



ART | MEMORY | PLACE

Irish Museum of Modern Art
Keynote Lecture
and Research Seminar

12 November 2015
Keynote Lecture

Media of Memory in Contemporary Art
Professor Andreas Huyssen
Columbia University, NY

13 November 2015
Research Seminar

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Keynote Lecture

Thursday 12 November, 2015, 7:00pm

Media of Memory in Contemporary Art

Professor Andreas Huyssen
Columbia University, NY



Professor Andreas Huyssen will discuss transnational art practices involving the history of European modernism and contemporary artists who deal with difficult pasts, focusing on the work of Doris Salcedo, William Kentridge and Nalini Malani.

Professor Huyssen is the Villard Professor of German and Comparative Literature at Columbia University, where he served as founding director of the Center for Comparative Literature and Society (1998-2003). He chaired the Department of Germanic Languages from 1986-1992 and again from 2005-2008. He is one of the founding editors of *New German Critique* (1974-), and he serves on the editorial boards of *October*, *Constellations*, *Germanic Review* and *Memory Studies* (UK). In 2005, he won Columbia's coveted Mark van Doren teaching award. His research and teaching focus on 18th-20th-century German literature and culture, international modernism, Frankfurt School critical theory, postmodernism, cultural memory of historical trauma in transnational contexts, and, most recently, urban culture and globalization.

Professor Huyssen has published widely in German and English and his work has been translated into Spanish, Portuguese, French, Swedish, Danish, Slovenian, Hungarian, Polish, Turkish, Japanese, and Chinese. His books include *Die frühromantische Konzeption von Übersetzung und Aneignung. Studien zur frühromantischen Utopie einer deutschen Weltliteratur* (1969), *Friedrich Schlegel. "Athenäums"-Fragmente und andere Schriften* (1978, latest reprint 2005), *Drama des Sturm und Drang* (1980), *The Technological Imagination: Theories and Fictions* (ed. with Teresa de Lauretis and Kathleen Woodward, 1980), *After the Great Divide: Modernism, Mass Culture, Postmodernism* (1986), *Postmoderne: Zeichen eines kulturellen Wandels* (ed. with Klaus Scherpe, 1986), *Modernity and the Text: Revisions of German Modernism* (ed. with David Bathrick, 1989), *Twilight Memories: Marking Time in a Culture of Amnesia* (1995), *Present Pasts: Urban Palimpsests and the Politics of Memory* (2003), and the edited volume on the culture of non-Western cities entitled *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing World* (2008). His most recent collection of essays, so far only published in Spanish, is *Modernismo después de la posmodernidad* (2010) and his most recent publication is *Miniature Metropolis: Literature in an Age of Photography and Film* (2015).

For further information and a list of publications by Professor Huyssen see www.columbia.edu/cu/german/people/huyssen.html

