

IMMA

GALLERY 2

12 September 2026 – 9 May 2027

# Technologies of Peace: Art and Transition in Contemporary Europe 1989–2026



The exhibition explores how artists have responded to the profound political, social, and cultural transformations that emerge in the aftermath of conflict, in effect, asking quite precisely, what is the legacy of peace? Bringing together artistic practices from Ireland and across Europe, the exhibition examines peace not as a fixed condition, but as a dynamic, ongoing process and a collective intelligence that must be continuously negotiated, imagined, and sustained through dialogue, representation, and civic engagement.

The exhibition focuses on the period from 1989 to the present. Marked by significant geopolitical change across Europe, this era has witnessed complex transitions from colonialism, conflict, political division, and authoritarianism towards democracy, stability, and (sometimes fractured) coexistence. By placing Ireland's experience alongside those of other European contexts, *Technologies of Peace* seeks to highlight both shared histories of conflict and distinct local realities, revealing how different societies have sought to confront the legacies of violence by moving towards reconciliation and building more inclusive futures.

While the study of conflict has often focused on violence, security, and political settlement, peace itself remains comparatively underexplored. This project is driven by the belief that peace is not simply the absence of war and seeks to expand understandings of peace by considering the social, cultural, and emotional dimensions that underpin democratic life. Artists contribute to this conversation by creating spaces for reflection, dialogue, memory, and collective imagination, enabling audiences to engage with histories that are often difficult, contested, or unresolved.

Arranged thematically, *Technologies of Peace* considers how artistic practice can support healing, foster critical engagement, and contribute to the ongoing work of peacebuilding. In doing so, the exhibition invites audiences, in a time of increasing political polarisation and seemingly endless wars, to reflect on the accumulated intelligence, values, relationships, and cultural infrastructures that make peace possible.

## **Room 1**

The timeline presents a selection of social, political and cultural events that took place in Ireland and Northern Ireland from 1968 to 2026. By situating these events within a broader international context, the timeline provides a framework for understanding this complex period, enabling connections to be made across time and space.

The timeline is presented in two sections: Part 1 from 1968 to 1999 and Part 2 from 2000 to 2026. It foregrounds those elements that contributed to building and sustaining the processes of peace such as agreements, treaties, inquiries, commissions, prizes, legislation, artistic practice and cultural expression.

This timeline is not comprehensive; it features a selection of events over time. While every effort has been taken to ensure it is factually correct, the timeline is also a work in progress. If you have any observations or suggestions, do let us know at [timeline@imma.ie](mailto:timeline@imma.ie)

## **South corridor & room 1-4**

### **Technologies of Peace**

In *Technologies of Peace*, the word 'technologies' does not refer to machines or digital innovation, but rather to the processes, practices and social infrastructures through which peace is created, sustained and renewed. Peace is understood not as a fixed condition achieved after conflict, but as an ongoing and collective act of negotiation.

The exhibition explores the mechanisms that enable societies to move beyond violence: dialogue, listening, cultural memory, education, artistic expression, care and civic participation. These are the technologies of peace, often invisible systems and shared practices that allow people to live together despite histories of division, trauma and political conflict.

## **South corridor**

The exhibition opens by introducing peace as an active and collective undertaking. Here, artists examine the structures, institutions, and social practices that sustain coexistence.

A recurring theme is the visibility of those whose contributions to peace are often overlooked. In **Peach Caryatid** (2021), Ursula Burke transforms the classical caryatid into a symbol of female resilience. Combining porcelain and wool, the sculpture honours the labour of women whose work has historically supported communities through periods of conflict yet has frequently remained outside official narratives.

Throughout the exhibition, protest and democratic participation emerge as vital technologies of peace. Manolis D. Lemos's **Feelings (Columns)** (2019) transforms fragments of marble once used in street demonstrations into monuments of collective resistance. The work reminds us that dissent can be a necessary component of democratic life.

Questions of European integration emerge through works by Christodoulos Panayiotou, Fábio Colaço and Šejla Kamberić. Panayiotou's **Untitled (5,10,20,50,100,200,500)** (2016) is composed of pulped euro banknotes, exposing the material foundations of Europe's economic system while questioning the inequalities concealed beneath narratives of unity. Colaço's **Flooded Europe** (2025) places a one-euro coin beneath a glass of water, creating a poignant metaphor for political and economic uncertainty.

