

IMMA

GALLERY 2

2 May 2025 – 21 September 2025

Staying with the Trouble



Staying with the Trouble features over 40 Irish and Ireland-based artists whose diverse practices explore urgent themes of our time, pushing against social norms, the works in the exhibition challenge us and attempt to make sense of the present.

Inspired by author and philosopher Donna Haraway's seminal work that questions interspecies relationships, ideas of transformation, and renewal, the exhibition challenges human-centric narratives, advocating for a multi-species/multi-kin perspective through sculpture, film, painting, installation and performance.

Following Haraway's propositions for *Tentacular Thinking* such as 'Making Kin', 'Composting', 'Sowing Worlds', 'Critters' and 'Techno-Apocalypse', the exhibition invites viewers to rethink the connections between humans, animals, and ecosystems - emphasising the agency of non-human life -while critiquing dystopian views on technology instead proposing a more nuanced, interconnected future.

Rather than passive spectators, viewers of the exhibition become active participants, encouraged to confront the complexities of our time with creativity and care. Through Haraway's "tentacular thinking", the exhibition fosters new ways of seeing and imagining, offering an invitation to collectively sow the seeds for a just and interconnected world.

Techno-Apocalypse

Apocalypse isn't new. For millennia, religions have imagined an ending—final judgment, collapse, purification. Technology inherited that script: from the Millennium Bug to AI takeover, we've been taught to expect catastrophe. This exhibition doesn't ignore that fear. Some works lean into it, exposing the violence, waste and speed of technological systems. But others look differently—through a crack, a glitch, a different lens. Artists here question the inevitability of collapse. They imagine slowdowns, detours, and other ways of living with technology. Not just survival, but transformation. Techno-apocalypse, in this context, becomes a moment to think again—to stay with the trouble, and look for what still might be possible.

Critters

Critters are all kinds of life: human, animal, fungal, insect, microbial or artificial, living together in messy, interwoven relationships. In the exhibition, critters turn up everywhere—in speculative creatures, animal collaborators, imagined hybrids and entangled systems. They're not background or decoration; they matter. The artists here remind us that we share the world with countless others, seen and unseen. Some works channel the intelligence of animals, others follow the quiet logic of lichen or code. Each one asks us to pay attention, to notice that we are always living with and through others, even when we forget.

Making Kin

Making kin is about forming connections that go beyond bloodlines or biology. It's a call to extend care, responsibility and solidarity to others—human or not. In the exhibition, artists imagine new kinds of families, alliances and communities. Some works propose kinship with animals, plants or machines; others explore chosen families, queer lineages or ancestral ties that defy colonial structures. These artworks ask: who do we choose to live with, to care for, to build futures alongside? Making kin is about reimagining belonging in a time when survival depends on cooperation, not separation.

Composting

Composting is about breaking things down to make something new. It's slow, messy, and full of transformation. In the exhibition, composting shows up in works that deal with decay, waste, memory and regeneration. Artists turn to discarded materials, ruined landscapes, old stories or dead technologies—not to mourn them, but to see what they might still become. Some pieces literally use organic matter; others compost ideas, histories or identities. It's not about recycling or fixing, but about living with the remnants and letting them shift shape. Composting is a practice of care, patience and possibility.

Sowing Worlds

Sowing worlds is about planting ideas, stories and relationships that might take root—now or far into the future. It's a gesture of hope, but not the naïve kind. In the exhibition, artists imagine new worlds through speculation, myth, and grounded acts of making. Some works create alternative ecologies or future societies; others propose ways of living differently, even in the ruins. These are seeds scattered in uncertain soil, gestures toward something that doesn't yet exist. Sowing worlds means beginning without knowing the outcome, trusting that something—unexpected, necessary, alive—might grow.

List of Artists

Farouk858, Kian Benson Bailes, George Bolster, Renée Helène Browne, Myrid Carten, Elizabeth Cope, Redd Ekks, Laura Ni Fhlaibhín, Andy Fitz, Laura Fitzgerald, Marie Foley, Paddy Graham, Aoibheann Greenan, Kerry Guinan, Austin Hearne, Michael Kane, Sam Keogh, Caoimhe Kilfeather, Atsushi Kaga, Diaa Lagan, Áine Mac Giolla Bhride, Marielle MacLeman, Alan Magee, Christopher Mahon, Michelle Malone, Colin Martin, Maria McKinney, Bea McMahon, Thais Muniz, Bridget O'Gorman, Venus Patel, Samir Mahmood, Alice Rekab, Eoghan Ryan, Jacqui Shelton, Sonia Shiel, Katie Watchorn, Luke van Gelderen.

Acknowledgements

The exhibition is curated by Mary Cremin, Rachael Gilbourne, Seán Kissane, Sara Damaris Muthi, Georgie Thompson.

We are grateful to the exhibiting artists and their galleries for their energy in bringing this exhibition to fruition.

Exhibition Team:

Annie Fletcher: Director

Mary Cremin: Head of Programming

Sara Muthi: Curatorial Fellow

Rachael Gilbourne: Assistant Curator - Projects & Partnerships

Seán Kissane: Curator: Exhibitions

Georgie Thompson: Assistant Curator, Exhibitions

Cillian Hayes: Technical Crew Supervisor

Edmond Kiely: Lead Technician

Jen Phelan: Production

Ciara Magee: Programme Production Assistant

Rebecca Parma: Erasmus + Intern, Exhibitions

Valeria Scarpetta: Erasmus+ Trainee, Exhibitions

Nicolas Howden: Architect

Stina Sandström: Designer

We would like to thank: Arcadia Missa Gallery, Arts Council of Ireland, Hillsboro Gallery, Kerlin Gallery, Kevin Kavanagh Gallery, mother's tankstation Dublin | London, Sirius Arts Centre, Taylor Gallery.

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An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

The exhibition will be accompanied by a live performance series for one-night only in IMMA's Great Hall, Baroque Chapel and Gardens in July. There will also be a screening programme of film and moving image works as part of [Living Canvas at IMMA](#), running throughout May to September.

Front Cover: Venus Patel. Still from *Monsters of the Apocalypse* 2023,
Video 7:25 minutes.
Courtesy the Artist

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