ART | MEMORY | PLACE Research Seminar

13 November 2015

Programme



9:00	Registration
9:30	Introduction
9:40 – 10:45	Panel 1 Theory Chair: Dr Sinéad Hogan, Institute of Art, Design and Technology (IADT), ARC Dr Dave Loder , <i>Echoing the Past: A Proposal for a Counter-Monument</i> , Ulster University Martin Grünfeld , <i>Rancière and the Poetics of Remembrance</i> , University College Dublin (UCD), School of Philosophy Rónán MacDubhghaill and Kristell Blache-Comte , <i>Photography as traces of lieux de mémoire</i> , Sorbonne, Paris and EHESS, Paris Cécile Chevalier , <i>Memory relational materialities and the Web place</i> , University of Sussex
10:45 – 11:00	discussion
11:00 – 11:20	coffee/tea break
11:20 – 11:30	Panel 2 Remembrance and Forgetting Chair: Dr. Karen Till, Maynooth University Dr Kieran Cashell , <i>Haunted by the Past: Passages: Dani Karavan's Memorial to Walter Benjamin at Portbou</i> , Limerick Institute of Technology Dr Lisa Foran , <i>Deciding What to Forget: Memorialisation and The Politics of the Future</i> , Philosophical Studies, Newcastle University Sue Rainsford , <i>Fragmentation & Embodiment in the work of Susan Philipsz</i> , Trinity College Dublin / Dún Laoghaire Institute of Art, Design and Technology Kerry Guinan , <i>'What for...?' Trauma and the Political in Artur Zmijewski's 80064</i> , National College of Art and Design (NCAD), Dublin
12:30 – 12:45	discussion
12:45 – 1:45	Lunch
1:45 – 2:45	Panel 3 Place Chair: Dr. Gerry Kearns, Maynooth University Steven Nestor , <i>City, Martyred</i> , Dun Laoghaire Institute of Art, Design and Technology, ARC Dr Penny Grennan , <i>Making the Eiffel Tower Mine – Materialising Memory</i> , Northumbria University Dr Silvia Loeffler , <i>Glas, Deep Mappings of Dún Laoghaire Harbour</i> , Maynooth University Joseph Murphy , <i>Willie Doherty, Duncan Campbell: A generational study of contemporary Northern Irish Art</i> , National College of Art and Design (NCAD), Dublin
2:45 – 3:00	discussion
3:00 – 3:30	break
3:30 – 4:15	Panel 4 Archive Media Chair: Dr. Brian Fay, Dublin Institute of Technology (DIT) Mirjami Schuppert , <i>Memory Play</i> , University of Ulster Martina Cleary , <i>The photograph as a site of Mnemonic return, using the photograph to preserve, construct and trigger memory</i> , EU centre for photographic research, Newport Kirstie North , <i>Art Historical Memory in Contemporary British Art</i> , University College Cork
4:15 – 4:30	discussion
4:30 – 4:45	discussion and closing remarks
4:45/5:00	end

Chairs of Panels

Dr Brian Fay **Dublin Institute of Technology (DIT)**

Brian Fay is an artist, lecturer and Assistant Head of the Dublin School of Creative Arts at DIT. His art practice rooted in drawing deals with the complex temporalities of objects and artworks. He recently completed a PhD at Northumbria University on drawing, temporality and the conservation of museum artworks. He is represented by Nag gallery, and was the winner of the 2014 Derwent International Drawing Prize.



Dr Gerry Kearns **Department of Geography, Maynooth University**

Gerry Kearns is a geographer working on issues at the intersection of political, medical and historical geography. His work includes *Geopolitics and Empire* (Oxford University Press, 2009) and *Spatial Justice and the Irish Crisis* (ends with D Meredith and J Morrissey, Royal Irish Academy, 2014). His current research includes *The Geographical Turn*, a collaborative project of artists and geographers which had its inaugural symposium in Dublin, 6-7 November, www.geographicalturn.wordpress.com. He is also studying the uses being made by artists and civil society of the Proclamation of 1916.



Dr Sinéad Hogan **Institute of Art and Design (IADT), MA Art and Research Collaboration (ARC)**

Sinéad Hogan is a lecturer and researcher at IADT, and co-director of the MA in Art and Research Collaboration (ARC), a practice-based, research-focused, taught masters programme incorporating project partnerships with Dublin City Council Arts Office, led by the LAB, the Irish Film Institute (IFI) and the Irish Museum of Modern Art (IMMA). Her research focuses on the relationship between aesthetic practices and philosophy. After a PhD focused on the work of Jacques Derrida, Martin Heidegger and aesthetics in relation to the 'critique of presence', she is currently working on a book project titled 'aesthetics (:) of thinking'. She has a particular interest in working with researchers engaging with aesthetics in an 'other-than-Art' context.