Greece's national anthem, *Hymn to Liberty*, was adopted by Greece in 1865 and Cyprus in 1966. Through redaction and photocopying, Nicolas Lambouris in **Ode to Mourning** (2020) obscures the text, both preserving and destabilising its source, disrupting the poem's linear reading, and challenging the authority of the original.

## Room 2

In room two Kamberić's rotating installation **EU / Others – Spin (2000)** (2022) revisits the language of border crossings and asks who remains included or excluded within Europe's political project.

Several works address citizenship, belonging and national identity. Driton Selmani's **Tell Me Where I Am From** (2012) reflects on Kosovo's contested status through maps embroidered from collective memory.

Latent Community's large-scale 35mm photograph depicts the fencing surrounding a NATO military training and weapons-testing area in Sardinia, highlighting landscapes restricted by ongoing military activity. The image also

points to the coexistence of Sardinia's two dominant industries: the military and tourism. The **Pibiones (War Rug #1 and #2)** (2024) are traditional rugs woven with local women whose craft is sustained by tourism. Together, the works emerge from Latent Community's fieldwork examining how militarisation, pollution, extraction and hyper-tourism affect Sardinia's environments, communities and cultural heritage.

The section also includes works by Saskia Holmkvist, Willie Doherty and Glenn Loughran, all of whom examine communication, testimony, education and memory as infrastructures through which reconciliation becomes possible. Together, these artworks suggest that peace is sustained through continual acts of interpretation, learning and dialogue.

Loughran presents an ongoing research project **Invisible Sun** (2026) which emerged from the artist's artistic research during IMMA's 2026 Dwell Here residency. It explores the intersection of educational technologies and democratic participation, proposing the school as a potential instrument for peace. Set at the Ardnally Scout Centre in South Belfast, the film develops event-based research at the original site of Lagan College, Northern Ireland's first integrated school, founded in 1981. Through this research, the film navigates the contested histories and possible futures of integrated education.

## Room 2a

Igor Grubić's **Capitalism Follows Socialism** (2008-2012) examines Croatia in the 1990s, when privatisation left many citizens on the brink of poverty. To emphasise this social reality, this experimental documentary combines a series of photographs with critical commentary, presented without sound. The work asks viewers to consider who is responsible for what they see. Its stylistic approach references the Ciné-Tracts, a series of politically engaged short films, produced during the 1968 protests in France, to inspire civic action.

## Room 3

Lana Čmajčanin **551.35 - Geometry of Time** (2014), presents 35 historical maps tracing the shifting borders of Bosnia and Herzegovina across 551 years. Each map operates as a document of power, revealing how territorial lines were repeatedly redrawn through war, diplomatic negotiation, and changing political ideologies. Layered within an illuminated display, the maps make visible the

contested nature of the region's spatial history. Echoing military mapping tables, the lightbox collapses temporal distance, making borders unstable and difficult to distinguish.

Vlad Nancă's **I Don't Know What Union I Want to Belong to Anymore** (2003) was made in the context of Romania's post-socialist transition and its position between Eastern and Western political influence. A blue flag bearing the yellow hammer and sickle and a red flag marked with the circle of European stars suggest a tension between the communist past and a projected European future. The three colours are also those of the Romanian flag. The work reflects on the uncertainty of transition years, when different systems of power, belief and aspiration overlap within the same social reality.

Saskia Holmkvist's **In Translation** (2011) foregrounds interpreters as essential mediators between cultures, institutions and individuals. Through conversations involving migrants, translators and political figures, Holmkvist reveals how understanding itself depends upon acts of careful negotiation.

## **Room 4**

Willie Doherty's **ENDLESS** (2020) explores the lasting impact of trauma and memory in post-conflict Ireland and societies in transition. Using the medium of film as both technology and artistic process, Doherty investigates mistrust, surveillance and the legacy of informers during the conflict in Northern Ireland. Set against contemporary post-truth politics, the work examines how truth, accountability and memory are contested.

