto national landscapes, providing origin stories for the new states and mirroring the processes of reconstruction underway in the present moment.

For her photographic series, Ursula Schulz-Dornburg traced some of the now-desolate sites of the Hejaz Railway, originally envisioned as the pearl of the Ottoman rail system. Slovenian artist Tone Kralj depicts a more symbolic landscape of ruins, smouldering in the wake of the First World War, human bodies reduced to rocks or strewn on beds of thorns. Kristjan Raud's monumental charcoal drawing shows the construction of the fortress of Tallinn overseen by Kalev, the hero of the Kalevipoeg, Estonia's national epic, a clear parallel with the state-building exercise of the new Estonian Republic.

Similar uses of national epics can be traced in Finland, Latvia, Poland, Yugoslavia, and of course in Ireland, where megalith structures were attributed to the work of ancient giants. William Conor's cartoon *Ulster Past and Present*, commissioned by the Ulster Museum, depicts the Red Branch Knights, defenders of Ulster in the Fianna Cycle of Irish mythology, marching in counterpoint with the Belfast dockworkers. This image of continuity was designed to assuage the prevailing sense of disruption and severance in the new state of Northern Ireland.

- **National Allegories**

Room 4, Garden Galleries

The creation of the new states intensified a process that had, in most cases, been underway for decades: the development of a distinctive national culture that could serve as an imaginary of independence. New narratives were needed to reflect the singular, heroic character of the independent states. The nation and its citizens had to be constructed.

One way in which this happened was through the reimagining of the land. In the aftermath of war, artists across the new nation-states explored the potential for landscape to operate as a canvas for allegories of national self-determination. For these artists, the land could function both as a signifier of modern realities – a site for practices of land cultivation, self-sufficiency, cottage industry – and as a symbolic repository of idealised national values. In some cases, allegories were drawn from the realms of mythology. In others, scenes of everyday life were elevated to the status of myth. Several different temporalities (the modern, the mythic, the historic) might register simultaneously in a single image.

Oskar Kallis's pastel drawings feature figures from the Kalevipoeg, the Estonian national epic. In *A Race in Hy Brasil*, Jack B. Yeats paints the imaginary inhabitants of a mythic island said to be located somewhere off the south-west coast of Ireland. According to legend, Hy Brasil appears out of the mist only once every seven years. Other artists pursued a different approach. Latvian artist Niklāvs Strunke or Estonian artist Kuno Veeber, for instance, took scenes of everyday agricultural work as the basis for allegorical representations of harmonious subsistence in the rural environment.

- **Spiritual Landscapes**

Room 5, Garden Galleries

The First World War had a devastating impact on many people's spiritual worlds, their faith in their fellow man and God. Some artists turned away from organised religion, creating apocalyptic, expressionistic scenes that seemed to ask, 'Where is God?' Others sought solace in nature, imagining their homeland as a spiritual terrain full of hope and the potential for growth. In this context, certain landscapes carried intense symbolic power in the life of the new states, becoming markers of an 'authentic' national life.

Artists, writers, and ethnographers sought to document the cultural life of these places, where traditional customs and rituals were often still part of everyday life. In 1913, Johannes Pääsuke toured the region of Setomaa in South-Eastern Estonia, documenting the life of the Seto people, and creating Estonia's first ethnographic film.

Many artists were also soldiers who had been mobilised to the trenches, where they reckoned with violent death and suffering. Among these was the painter France Kralj, Slovenia's leading exponent of the styles of Expressionism, and later, New Objectivity. His *Burning Conscience* communicates an intense sense of guilt and shame. In the postwar period, Serbian artist Jovan Bijelić made experimental abstractions in which the trauma of war is still evident. This contrasts with the landscapes of the Symbolist Konrad Mägi, whose use of colour bursts with vitality, reflecting the powerful primitivism of nature. His works made on Saaremaa Island are considered the first modern Estonian nature paintings. They have a spiritual quality that seems distinctly pagan, a celebration of the land and the elements as forces in their own right, reflecting a distinctly Estonian distrust of organised religions.

- **Deconstructing Tradition**

Room 6, Garden Galleries

Folk traditions and customs served as rich subjects for artists re-imagining the nation. Across the new states, canons of folk art and national dress were codified and implemented. In Latvia, Jūlijs Madernieks developed a distinctive decorative language that merged traditional folk motifs with modernist typologies. In Ukraine, many artists sought to represent traditional rural life and labour on a monumental scale. Ethnic and gender identities were mapped out along social lines, framed in relation to the family, the community, the collective.

Other artists imbued their traditional subjects with profound national significance. In Poland, Władysław Jarocki was one of a group of artists fascinated with ethnic dress and rural traditions, particularly those of the highlanders of the Tatra Mountains, a group who came to represent an essentialist Polish identity. In portraits such as his *Helenska from Poronin*, women were represented as signifiers of a pure national identity.