Dr Karen Till **Department of Geography, Maynooth University**

Karen E. Till is Senior Lecturer of Cultural Geography at Maynooth University. She is Director of the MA in Geography at Maynooth, the Space&Place Research Collaborative (Ireland), and founding co-Convener of the Mapping Spectral Traces international network of artists, practitioners and scholars. Karen's geo-ethnographic research in Berlin, Bogotá, Cape Town, Dublin, Minneapolis, and Roanoke examines the significance of place in personal and social memory, and the ongoing legacies of state-perpetrated violence. Her curatorial work invites artists, practitioners, community leaders, scholars and publics to explore how creative practices might enable more responsible and sustainable approaches to caring for places, shared environments and cities. In addition to numerous articles and chapters, her publications include *The New Berlin: Place, Politics, Memory* (2005), *Mapping Spectral Traces* (2010), and the co-edited volumes *Textures of Place* (2001) and *Walls, Borders and Boundaries* (2012). Karen's book in progress, *Wounded Cities*, highlights the significance of place-based memory-work and ethical forms of care at multiple scales that may contribute to creating more socially just futures.



Researchers

Haunted by the Past:

Passages: Dani Karavan's Memorial to Walter Benjamin at Portbou

Dr. Kieran Cashell
School of Art and Design
Limerick Institute of Technology



What is fleeting remains, it endures.
Francisco de Quevedo: To Rome Buried in Her Ruins

In 1940, in a hotel in the desolate Franco-Spanish frontier town of Portbou, Walter Benjamin committed suicide. On arrival at the border following an exhausting journey through the Pyrenees the troupe of refugees fleeing Nazi-occupied France discovered that their transit visas had been invalidated. Denied entry to Spain, Benjamin's plans to migrate to the US were over: there was no escape. He still possessed the morphine pills he had recently told Arthur Koestler he kept 'just in case.' Although the local doctor's report confirmed cause of death as 'cerebral haemorrhage,' it is widely understood that he took his own life. Benjamin was buried following requiem mass on September 28 in the terraced Cemetery of the Columbarian Catholic Church on the crest of the hill overlooking the Mediterranean. His meagre savings were sufficient only to 'rent' a funerary niche in the catacomb for five years; following this period his remains were to be transferred to a *fosa común* via a trapdoor built into the terrace on the way up the steps to the church. No public commemoration of Benjamin appeared in Portbou until 1979 when a memorial plaque was affixed to the cemetery wall. Fifty years after Benjamin's death, in response to a German Government commission co-ordinated by the Arbeitskreis selbständiger Kultur-Institute (AsKI) in Bonn, a memorial to Benjamin at Portbou was proposed by Israeli artist Dani Karavan. Completed in 1994, and opened on May 15 of that year, *Passages* is a site-specific installation located in the precipitous cliffs at the edge of the town. At the site, a steel-faced corridor is inscribed into the cliff at an acute incline; its angled ground-level doorway yields to a chute, and the first of eighty-seven steps leading down, through the cliff-face, toward the sea. *Passages* frames what appears to be a bright exit of light at the end of the tunnel that compellingly draws one deeper into the cold dark space. A narrowing perspective leads to a frame of shifting light and water. Before the end is reached, however, the sea corridor is blocked by a screen of industrial plate-glass on which a citation from the 'Paralipomena' (working notes) to *Über den Begriff der Geschichte* ("On the Concept of History" [UBG]) is sandblasted. The steps continue down, however, past the glass panel, right to the rocky rust-coloured edge of the tide. This paper reveals *Passages* as a 'central venue for meditation on memory, history, politics and the relation among subjectivity, aesthetics, and the politics of culture' (Richter 234). Following Benjamin's own monadological technique of disclosing the 'crystal of the total event' from the analysis of the 'individual moment,' Karavan's memorial to Benjamin becomes the starting point of an examination of the concept of memory informing his radical Marxist critique of deterministic history. In his last apocalyptic writings, Benjamin calls for the application of messianic theology to history in order to release the powerful but forgotten revolutionary energies embalmed in the past and use them to instigate political action. The agency of remembrance was crucial in this process. Benjamin's understanding of memory constitutes a form of (Platonic) *anamnesis* influenced by Proust's *memoire involontaire* according to which remembrance is not opposed to forgetting but presupposes the work of amnesia. Drawing on recent work by Richter (2000, 2002, 2004), I conclude that Benjamin's theory of memory is spectral. We are haunted by the past: memories have the uncanny ontological status of ghosts that continue to disturb the present in their absence.