## **Main Corridor & room 5-7**

### **Language & Translation**

Language is one of the most powerful technologies through which societies understand themselves. It shapes identity, conveys memory, and determines how histories are remembered, contested or forgotten. In post-conflict societies, words carry particular weight. Central to this section is the idea that translation is not simply a technical act but a social and political practice.

Questions of communication and political dialogue also appear in Locky Morris's installation **Comm 1992** (1992). Created during the early stages of the Northern Irish peace process, the work references the channels of communication that

enabled prisoners, political representatives and communities to engage in negotiation. Quiet and understated, it reflects on dialogue as the foundation of peace-building.

Language can equally structure exclusion. Šejla Kamberić's neon work **REFUGEES WELCOME** (2020) destabilises a familiar humanitarian slogan through the blinking insertion of the word "ILL", exposing anxieties and contradictions surrounding migration in contemporary Europe.

Mladen Stilinović made **An Artist who Cannot Speak English is No Artist** in 1992, shortly after Croatia became independent of the former Yugoslavia, and in the year that it joined the United Nations. Stilinović's work addresses the dominance of English language in the global art scene, and how artists moving from a Communist Eastern European system were required to adapt during this early phase of internationalism. The artist has generated a kind of absurd absolutist statement, eliciting more questions than conclusions.

## Room 5

Language also functions as a site of cultural continuity. Frances Hegarty's **Turas (Mothertongue)** (1995, restored 2022) reflects on the recovery of the Irish language as a means of reconnecting with personal and collective histories.

## Room 6

In Slavs and Tatars' **Mother Tongues and Father Throats** (2012) the artists use a large black-and-white drawing of an open mouth, highlighting the parts of the mouth and throat used to produce guttural sounds both in Arabic and Hebrew, such as {GH} and {KH}. Presented as an anatomical diagram, the work points to shared spaces for communication and cultural exchange.

The relationship between language, media, truth and power runs throughout the gallery. Edita Schubert's **Collage** (1991) and **Italy** (1991) in **Room 5a** obscure newspaper imagery associated with the Yugoslav Wars, highlighting how censorship and propaganda shape public understanding.

Similarly, Alán Carrasco's **History Loves Paradoxes** (2023) removes all content from newspapers titled "The Truth," leaving only their mastheads behind and encouraging viewers to question the authority of information sources.

In the **From. Between. To** (2016 – ongoing) series, Indrė Šerpytytė's employs ceremonial sashes specific to the Baltic region, overlapping and layering them across canvas stretchers. Using traditional materials, the works trace connections between the region's communities, where motifs from one country appear in another, creating a visual call and response between nations.

Together, these works demonstrate that language can wound and unite, divide and connect. Translation, listening and communication emerge as indispensable technologies for building peaceful societies.

## Room 7

Between 1997 and 1999, Amanda Dunsmore worked with Loyalist prisoners and Republican prisoners, and prison staff in Maze/Long Kesh Prison, in Northern Ireland. She was the first artist, and only woman, to extensively document the empty Maze/Long Kesh prison site. This mostly unseen collection of 35mm photography, digital video, audio and ephemera from the prison, form Dunsmore's *Kesh Archive* (1997–2000). Made in 2026, **Twenty-Five** draws directly from audio recordings from the *Kesh Archive*. It features a 1999 exchange between Dunsmore and a Republican/IRA prisoner in H-Block 8.

## Room 7a

### Trauma & Reverberation

Conflict rarely ends when violence stops. Its effects continue to reverberate through families, institutions, landscapes and bodies. This section explores **Trauma & Reverberation** as an ongoing condition rather than a completed historical event.

**Bandaging the Wounded** (2000) documents Siniša Labrović cleaning and bandaging a monument by Ivan Mirković to anti-fascist fighters of the Second World War. The sculpture, located in a park in Labrović's hometown, depicts a female partisan holding a wounded fighter in her arms. Created on Croatia's Day of the Anti-Fascist Struggle, a public holiday introduced in Croatia in 1991, the video responds to the destruction and removal of around 3,000 anti-fascist monuments by Croatian nationalists during the 1990s.