Such gendered views of national culture are contrasted by the work of a number of female artists of the period who used representations of dress – or, in Margaret Clarke’s case, the craft of dressmaking itself – as radical tools of self-expression, departing from nativist tropes to articulate ideas of selfhood, mobility, and progress. Often using the self-portrait as a device, these artists represented themselves as liberated, assertively modern citizens. For them, the domestic realm was not a ‘depoliticised’ space, removed from public life; it was a site where new meaning was being continually made, a site for subversion and political action.

- **Self-Sufficiency**

Room 7, Garden Galleries

Narratives of self-sufficiency had an intense resonance for audiences in the new states. Traditional land-based cottage industries were celebrated as heroic acts of self-reliance in a landscape previously considered little more than a repository for colonial extraction. Land and nature were reimagined as a set of ‘natural resources’ for citizens to draw upon. Practices of subsistence – farming, fishing, logging, and hunting, for instance – were compelling subjects for ethnographic study, as artists and documentarians sought to capture customs and traditions they recognised to be in decline, destined to be erased by the mechanical efficiencies of an encroaching modernity. But these practices were also powerful metaphors for the economic and cultural sustenance of the new, in most cases impoverished, peripheral states.

Artists treated these traditional subjects with a range of modernist styles, deploying avant-garde forms to animate their scenes of rural life. Slovenian artist Tone Kralj was a farmer’s son who applied the principles of New Objectivity to his depictions of rough agricultural work. Serbian artist Sava Šumanović was also deeply embedded in the rural environments he painted, reimagining the Serbian countryside through the lens of his training under André Lhote in Paris.

Metaphors of self-sufficiency could be deeply gendered. Archetypes of masculinity and femininity were reiterated and reaffirmed. Heroic, hardy male figures tilled the land or mastered the waters. The fisherman is one key archetype, his image recurring again and again across many of the new states, often painted in an Expressionist style: an isolated figure who also works in concert with his comrades, toiling in pursuit of a common goal.

- **Reconciliations**

Room 8, Garden Galleries

Following the armistice of 11 November 1918, William Orpen, stationed in France as an official war artist, depicted the revelries of that night. Such occasions of spontaneous festivity served as important outlets for traumatised combatants as well as for citizens – both in the immediate aftermath of the conflict and in the years to come, when the legacies of partisan wartime divisions and, in many cases, civil war continued to fester.

Under these circumstances, the new nation-states had to tackle the complex question of reconciliation. How to bring together communities and peoples who had been bitterly separated. In this context, new practices of collectivity and congregation had to be imagined and engineered. Moments of assembly became important markers in the social life of the nation. These included formal public rituals as well as everyday celebrations and social occasions: dances, weddings, concerts, games, nights spent in bars or public houses, clubs or gambling dens. Such occasions often skirted a line between respectability and lawlessness. They might be endorsed by the authorities but they were also treated with suspicion.

Many artists sought to document these collective experiences, expressions of a new body politic and a shared public realm. These subjects also offered artists vehicles to explore new modernist and avant-garde styles. Previously concentrated in the imperial centres, modernism was now distributed, applied, and in many cases reimagined and reinterpreted, across what would have been considered the geographical peripheries.

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**New Commissions**

East Wing, Garden Galleries and East Ground Galleries

Array Collective, Banu Cennetoğlu, Jasmina Cibic, Declan Clarke, Minna Henriksson, İz Öztat, Larissa Sansour and Søren Lind

In reponse to the theme of self-determination, IMMA commissioned a number of artists to critically reflect on the outcomes of the self-determination movements, shedding light on the successes, failures and unanticipated consequences.

The juxtaposition of historical and contemporary perspectives is a key element of *Self-Determination: A Global Perspective*. This intentional pairing invites visitors to navigate between the past and the present, fostering a deeper understanding of the long-term impacts of nation building. By encouraging thoughtful consideration, the exhibition becomes a space for critical reflection, challenging visitors to grapple with the complexities of historical processes and their enduring effects.