Biography

Dr. Kieran Cashell lectures in Critical and Contextual Studies in Limerick School of Art and Design and is author of *Aftershock: The Ethics of Contemporary Transgressive Art* (I. B. Tauris: 2009).

Memory, Relational Materialities and the Web Place

Cécile Chevalier
University of Sussex

As digital technology alters ways in which knowledge is produced, stored, connected and shared, new spaces, tools and artefacts are formed; new cultural practices alter the ways in which we remember and the ways in which memory is processed, consequently destabilising traditional 'historically encoded social habits: religion, authority, morality, traditional values, or political ideology' (Diamantaki, 2013). While within digital culture, new e-democracy takes place, challenging institutions and their 'collective consciousness' (Diamantaki, 2013) and challenging the concept of personal memory and related rituals. In discussing the idea of memory, as embodied, embedded and extended, as it becomes more entangled with digital materialisation, mediation and circulation, as mediated memories, as *traces* and institutional *texts* are socially shaped (van Dijck, 2007: 21), leading me to question how digital technology intervenes in the process of memory; how the concept of digital memory is being thought about; what, then, can be seen as a digital and non-digital memories, materialities and aesthetics? McLuhan (1964: 46) points out how media brings forms of 'numbness', so how is that reflected in digital mnemonic practice and digital memory?

In addressing these questions, I refer to Aleida Assmann's memory deconstruction as *Ars and Vis* (2011:19). Framing memory as mnemonic practice, as a "process of storage", as art and technology, as *ars*; and as an energy, as a "process of remembering", a process of internalisation, as *vis*, whilst choosing to focus in their *relational materialities*, as there cannot be *vis* without *ars* and vice versa. A memory 'force' needs to be there for the *trace* to be created or activated and, the *trace* needs to be there for the *ars* to be triggered. Assmann (2011:19) described both terms as 'processes', placing memory within experience and in the present moment, but also as relational process between bodies, traces, texts and place. I therefore ask, how does memory as a relational materiality between *ars* and *vis* and aesthetic experience, alter when its place become Web-based. In clarifying how memory materialities and aesthetics can be considered, I introduce how my own art practice, as installation art, can offer extended possibilities to the process and embodiment of the act of remembering, of memory, as a Postinternet experience, as complex temporal, social, spatial and material relations, overlapping and merging human and digital memory.

Research project

Through the evolution of digital media technology, social networks and more recently Web 3.0 (e.g. Cloud-based) technologies, culture and memory is being transformed, both in relation to how memories are represented, and how they may be engaged with or re-accessed. This research considers the re-mediation of digital and material memories by exploring the embodied experience of various collective and networked communities, through art and/as social practice. The research practice explores the mechanisms used in remembering and examines the relationship between the body with, and around, these new artefacts asking how they shape and alter memory within culture – and how this process might be technologised or automated. It develops various utopias and mnemonic practices as 'memory palaces' (Yates, 1966) where bodies and 'collective' and 'networked memories' (Hoskins, 2010) can be realised. These include communal activities in public spaces, a series of installation works, as a transitional process of memory between body, object, and ubiquitous technology.

Biography

Cécile Chevalier is a Practice PhD candidate in Creative & Critical Practice and Lecturer in Media Practice at the University of Sussex. Her research focuses on digital media and memory - *Remembering to remember: a practice-led study in digital re-appropriation and bodily perception* - and reconsiders the ways in which societies choose to remember, as personal or collective collection become digital, whilst asking how digital technologies can be used to re-remember. Cécile contributed to the following publications: Leonardo, 2010, *Crafting a critical technical practice*. (Woolford, Kirk, Blackwell, Alan F, Norman, Sally-Jane and Chevalier, Cécile), and in 'Rendezvous: a collaboration between art, research and communities' in *Remediating the Social*, Simon Biggs (ed.) 2012. She has also exhibited across the UK and in Europe.