## Room 8

Personal memory forms another powerful thread. Mairéad McClean's photographs of childhood drawings and letters sent to her interned father reveal the deeply intimate effects of political violence. Created from materials originally produced when she was a child, the works expose how historical events become embedded within family life and personal identity.

Questions of intergenerational trauma emerge forcefully in Cathy Wilkes's **Untitled** (2021). Through fragile assemblages of found and domestic materials, the work evokes absence, grief and the transmission of memory across generations. The everyday becomes haunted by unresolved histories.

Artists reflect on healing and remembrance. Ileana Arnaoutou's **A Series of Healing Part-Objects** (2020) depicts fragments of the body becoming temporary tools for care. Crafted from porcelain and mild steel, these sculptural forms 'leave' the body only to return, offering comfort and repair. Suspended between vulnerability and resilience, the works create an embodied encounter within a fluid, hybrid identity.

## Main corridor

**The Letter** (2011) by Goshka Macuga reenacts Tadeusz Kantor's 1967 performance in which postmen carried a giant letter through Warsaw to Foksal Gallery. Like Kantor, she addresses the impact of politics and censorship on cultural institutions. In this updated version, Macuga's letter is addressed to Zachęta – National Gallery of Art, bearing stamps of Lech Wałęsa, a political figure associated with Poland's democratic transformation after 1989. In doing so, she points to the exchange between the gallery and public in the context of a free, democratic country. Many artists here focus on overlooked histories and marginalised experiences, Sanja Iveković's **Invisible Women of Solidarity** (2009-2010) recovers the contributions of women omitted from official narratives surrounding political transition in Poland. Through oral history and documentation, the work demonstrates how memory itself can become an act of justice.

Karol Radziszewski's series of portraits, **Poczet** (2017) references the *Gallery of Polish Kings and Princes* drawings by Jan Matejko from 1890 to 92, which were frequently reproduced and installed in Polish schools as teaching aids. Using this familiar format, Radziszewski's series celebrates those historic

non-heteronormative figures who have over the years, and despite often being hidden, contributed to Polish national culture and knowledge. In expanding the narrative, Radziszewski reclaims history and culture for a more inclusive society in supporting the rights of the Polish LGBTQIA+ community.

**Collective Weave (Ireland)** (2018-23) by Andrea Geyer also highlights the importance of queer voices and representation. Created from white linen with silver drawings based on Irish queer magazines, posters and flyers from 1970 to 1990, the installation recovers histories often excluded from mainstream narratives. The work challenges museums to become more inclusive spaces, addressing visibility, identity and community. In the context of a changing Europe, it highlights art's role in promoting diversity, social progress and alternative understandings of language, history, memory and belonging.

## **Main corridor and room 9**

Film works by Barbara Knežević, Maria Ruido and Sandra Johnston extend these concerns, examining migration, collective memory, forgotten narratives and the persistence of trauma across generations. Together they remind us that peace requires more than forgetting. It demands attention to histories that continue to shape the present.

## **Room 9**

Through the film **Gvozdene Kapije (The Iron Gates)** and sculptures in the main corridor, **Vir/Whirlpool** and **Lanci/Chains** (2025), Barbara Knežević explores how experiences of migration and displacement shape and challenge official histories of identity, nationhood and belonging. Using the context of the Gvozdene Kapije region, a deep scenic gorge on the Danube River bordering Serbia and Romania, the artist explores her own mixed diasporic Yugoslav identity, placing her family's experiences against the backdrop of larger historical narratives of the Danube and the Balkans. The film combines archival footage and factual accounts with speculative fiction and danced sequences as a device to challenge historical narratives.

## **Room 9a**

Alastair MacLennan's **LIM(ON)AL** (2019) drawings inhabit a space of transition, reflecting on endurance and hope in post-conflict Northern Ireland. Emerging from sustained performative practice, the works hold traces of time, gesture

and quiet resilience. Their sparse, contemplative forms suggest thresholds between past and future, presence and absence. In these in-between spaces, MacLennan suggests the possibility of renewal after violence where fragility and persistence coexist, and where acts of mark-making become meditations on survival, healing and the slow emergence of hope.