## Artists

**Featured Modern Artists:**

Alvar and Eino Aalto,  
Ilmari Aalto  
Arnold Akberg  
Seref Akdik,  
James Archer  
Ljubo Babić  
Vladimir Becić  
Aleksandra Beļcova  
Berezil Group  
Nurullah Berk  
Zoia Bielkina  
Jovan Bijelić  
Onufriy Biziukov  
Blok Group  
İbrahim Çallı  
Vasyl Chalienko  
Abram Cherkasky  
Margaret Clarke  
Marcus Collin  
William Conor  
Lozje Dolinar  
Ġederts Eliass  
Refik Epikman  
Bedri Rahmi Eyübođlu  
Annti Favén  
Eileen Gray  
Kyrylo Gvozdyk  
Pekka Halonen  
Henri Hayden  
Grace Henry  
Paul Henry  
Evie Hone  
Jerzy Hulewicz  
Antonina Ivanova  
Božidar Jakac  
Władysław Jaroeki  
Mainie Jellett  
Oskar Kallis  
Eino Kauria  
Jēkabs Kazaks  
Sean Keating  
Harry Kernoff  
France Kralj  
Tone Kralj  
Olena Kryvynska  
Charles Lamb  
Ludolf Liberts  
Herberts Līkums  
Maria Ewa Łunkiewicz-  
Rogoyska  
Karin Luts  
Jūlijs Madernieks  
Konrad Māgi  
Rafał Malczewski  
Louis Marcoussis

Lydia Mei  
Vadym Meller  
Kosta Milićević  
Jānis Muncis  
Eemu Myntti  
Tymon Niesiołowski  
Henrik Olvi  
William Orpen  
Johannes Pääsuke  
Oksana Pavlenko  
Veno Pilon  
Felix Randel  
Kristjan Raud  
Tyko Sallinen  
Helene Schjerfbeck  
Emanuil Shechtman  
Maya Simashkevich  
Władysław Skoczylas  
Melek Celal Sofu  
Edith Somerville  
Vojko Stanojević  
Franjo Stiplovšek  
Strādnieku Teātri Workers Theater  
Niklāvs Strunke  
Sava Šumanović  
Romans Suta  
Leo Svemps  
Mary Swanzy  
Milivoj Uzelac  
Kuno Veeber  
Nande Vidmar  
Dmytro Vlasiuk  
Jack B. Yeats.

**Featured Contemporary Artists:**

Ursula Burke  
BanuÇennetođlu  
Jasmina Cibic  
Declan Clarke  
Array Collective  
Dorothy Cross  
Ieva Epnere  
Minna Henriksson  
John Hinde  
Dragana Jurišić  
Ilya & Emilia Kabakov  
Gülsün Karamustafa  
Istvan Laszlo  
Niamh McCann  
Brian O'Doherty  
İz Öztat and Zişan  
Alan Phelan  
Larissa Sansour and Søren Lind  
Ursula Schulz-Dornburg  
Sasha Sykes  
Dilek Winchester

# IMMA timeline – The changing map of Europe 1913-1939

Room 1, East Wing

The timeline is also accessible on the IMMA website  
<https://imma.ie/whats-on/self-determination-a-global-perspective>

A PDF of the timeline is available on request, email: [timeline@imma.ie](mailto:timeline@imma.ie)

## SELF-DETERMINATION THE CHANGING MAP OF EUROPE 1913-1939

This timeline spans the period from 1913 to 1939, presenting a selection of social, political and cultural events in Ireland and throughout the new states that emerged in the aftermath of World War I.

It provides a framework for understanding the complex events of this turbulent period, enabling connections to be made across time and space.

This timeline is not comprehensive, it features a selection of events over time. If you have any observations or suggestions, do let us know at [timeline@imma.ie](mailto:timeline@imma.ie)