The Photograph as a Site of Mnemonic Return, Using the Photograph to Preserve, Construct and Trigger Memory

Martina Cleary
The European Centre for Photographic Research Newport



The background and context of this research is inspired by questions emerging from my own practice as a visual artist, in which I use archival photographic sources as a starting point to examine interrelationships between the image, place and memory. My concern is in examining how the photograph can function as a reflexive site of mnemonic return, as a trigger, or route to recollection both individual and collective. What is it exactly within a photograph's material form, aesthetic construction, or medium specificity that enables such potential? In this paper, I will address these questions through a critical examination of key images created by the American documentary photographer Dorothea Lange, during her work for *Life* magazine in Ireland in 1954. I will discuss Lange's visual and conceptual approach, examining how her images created in Ireland resonate with recurring motifs and tropes which have been used to define, construct and consolidate ideas of what constitutes the rural West of Ireland from the historic to the contemporary. In discussing Lange's work and her visual construction of place, I will examine the influence of Conrad Arnsberg's anthropological study of *The Irish Countryman* (1937) on her vision. I will also draw upon recent writings by Dr. Justin Carville, on photographic visual ethnographies in the Irish context, and his critique of this particular body of Lange's work as sympathetic, documentary humanism. Here I will also discuss Gerry Mullins' *Dorothea Lange's Ireland* (1998) which is the only comprehensive publication of this portfolio, in the context of a recent interview I have conducted with Mullins and my own research at the Lange Archives of The Oakland Museum of California. Finally, in identifying certain visual and conceptual constructions underpinning Lange's work, I will consider how this knowledge can be applied to my current fieldwork, which includes relational community-based photographic work exploring ideas of memory, family and place in County Clare.

Biography

Martina Cleary is a Dublin born visual artist, currently based in the West of Ireland. She studied at NCAD Dublin and the Crawford College of Art and Design Cork, and then the Finnish Academy of Fine Art, and The Aalto University School of Art, Design and Architecture in Helsinki. Martina has exhibited internationally since the mid 1990s, with support from the Arts Councils of Ireland and Finland, The Finnish Cultural Foundation, the Clare County Arts Office and a number of other organizations in both Ireland and abroad. Recently her work has been selected for The Athens Photo Festival – *ReFrame Memory* (2015); *Format – Evidence*, Derby (2015); *Describing Architecture/Memory and Place*, Dublin (2014); solo exhibition at the RHA, Dublin; and EV+A International, Limerick. Along with her work as an artist, in recent years Martina has also worked as a lecturer and visiting artist for a number of institutes and organizations including, The EU Urban Development Project and Metropolia University of Applied Sciences Helsinki, Burren College of Art, Limerick School of Art and Design (LSAD) and Galway Mayo Institute of Technology (GMIT) in Ireland, Cardiff School of Art & Design and Moore College of Art & Design Philadelphia. Martina is currently also an Associate Researcher at The European Centre for Photographic Research Newport, where she is undertaking a practice based PhD, investigating *Photography as a Site of Mnemonic Return in The Reconstruction of Identity Narratives*.

Further information is available at www.martinacleary.info

Making the Eiffel Tower Mine - Materialising Memory

Dr. Penny Grennan,
Northumbria University at Newcastle upon Tyne

This paper will consider the way in which memory defines the action of the souvenir, thereby creating an enduring and complex connection between place, time and the possessor. I shall be arguing that souvenirs are Objects Plus (Grennan 2012) in that they are objects, but in order to be souvenirs they must contain a narrative, one that speaks of loss, longing, the past and that it is the narrative that defines the souvenir. Although I am arguing for difference, the souvenir shares the same qualities as the object in terms of its materiality and the pull that it exerts over us. I shall distinguish between travel souvenirs and the souvenirness of other personal objects, drawing on writers in material culture (Miller), travel, (McCannell), Literature Studies (Stewart) as well as cultural theorists such as Bourdieu and Baudrillard. The question of what the characteristics of the souvenir are is considered in terms of multiple narratives, with memory being the means by which the narrative exists. I will discuss my own research findings through which I coined the term Souvenir Moment, to describe the moment when the narrative of the souvenir is remembered, even if the object is absent. The act of remembering is often a multi-sensorial experience which is aptly described by an interviewee longing for an absent object that has become a virtual souvenir, demonstrating that memory serves the person who has it, as does the souvenir. The fluid nature of memory is well documented and the narrative of souvenirs is no exception. Svetlana Boyn, in *The Future of Nostalgia*, states that there is a contemporary Russian saying that claims that the past has become much more unpredictable than the future (2001, p. X1V). I shall also consider the work of artists Lisa Milroy, Howard Hodgkin and Sophie Calle, all artists concerned with memory and narrative, as well as my own art practice which comprises painting, writing, performance and film making. I am particularly interested in the way that art practice can communicate particular memories and narrative to others and what the points of identification are. In this paper I argue that, although souvenirs are often regarded as being cheap and tasteless, they are in fact our most valued objects in terms of emotional attachment, narrative, and catalysts for memory.