## **Main corridor**

The result of a trip to Germany in December 2000 Maria Ruido's **La Memoria Interior (The inner memory)** (2002), explores the construction of memory and the production of history. Through the narration of the artist's family history, it reflects on their migration from the Spanish state to Europe and the mechanisms of forgetting and remembrance. The work states history's capacity for construction, proposing that sharing personal and collective experiences develops diverse forms of memory. The body therefore becomes a territory of memory and absence, carrying histories that challenge official narratives.

**Short Strand (2000-2019)** comprises documentation of Johnston's unannounced street performances, filmed from a parked car at locations across Belfast in 2000. The work is shown alongside alternating UTV news clips tracing the rise and decline of The Peace People, a movement founded in 1976 in response to violence in Northern Ireland. Incorporating extracts from Johnston's 2003 interview with peace activist Mairead Corrigan Maguire, the installation reconsiders the organisation's legacy and its promotion of non-violent approaches to reconciliation, education, and conflict resolution.

## **Main corridor & room 10** **Architecture & Ecology**

Peace is inseparable from the environments and infrastructures through which people live. The landscapes of conflict are often marked not only by human suffering but also by damaged ecologies, contested territories and lingering architectural traces.

## **Room 10**

Architecture operates as a witness to history throughout this section. Rita Duffy's **Watchtower 2** (2005-2006) revisits military surveillance structures along the Irish border, imagining their gradual reclamation by nature.

A number of artists foreground ecological stewardship as a form of peace-building. Emily McFarland's films **Pollanroe Burn (An Pollán Rua)** (2025) and **Haugheys Bog** (2025) explore peatlands, waterways and environmental activism in the Sperrin Mountains, connecting ecological preservation with social resilience. Developed through collaborative research, the work connects Haughey's Bog, an ancient peatland preserving traces of Scots pine forest, with a fragile watercourse shaped by deep time. Filmed on 16mm, the works weave ecological memory, local knowledge and seasonal rhythms of harvest. Eleni Odysseos's **Of Embers and Silence** (2025) considers labour, extraction and inherited environmental knowledge through materials linked to Cyprus's complex histories of trade and resource exploitation.

## **Main corridor**

The photographs **Cage I** and **Cage II** (1997) by Paul Seawright document security structures within Belfast's urban landscape. Long after formal peace agreements, these barriers continue to organise social space and remind us of unresolved divisions.

Vangelis Vlahos' **Athens Tower Directory, 1974, 1989, 2004** (2004) examines the relationship between architecture, authoritarianism and modernisation during Greece's military dictatorship. While Anne Tallentire's **Setting Out 2** (2020) explores the politics and spatial logic of architecture through neon builders' line, a material used to transfer architectural plans onto the ground. Translating the horizontal language of construction into a wall-based drawing.

Landscape itself emerges as an archive of violence and memory. In the **Disputed Territory** series (2006) Anthony Haughey photographs borders and post-conflict landscapes across Ireland, Bosnia and Kosovo, investigating how histories of violence remain embedded in terrain long after conflict has subsided.

## **Main corridor & room 11-12**

### **Imagining Futures**

The final section, Imagining Futures, turns toward possibility. While acknowledging histories of violence and division, these artists refuse to remain confined by them. Instead, they ask how future worlds might be imagined differently. The concluding works suggest that imagining futures is itself a political act. Peace depends not only on remembering the past but on envisioning alternative ways of living together.

The textile collage portraits of notable Romani women by Małgorzata Mirga-Tas celebrate cultural visibility and collective memory, expanding ideas about whose stories shape Europe's future. **Věra Bilá** (1954–2019) was a Czech vocalist and musician. **Luna De Rosa** is an Italian activist and multimedia artist from the Roma diaspora who lives and works between Berlin and Milan and **Alina Șerban** is known for writing and performing plays with social justice messages against sexism, racism, homophobia and various other forms of discrimination. The artist constructs image surfaces by “throwing the material into the painting,” layering fragments of lived fabric: skirts, scarves, curtains, drapes, bedlinen, and found cloth. These materials carry embodied histories, intimate traces of use, and residual energies, transforming domestic textile archives into a collective visual language of memory, identity, and presence.