IRELAND	1913	INTERNATIONAL	1914	1915	1916
<p>Government of Ireland Act 1920 passes in the House of Commons, implementation is suspended due to 'break out of World War I'</p> <p>The Home Volunteer Force successfully reports gains into Lanes and distributives from around the country</p> <p>The Home gun-running sees Irish Volunteers and other and acquisition of Smith, Co Dublin</p> <p>James Joyce's <i>Dubliners</i> published</p> <p>Foundation of Cumann na mBán, an Irish nationalist women's paramilitary organisation</p>	<p>Quinn Lambert dies from COVID symptoms and is linked out by hundreds of employees as the city is surrounded by naval ships</p> <p>Foundation of the Irish Volunteers in defiance of Home Rule</p> <p>W. B. Yeats writes <i>September 1913</i></p> <p>Articles Jack B. Yeats, George Russell and Katherine Mansfield are made in <i>The International Exhibition of Modern Art</i> also known as the <i>Armory Show</i>, organised by the American Association of Painters and Sculptors in New York City</p>	<p>Norway women get the right to vote</p> <p>Woodrow Wilson inaugurated as President of the US</p> <p>Second Balkan War as nation states continue to emerge from the wreckage of the Ottoman Empire</p>	<p>Assassination of Archduke Franz Ferdinand of Austria, in Sarajevo, by Gavrilo Princip, a Bosnian Serb student, leads to outbreak of World War I</p> <p>The Central Powers (including Germany, Austria-Hungary, Bulgaria and the Ottoman Empire) fight against the Allied Powers (including the US, France, Russia, Italy, Romania, Canada, Japan and the United States), with countries involved in the conflict of different stages across four years</p> <p>Norway, Sweden and Denmark declare neutrality in support of independent Ireland</p> <p>Yiddish Lovers publishes <i>The Right of Nations to Self-Determination</i></p>	<p>Recruitment to the British Army continues and more than 200,000 Irishmen enlist to fight in World War I with over 40,000 being killed</p> <p>Patrick Pearse delivers oration at funeral of deceased <i>Clontarf</i> hero and declares Ireland unless what never be of peace</p> <p>Art Collector Hugh Lane is one of 1,100 passengers who die on the <i>RMS Lusitania</i> 12 days after she is sunk in Ireland</p> <p>Secret Military Council set up by Irish Republican Brotherhood to organise an armed rebellion</p> <p>Articles <i>My Countrymen</i> leaves Ireland to join the French army as a military nurse for which she was awarded the <i>Croix de Guerre</i></p>	<p>Execution begins in Easter Week in Dublin when members of the Irish Republican Brotherhood, the Irish Volunteers and the Irish Citizen Army protest as Irish Republic</p> <p>Execution of Easter Week leaders when the execution is beginning</p> <p>Training in mass of heavy fighting</p> <p>Clontarf and the nationalist <i>Clontarf Cemetery</i> is executed in London</p> <p>Edward uses the new title given as <i>The Duke of Albany</i> Dublin Week The <i>Irish</i> 200 includes <i>Richard DDD</i> with <i>Clontarf</i> Mass 11</p> <p>W. B. Yeats writes <i>Easter 1916</i></p> <p>James Joyce's <i>Portrait of an Artist as a Young Man</i> is published</p>



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## Full list of art works in the exhibition - East Wing Galleries

## Corridor

- Banu Cennetoğlu** *right?* (2022 – ongoing) Mylar balloons, string, helium
- Ljubo Babić** *Red Flags* (1921) Tempera on wood

## room 1

Timeline and map animation

## room 2

- Oksana Pavlenko** *Women's Meeting* (1932) Tempera on canvas
- Ursula Burke** *The Politicians* (2016- 2023) Embroidery thread, cotton, wooden frame
- Tyko Sallinen** *Study for The Fight III* (1920) Oil on canvas
- Array Collective** *The Slapper* (2023) Lego sculpture
- John Hughes** *Monument of Queen Victoria* (Digital Reproduction)
- Niamh McCann** *Stream of Consciousness* (2022) Malacca cane, bronze
- John Hinde** *The GPO, O' Connell Street, Dublin* (undated post- 1966) Archival pigment print
- John Hinde** *Nelsons Pillar, General Post Office, O' Connell Street, Dublin* (undated pre- 1966) Archival pigment print
- Vasyl Challenko** *Anti-Religious Carnival* (1930-1931) Oil on canvas

## room 3

- Rafał Malczewski** *Monument in a small town* (c. 1924) Oil on canvas
- James Archer** *Casket* (1930) Copper and enamel
- France Kralj** *Vizija Sv. Antona (Skušnjave Sv. Antona)* (1915 c) Oil on canvas
- Karen Luts** *Funeral* (1932) Oil on canvas
- VITRINE:
- Tone Kralj** *The Despondency of Slovenia (Design for a Monument)* (1921) wood
- Lozje Dolinar** *Pieta (Mary and a Dead Soldier)* (1921) Terracotta
- France Kralj** *Cognition (Motherhood)* (1921) Wood
- Overprinted stamps (1917- 1922) x 9 stamps
- Array Collective** *Worm Link/ Nasc Péiste* (2023) Lenticular stamps x 9 stamps
- Ansis Circulis** *Three sketches for charity postage stamps: For Latvian Riflemen Regiments (50 kopecks, 5 kopecks, 3 kopecks)* (c. 1917) Watercolour and gouache on paper
- George Atkinson** Design: Eucharistic Congress commemorative stamp (1932) ink on paper
- Leo Whelan** Design: Catholic Emancipation commemorative stamp (1929) ink on paper
- Richard King** Design: New Constitution

- commemorative stamp [pink colour trial] (1937) ink on paper
- Lily Williams** Design: Cross of Cong/ Celtic Cross for first definitive stamp series (1922) version for photogravure reprint, 1966-1967)