Research Project description:

Your Trash, My Treasure: An assessment of the value of souvenirs.

The importance of the object as a means of understanding the human world is an area of enquiry in academic and arts practice. It spans a range of disciplines, particularly the new cross disciplinary area of Material Culture Studies, which reflects the increasing interest in the object and its role in our lives. The aim of this study is to identify the qualities of the souvenir that give it value, in order to add to the discourse surrounding the role of objects in understanding our world. This study considers the qualities of souvenirs in the light of critical theory, case studies, my fine art practice and exhibitions, and contemporary fine artists. I posit that the souvenir is an object with particular distinguishing features and that these distinct qualities are what give it its value. I will argue that the 'narrative of origins' of souvenirs (Stewart, 2007) is what gives them their value and I use the term 'value' in relation to their emotional, material, cultural and personal currency. The souvenir is often regarded as a 'fallen object' (McCannell, 1976), but I will argue that in terms of personal narrative and social resonance the souvenir is a neglected area of study that enters value systems at every level.

Biography.

Dr. Penny Grennan gained her PhD in Fine Art practice in 2015 from Northumbria University. Her thesis is on the value of souvenirs and she continues to research, make work and explore this area of study. Since 2008 she has exhibited in Newcastle, Oxford, London, Boston Spa and Japan. She has given papers, shown films and exhibited at conferences on Travel Writing, Objects in C18 – 20 Literature, Archiving, Literary Form and Visual Culture, at the International Conference of Art Historians and at an Historical Studies conference on Memory, Commemoration and Memorial. Her latest work was at a symposium on Jason Rhoades/ Deviant Paths at The Baltic Centre for Contemporary Art in Gateshead (April 2015) where she gave a paper, showed two films and made an installation. She has submitted a paper to the Sage Memory Studies Journal and is currently writing a book on the value of souvenirs. She is also working on a project that uses objects to define identity and place. She has also taught Art History at Newcastle University and supervised undergraduate Design student dissertations at Northumbria University. Her practice comprises painting, film making, performance and writing. She is a musician and song writer.

Deciding What to Forget: Memorialisation and The Politics of the Future

Dr. Lisa Foran
Philosophical Studies
Newcastle University



What does it mean to memorialise? To make memory objective? To ensure that something will be remembered? If memorialisation entails the construction of an object in a public space – a tomb, a statue, a dedicated building but also a poem, an inscription, a dedication – what justifies that object taking up this space? If memorialisation is in some sense telling a narrative – ‘lest we forget’ – what are the narratives it does not tell? What are the narratives it, by necessity, cannot tell? In this paper I discuss the politics of memorialisation and the necessary forgetting they entail. Drawing on the work of Michel de Certeau, Paul Ricoeur and Judith Butler, I ask who decides what is remembered and how do they come to that decision?

In May 2015 a memorial was unveiled for Private Caomhán Seoighe [Kevin Joyce] a soldier who went missing during a tour of the Lebanon in 1981 whose remains were never recovered. The memorial, near the soldier’s home on Inis Oírr, was unveiled by President Higgins. But what is the memorial for? The soldier’s disappearance was marred in a certain amount of controversy. Decisions taken by the Irish military that led to his death, and that of his comrade Private Hugh Doherty, are now being investigated by former high court judge Roderick Murphy. Is the memorial an apology of the Irish State to Private Seoighe’s family? Is it a way to mark his passing in the absence of a grave as such? What difference does it make that the memorial is state commissioned (public) and not commissioned by his family (private)? What is not being told in this memorialisation of death? My interest here is in the role memorialisation plays in the construction of historical narrative, not just in the moment in which it is created, but rather in the future it itself creates. Memorialisation – or at least a certain kind of memorialisation such as this – is the creation of a future as much as the capturing of a past. How will this memorial be read a hundred years from now when those who might contest its narrative have disappeared?