Portraiture becomes a means of envisioning social renewal. Phil Collins' **young serbs** (2001) presents Serbian youth shortly after political upheaval, challenging reductive representations and emphasising shared humanity. Similarly, Dragana Jurišić's **The Siesta** (2025) reflects on migration, belonging and the search for home through the enduring myth of the outsider. **The Siesta** is part of **The Last Balkan Cowboy**, a long-term project following cult Yugoslavian film director Hari Džekson. Inspired by landscapes around Bijeljina, present-day Bosnia-Herzegovina, Džekson created Wild West fantasies with locals as cast and crew, bringing together people later divided by the Yugoslav Wars. Like Džekson, Jurišić draws on the outlaw figure: a wandering outsider roaming the landscape in search of opportunity, romance, and adventure, albeit shadowed by the realities of migration, placelessness, and the search for home.

## Room 11

In this room speculation, creativity and hope are central themes. Petros Efstathiadis' **Escape Pod** series stages fictional survival structures within a barren landscape, balancing humour with deeper questions about ecological uncertainty and collective resilience.

Kostis Velonis' practice frames future possibilities as suspended, speculative conditions rather than fixed outcomes. For example, **In Geppetto's Test Rocket** (2025–26), Geppetto's Lab operates as an open system of inquiry where construction remains unfinished and launch perpetually deferred, privileging process, delay, and re-articulation.

Questions of transformation appear in Petrit Halilaj's large moth sculpture **Do you realise there is a rainbow even if it's night?! (pink)** (2017), where memories of childhood, displacement and war are reimagined through symbols of metamorphosis and resilience.

## Room 12

**Feudal Hole (#1 and #2)** (2025) by Claudia Pagès Rabal examine emerging technologies of surveillance and border control, warning that future societies may reproduce historic forms of exclusion. Yet these concerns are balanced by works that insist upon hope. William McKeown's **Hope Painting (Going Through the Looking Glass)** (2005) offers a meditative vision of peace grounded in empathy, connection and collective renewal.

Aleksandar Battista Ilić's **Weekend Art: Hallelujah the Hill** (1996–2000), created with Ivana Keser and Tomislav Gotovac, transformed weekend walks into a long-term performance artwork. Emerging in post-communist Zagreb, when leisure became newly accessible and art institutions were underfunded, the project used everyday experience as artistic practice.

## **Acknowledgements**

Conceived by Annie Fletcher, the exhibition was curated by Mary Cremin and Johanne Mullan, assisted by Georgie Thompson and Sara Muthi, along with the wider Curatorial team. IMMA does not set itself up as an authority on this subject. Our project is based upon a process of consultation, exchange, and knowledge sharing with a range of researchers, artists, and curators.

IMMA is grateful to each of the artists for their invaluable contribution to the exhibition.

### **IMMA Exhibition Team**

Annie Fletcher, Director

Mary Cremin, Head of Programming

Johanne Mullan, Curator: Collections

Georgie Thompson, Project Manager and  
Assistant Curator: Exhibitions

Sara Muthi, Assistant Curator: Exhibitions

Cillian Hayes, Technical Crew Supervisor

Edmond Kiely, Lead Technician

Jennifer Phelan, Programme Production Co-ordinator

Domnick Sorace, Programme Production Assistant

Christina Kennedy, Senior Curator: Head of Collections

Anna Jeznach, Assistant Curator: Collections

Nuria Carballeira, Assistant Curator: Collections

Letizia Marcattili, Preventative Conservation Coordinator

Sheena Barrett, Head of Research and Learning

Lisa Moran, Curator: Engagement & Learning

Janice Hough, Assistant Curator: Residency & Artists' Programmes

Sophie Byrne, Assistant Curator: Talks & Public Programmes

Exhibition design by Unthink.

Signwriting by Darragh Mulryan.

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### Exhibition Timeline

Research and Production: Lisa Moran, Lucy Jorgensen, Conn Butler, Daria Riabova. Design: Unthink

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### Content Guidance

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Front cover:

Siniša Labrović

[Bandaging the Wounded, 2000](#)

Video documentation of action

Duration: 22:40 min (loop)

Camera: Emil Tomasović

Artist's assistant: Damir Šodan

Museum of Fine Arts, Split, Croatia

Image © the artist