## room 4

- Array Collective** *Stormont- Na-Gig: Still not erected to mark the Centenary of Northern Ireland* (2023) Hand carved Portland limestone, with visible fossils and Mourne granite
- La Turquie Kémliste (1934- 1937) x 12 books total?
- Ursula Schulz-Dornburg** *Deir ez Zor* (2005) gelatin silver print
- Hugh C. Charde** *Portrait of Terence MacSwiney, Lord Mayor of Cork* (1920) Oil on canvas
- Le Monde Illustré (1920) Magazine with coloured relief halftone lithograph cover
- Royal Hospital Kilmainham: Proposed Conversion into the Houses of the Oíreachtas (1923) Pen and ink on linen-backed paper x 4 drawings
- Ziřan- Felaket (catastrophe)** (1923/1960) Ink on paper
- Iz Öztat** *After* (2016- 2023) Marking tape
- Roza* (2023) Felter wool, *Dear Roza* (2023) Video
- Patrick Ireland/ Brian O' Doherty** *Ireland: A Modest Proposal* (1980) Collage on posterboard

## Corridor

- Jānis Muncis** Set design, model box presentation: George Bernard Shaw, Caesar and Cleopatra (1924) Veneer, wood, fabric, paint, electric lighting
- Grace Henry** *Claddagh Market, Galway* (1916-1918) Oil on panel
- VITRINE: Exposition D'Art Irlandais', Galeries Barbazanges, paris (1922)- x 2 books, x3 pages x 6 photos
- Gerberts Likums Set Design: Janis Grots, Welcome to Independent Latvia (1929) Digital reproduction
- Riga Workers Theatre- x 6 Digital reproductions of archival photographs
- Alan Phelan** *Mosquito Man Arthur* (2007) Archival paper and glue, balsa wood, varnish, painted copper pipes , aluminium, plaster, cocktail sticks
- Franjo Stiplovšek** *Coal Mining Still Life* (1929) Oil on jute
- Romans Suta** *Still life with a Saw* (1922) Oil on canvas
- Onufriy Biziukov** *Sawmills* (1930-1931) Oil on canvas
- Volodymyr valnreb and I. Pashchyn-Blacksmiths (1930) Oil on canvas**
- Kuno Veeber** *Blacksmiths* (1926) Oil on canvas
- Erkki Karu & Eero Levälumoma** *Finlandia* (1922) Silent film, 95 mins
- Marcus Collin** *Roadworks in Tenhla* (1938) Oil on canvas
- Onufriy Biziukov** *On the Raft* (1932-1933) Tempera on canvas
- Pekka Halonen** *Log Driver* (1930) Oil on canvas
- Oleksandr Dovzhenko** *Ivan* (1932) Film, 95 mins
- Rafał Malczewski** *Building the Roznow Dam* (1938) Oil on canvas
- Leo Svemps** *Logs at the Sawmill* (1923) Oil on canvas
- Rafał Malczewski** *Pipeline in the Field* (1938) Oil on canvas
- Paul Henry** *Landscape* (c. 1925) Oil on canvas
- Rafał Malczewski** *Mościcki's Towers* (1938) Oil on canvas
- Seán Keating** *Upstream of Powerhouse with Drilling Gang and Wagon Train, Ardnacrusha* (1926-1927) Oil on canvas
- Seán Keating** *The Canteen* (1926-1928) Watercolour
- Seán Keating** *The Overman* (1930) Oil on canvas
- Seán Keating *The Bunkhouse, Ardnacrusha* (1926-1927) Charcoal and pastel on paper
- Seán Keating** *View of Ardnacrusha Dam from Power Station Side with Figures in the Background* (1927-1928) Oil on board
- Vitrine under Keating works: x 6 photos, Edward Lawrenson – Design: Shannon Scheme Commemorative Stamp (1930) B/W drawing on board, x 3 posters Shannon Hydro-Electric Scheme: Posters (c. 1928)
- Vitrine under Keating works: x 6 pages and x 39 cigarette cards
- Dmytro Viasiuk** *Dnieper Dam* (1932) Oil on canvas
- Dilek Winchester** On Reading and Writing: Reading from the Three Texts (2007) Blackboards, audio recordings
- 1st Vitrine at end of East Wing Corridor: Dilek Winchester On Reading and Writing: Three Texts (2007 – 2015) x 3 books x 3 notecards Reproductions of original Ottoman novels
- 2nd Vitrine at end of East Wing Corridor: **Celadet Ali Bedirxan** (editor) – Hawar (1932-1943) x 8 pages of magazine
- (On wall) **Jūlijs Madernieks** Ornament (1913) x 3 Reproductions of original typefaces
- (On wall) **Władysław Strzemiński** Constructivist Alphabet (1932) x 1 reproduction
- 3rd Vitrine at end of East Wing Corridor: *The Irish Character in Print* x 4 pages, x 2 books
- Dilek Winchester** Alphabet Monuments (Alphabet Reform) (2012) <sup>31</sup> Digital prints x 2 framed, x 1 unframed