Butler has argued that naming the dead and the subsequent right to mourn them is a political event. She highlights in particular those whose names are not made public; those whose stories are not told in the media; those who are not important enough to be mourned. In this paper I supplement Butler with de Certeau, and claim that every act of memorialisation entails this forgetting of the other. Memorialisation has thus a double responsibility: to remember what/who is to be memorialised and, in some way, to justify the future forgetting that that must entail

Biography

Lisa Foran is Teaching Fellow in Philosophical Studies at Newcastle University where she lectures on Twentieth Century European Philosophy. Her research focuses on the question of translation and the ethical relation between subject and other. She is co-editor (with Rozemund Uljée) of *Heidegger, Levinas, Derrida: The Question of Difference* (Dordrecht: Springer, 2016) and author of the forthcoming *Derrida: The Subject and the Other* (London: Palgrave Macmillan, 2016).

Rancière and the Poetics of Remembrance

Martin Grünfeld
UCD School of Philosophy
Funded by the Irish Research Council

In recent years, Jacques Rancière's work on politics and aesthetics has been widely acclaimed. Yet, in this paper, I want to begin by focusing on his somewhat neglected historical work, *Les noms de l'histoire*, before turning to *Le partage du sensible* in order to develop an understanding of the poetical dimension of remembrance, and its political and aesthetic entanglements. As I see it, reading across Rancière's oeuvre contains a potential to develop such an understanding.

In *Les noms de l'histoire*, Rancière analyses historical writing from the perspective of a *poetics of knowledge* that studies the literary procedures through which historical discourse marks itself as something more than a story, viz. as knowledge. However, the poetic dimension of historical writing is more than a mere ornamental layer. Indeed, the poetics of historical writing has an ontological dimension, which entails that different poetics constitute the past in dissimilar ways. So different poetics can alter the appearance of the past not merely in the sense that the past is represented in various ways (e.g., with different degrees of distance), but more fundamentally different poetics will constitute the past in diverse ways, thereby changing what is visible to the historian (e.g., what can be constituted as an object for historical study). Following this line of thought, I will argue that the past is subordinated various poetical modes, which constrain the work of historians as well as to some extent the public's perceptions of the past. Thereby, the poetic dimension of the past can be linked with different frameworks of (in)visibility, which make different historical phenomena visible and different voices heard.

The idea of frameworks of (in)visibility runs parallel with Rancière's conception of the *distribution of the sensible* as a play between the visible and the invisible. In *Le partage du sensible*, Rancière describes the distribution of the sensible as simultaneously making something visible and sayable, and constraining the possibilities of perception and expression. In this paper, I will unfold this link between Rancière's poetics of history and the notion of the distribution of the sensible through a focus on the concept of *régime*. By juxtaposing the politics of aesthetics and the poetics of history, I will thereby develop a sketch of the poetics of remembrance, and show how it is intertwined with politics and aesthetics.

Research Project

'Towards a Poetics of Knowledge: The Dominance of Scientific Writing and the Demolition of Thinking'

In *Les noms de l'histoire*, Rancière describes a *poetics of knowledge* as a study of the literary procedures that makes a discourse signify its status as science. This means that a *poetics of knowledge* studies the ways in which disciplines not only express knowledge, but also constitute it as such. However, while Rancière in his early formulations delimits his *poetics of knowledge* to the social and human sciences, this project expands the scope to scientific writing as such, thereby exploring similarities and differences across disciplinary borders. In particular, I focus my analyses on neuroscience, sociology, philosophy, and literature. This trans-disciplinary gaze will be centred on one particular form of knowledge production, which has gradually come to dominate across heterogeneous fields of knowledge production: the journal article. In particular, I will show how contemporary scientific knowledge production in academic journals is tied to a *regime of clarity*.