## Full list of art works in the exhibition - East Wing Galleries

## Corridor (contd.)

71. Vitrine on wall at end of East Wing Corridor: leva Epnere: x8 photos, x 3 books,  
72. **Ieva Epnere**: x 12 colour photos on windowsill, x3 photos and x3 transparencies on wall, x4 coats, x1 framed print, x 28 blocks, x1 chair, x 1 table, x1 TV

## room 5

73. **Declan Clarke** *One Power For All The Land* (2023) duration 47 mins, film begins on the hour

## room 6

74. **Vadym Meller** *Costume Sketches for Berezil Group production of Gas* (1923) x 7 sketches  
75. **Berezil Group** *Poster: Gas* (1923) Print on paper  
76. **Olena Kryvyńska** *Sketch of the actor Hnat Ignatovych in two plays, Gas and Octoeber* (1923) Print on paper  
77. **Henrik Olvi** *Poster: Gas* (1926) Print on paper  
78. **Harry Kernoff** *Costume design: Gas, Officer, Daughter, Workman* (1928-1930) watercolour on paper  
79. **Harry Kernoff** *Costume design: Gas, Three Workers* (1928-1930) Watercolour on paper  
80. **Harry Kernoff** *Costume design: Gas, Clerk and Gentleman in White* (1928-1930) Watercolour on paper  
81. **Maya Simashkevich** *Valentina Christyakova in the role of 'Daughter'* (1923) Watercolour on paper  
82. *Gas – Part 1 A PLAY IN FIVE ACTS BY GEORG KAISER* Translated from the German by HERMANN SCHEFFAUER x 2 books on plinth  
83. Plinth- items under glass (Right side):  
1. **Harry Kernoff** *Costume design: Gas, The Workers' Hall* (1928-1930) Watercolour on paper  
2. **Harry Kernoff** *Costume design: Gas, The Oval Room* (1928-1930) Watercolour on paper  
3. **Harry Kernoff** *Costume design: Gas, The Billionaire's Office* (1928-1930) Watercolour on paper  
84. Plinth- items under glass (Left side):  
1. **Georg Kaiser** *Gas* (1918) Theatre play, English translation x 1 book  
2. **Riga Workers' Theatre** Theatre programme: *Gas* (1922) X 2 pages of programme

## room 7

85. **Alvar and Eino Aalto** *Designs for Paimio Sanatorium* (1929-1932) Indian ink on tracing paper, photos and collage  
86. **Array Collective** *'Church Design' & 'Bed Design' from 'An Immaculate Business Proposal'* (2023) Blind embossed print on paper

87. **Blok Group** *Blok* (1924) x 20 Reproductions of issue # 6-7  
88. **Eileen Gray** *Boudoir de Monte Carlo & E-1027* (1922 & 1929) x 6 photographs reproduced in *L'Architecture Vivante*  
89. **Eileen Gray** *Villa E-1027* (1927-1929) Architectural model

## Alcove between rooms 7 and 8

90. **Maria Ewa Łunkiewicz-Rogoyska** *Self-Portrait* (1930) Oil on canvas  
91. **Array Collective** *Left: Many Scented Wreaths* (2023) Tracing paper, DIY tape, violet scent (spray bottle in VET desk in SW corridor), metal hook, carabiner  
Right: *An Evening Botanist* (2023) Porcelain vase (Belleek 1993-1997), flowers

## room 8

92. **Sasha Sykes** *Trove III* (2023) Resin, granite, hessian, ivy, wood. Gold leaf  
93. **Minna Henriksson** *Limits of the State* (2023) wall drawing  
94. **Helene Schjerfbeck** *The Gipsy Woman/ The Romani Woman* (1919) Oil on canvas  
95. **Array Collective** *Burn Out* (2023) Embroidered badge

## Large Alcove between rooms 8 and 9

96. **Evie Hone** *Cubist Composition* (c. 1931) Oil on canvas  
97. **Arnold Akberg** *The Roofs of Tallinn* (1926) Oil on canvas  
98. **Henrik Olvi** *Proposal for a Monument* (1926) Painted wood  
99. **Mainie Jellett** *Abstract Composition* (1925-1926) Oil on canvas

## room 9

100. **Mary Swanzy** *Samoan Scene* (1924) Oil on canvas  
101. **Zoia Bielkina** *Two Women* (Late 1920's) Oil, tempera on wood  
102. **Vladimir Beclć** *Self-Portrait* (1920) Oil on canvas  
103. **Alan Phelan** *Roger Should have stayed in the Jungle* (2005) Archival paper and glue, balsa wood, varnish, rubber, plant pot  
104. **Ilmari Aalto** *Books on a Table* (1928) Oil on canvas  
105. **Kosta Miličević** *Seascape, Corfu* (1918) Oil on cardboard  
106. **Jovan Bijelić** *Forest* (1917-1918) Oil on canvas  
107. **Dragana Jurišić** *YU The Lost Country* Left: *YU 5 Starigrad, Croatia* (2013) C-print Right: *YU 26 Sveti Naum, Macedonia* (2013) C-print

## small alcove between rooms 9 and 10

108. **Seán Keating** *Head of a Connemara Labourer, Michael McDonagh* (c. 1926-1927) Pencil and charcoal on paper

## room 10

109. **Ilya & Emilia Kabakov** – *The Mysterious Exhibition from the Children's Hospital* (1998) x 1 bed, x 2 chairs, x 1 locker with, x 2 books and x 1 toy car, x 1 wooden box on table, x 5 figurines, x 4 wooden toy elements, x 1 locker, x 1 lamp, x 1 toy car

## room 11

110. **Gülsün Karamustafa**– *The Monument and the Child* (2010) x 1 carpet, x 3 dibond prints, video (plinths and ceramics to be installed later in exhibition)

## room 12

111. **Jasmina Cibic** *Beacons of Resistance* (2023) 23 min video starts on half-hour



## Full list of art works in the exhibition - Garden Galleries

## Foyer

112. **Llubo Babic** *Black Flag* (1916) Oil on panel

## room 1

113. **Sean Keating** *Men of the South* (1921-22) Oil on canvas  
114. **Jerzy Hulewicz** *Charge* (1932-39) Oil on canvas  
115. **William Orpen** *The Hungarians* (1919) Oil on canvas  
116. **Manuil Shechtman** *Emigrants* (1929) Tempera on canvas  
117. **Jēkabs Kazaks** *Refugees* (1917) Oil on canvas

## room 2

118. **Larissa Sansour & Søren Lind** *Familiar Phantoms* (2023) Video

## room 3

119. **Tone Kralj** *By the Sweat of your Brow* (1919) Oil on jute  
120. **Tone Kralj** *Among the Ruins* (1922) Oil on jute  
121. **William Conor** *Ulster Past and Present* (c.1931) Paper  
122. **Kristjan Raud** *City under Construction* (1935, charcoal on canvas)  
123. **Ursula Schulz-Dornburg** *From Medina to Jordan border, Hejaz Railway, Saudi Arabia* (Hejaz 16) 2002-2003/ New I 2003, Gelatin silver prints  
124. Reproduction of archive image from İBB Atatürk Kitaplığı. Map showing the Ottoman Empire's rail system before the First World War (c. 1914) Source: Public Domain

## room 4

125. **Edith Somerville** *A Holy Place of the Druids or Grave of a Chieftain* (undated) Oil on panel  
126. **Kuno Veeber** *Potato Harvesters* (1918) Oil on canvas  
127. **Jack B. Yeats** *A Race in Hy Brasil* (1937) Oil on canvas  
128. **Çederts Eliass** *Country Scene* (1931) Oil on canvas  
129. **Oskar Kallis** *Horse with Rider* (1915-1916) Pastel on paper  
130. **Oskar Kallis** *Funeral Pyre* (1916- 1917) Pastel on paper  
131. **Oskar Kallis** *Linda with Rock* (1915) Pastel on paper  
132. **Niklāvs Strunke** *The Reaper* (1928) Oil on canvas

## room 5

133. **France Kralj** *Burning Conscience* (1920 c) Oil on cardboard  
134. **Konrad Mägi** *Saarema Motif* (1913) Oil on canvas  
135. **Konrad Mägi** *Lake Pühajärv* (1918- 1921) Oil on canvas 83.6 x 102 cm

136. **Jovan Bijelić** *Abstract Landscape* (1920) Oil on canvas  
137. **Konrad Mägi** *Lake Pühajärv* (1918- 1921) Oil on canvas 52.7 x 68.0 cm

## room 5a

138. **Jēkabs Kazaks** *I Laid My Head on the Boundary Line* (1918) Tempera on wood  
139. **Johannes Pääsuke** *Journey through Setomaa* (1913) Silent film, b & w, duration: 7 mins

## room 6

140. **Jūlijs Madernieks** *Cornice Decoration* (1920s) Watercolour and Indian ink on paper, on cardboard  
141. **Jūlijs Madernieks** *Fabric Design* (1920s) Pencil, watercolor, and Indian ink on paper, on cardboard  
142. **Władysław Jarocki** *Helenka from Poronin* (1913) Oil on canvas  
143. **Jūlijs Madernieks** *Curtain Design* (1920s) Pencil, watercolor, and Indian ink on paper, on cardboard  
144. **Jūlijs Madernieks** *Carpet Design* (1920s) Coloured inks and gouache on paper  
145. **Aleksandra Beļcova** *Self Portrait with a Portrait of Austra Ozoliņa-Krauze in the Background* (1927- 29) Watercolour and Indian ink on paper  
146. **Lydia Mei** *Self Portrait (with tie)* (1932) Watercolour on paper  
147. **Lydia Mei** *Portrait of Natalie Mei* (1930) Watercolour on paper  
148. **Sava Šumanović** *At the Well* (1921) Oil on canvas  
149. **Antonina Ivanova** *Work in the Field* (1920s) Tempera on canvas  
150. **Karin Luts** *Self Portrait in the Corridor* (1935) Oil on canvas  
151. **Abram Cherkassky** *Moldovan Family* (1930s) Oil on canvas  
152. **Margaret Clarke** *The Dressmaker* (1924) Oil on canvas  
153. **Minna Henriksson** *motherhood/ Birth Control* (2023) Audio, duration: 22 mins

## room 7

154. **Dorothy Cross** *Teacup* (1997) Video, 3 minute loop, 1 hour duration  
155. **Tymon Niesiołowski** *Fishermen* (c.1919) Oil on canvas  
156. **Mirko Kujačić** *Fishermen* (1930) Oil on plywood  
157. **Jack B. Yeats** *Off the Donegal Coast* (1922) Oil on canvas  
158. **Tone Kralj** *Heavy Labour (Country Work)* (1925) Oil on canvas  
159. **Sava Šumanović** *Shepherdess* (1924) Oil on canvas

## Stairwell to basement

160. **Dragana Jurišić** *YU The Lost Country YU 1* (2013) C-print  
161. **Dragana Jurišić** *YU The Lost Country YU 3* (2013) C-print  
162. **Dragana Jurišić** *YU The Lost Country YU 15* (2013) C- print

## Room 8 - basement

163. **Alan Phelan** *Eamon Often Spoke in Tongues* (2007) archival paper and glue, snakeskin leather tongue, plastic pipe  
164. **Nande Vidmar** *Portrait* (1920) Ink on paper  
165. **Nande Vidmar** *Night Delusions I* (1920) Ink on paper  
166. **Nande Vidmar** *Night Delusions* (1920) Ink on paper  
167. **Vilim Svečnjak** *Bachannal* (1933) Oil on plywood  
168. **Cecil Ffrench** *Salkeld Portrait of Con Leventhal* (1924) Oil on canvas  
169. **Milivoj Uzelac** *Self-Portrait in front of a Bar* (1922) Oil on canvas  
170. **Micheál Mac Liammóir** *Monte Carlo* (1929) Watercolour  
171. **Felix Randel** *Concert* (1924) Oil on canvas  
172. **Vilko Gecan** *In the Barroom* (1922) Oil on canvas  
173. **Kyrylo Gvozdyk** *Listening to the Radio* (1928) Tempera on canvas  
174. **Annti Favén** *Midsummer Night Dance* (1911) Oil on canvas  
175. **Charles Lamb** *Dancing at a Northern Crossroads* (1920) Oil on canvas  
176. **Krsto Hegedušić** *Parish Feast Day Celebration in my Village* (1927) Oil on canvas  
177. **Đoko Mazalić** *Gamblers (Trehra Players)* (1920) Oil on canvas  
178. **William Orpen** *The Official Entry of the Kaiser* (1918) Oil on canvas  
179. **Tone Kralj** *Village Wedding* (1926) Oil on canvas  
180. **William Orpen** *Armistice Night, Amiens 11 November 1918* (1918) Oil on canvas  
181. **Louis Marcoussis** *Personage Ecrivain Et Personage* (1931) Oil on canvas  
182. **Božidar Jakac** *Two People* (1923) Drypoint on paper  
183. **Veno Pilon** *Suburbs* (1920) Linocut

### Acknowledgements

This exhibition is the culmination of three years of thinking, researching, and commissioning, in relation to a cultural keyword that came into widespread use after the First World War. Self-determination is a powerful, malleable term that has been continually reinterpreted, becoming both a convergence point and a source of tension over time.

Conceived by Annie Fletcher, the exhibition was developed by lead curator Seán Kissane, lead researcher Nathan O'Donnell, and commissions curator Johanne Mullan. IMMA does not set itself up as an authority on this subject. Our project is based upon a process of speculative enquiry, involving consultation, exchange, and knowledge-sharing with a range of researchers, artists, and curators.

It is accompanied by a publication, *Art and Self-Determination: A Reader* edited by Lisa Moran and Stephen O'Neill.

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#### IMMA Exhibition Team

Sophie Byrne, Assistant Curator: Talks and Public Programmes  
Annie Fletcher, Director  
Cillian Hayes, Technical Crew Supervisor  
Nicolas Howden, Architectural Designer  
Christina Kennedy, Senior Curator: Head of Collections  
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Jen Phelan, Programme Production Coordinator  
Georgie Thompson, Assistant Curator: Exhibitions

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Alliance Française

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