The *regime of clarity* is sketched out through an empirical analysis of multiple sources (e.g., authorial guidelines, manuals of style, and scientific articles). Through these different levels of analysis, I show how the *regime of clarity* is prevalent in various variations across disciplinary boundaries. This will lead to a discussion of the possible relations of dominance inherent in the *regime of clarity*, which perhaps forces researchers from different disciplines to conform to a common way of writing.

After the initial analysis, the *regime of clarity* is discussed at a theoretical level. Firstly, I discuss the productive side of the *regime of clarity*, namely as constituting a powerful discourse of truth that establishes common forms of communication enabling a scientific dialogue (at least for the initiated). Secondly, I reflect on the potentially constraining side of the *regime of clarity* and its consequences for thinking. Thirdly, I consider the ontological level of *clarity*, especially how different conceptions of *clarity* entail radically different ways of writing tied to different ontologies. Through a discussion of the relationship between ontology and writing, I will point to the deeper problematics entailed in a one-dimensional governing of scientific writing.

Ultimately, I emphasize the importance of a democratization and multiplication of the possible forms of writing within academia. Hence, the polemical title of the project implying that the dominance of the *regime of clarity* as governing academic journal writing restricts the space of possible thought, or rather, demolishes thinking. Thereby I aim at stressing the multiplicity of possibilities for scientific writing, and thus for thinking.

Biography

I am a Danish PhD student at the School of Philosophy, UCD, currently working on a research project entitled *Towards a Poetics of Knowledge: The Dominance of Scientific Writing and the Demolition of Thinking*. The research project is placed in the intersections between continental philosophy, sociology of knowledge, comparative literature, and aesthetics. During my PhD, I have been a visiting scholar at STL, *Université de Lille 3*. Earlier in my career, I have been working at the University of Copenhagen, firstly, as an editorial assistant at the *Centre for Comparative Cultural Studies* and, secondly, as a research assistant at the *Centre for Subjectivity Research*. I have an extended MA (mag.art) degree in philosophy from the *University of Copenhagen*, which I completed in 2011 with the dissertation *The Forms of Philosophy* in which I studied the textual and aesthetic dimensions of philosophy.

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'What for...?'

Trauma and the Political in Artur Żmijewski's 80064

Kerry Guinan
National College of Art and Design

In 2014, the Auschwitz museum recorded its highest number of annual visitors to date, with 1.5 million people passing through the gates of the concentration camp to witness the architectural remnants of the Holocaust. Further east, at the Punchdrunk Theatre Company's 'Soviet Bunker' in Lithuania, tourists of history pay a twenty-euro entrance fee for a distressing three-hour re-enactment of the KGB's interrogation techniques. In more recent history, at the World Trade Centre site in New York one can expect a queue of forty-five minutes for a ticket to the spatial void left behind by the 9/11 attacks. If trauma, as per Jacques Lacan, is characterised by its fundamental resistance to symbolic representation - by its utter incomprehensibility - then these determined pursuits of its innate and mysterious truth can ultimately only objectify it. In this paper I argue that such a practice depoliticizes trauma, which in its primary encounter is the political at its purest; an ahistorical moment in which the logic of the social order collapses and its substitute seems absolutely contingent. I take as my case study Artur Żmijewski's ten-minute documentary-style film *80064* (2004) which depicts an Auschwitz survivor having his concentration camp number re-tattooed under the persuasion of the artist. *80064* does not, in spite of its own status as an art object, objectify the trauma of the subject. The film does not set out to illuminate the true nature of the horrors of the Holocaust, but rather allows these horrors to agitate the continuity of social order. The trauma of the tattoo's restoration impairs the structures of fascism, choice-orientated liberal democracy, and art itself, and therefore, I contend, produces a supremely political encounter for subject and audience alike.

Biography

Kerry Guinan is a Dublin based artist whose work takes the form of institutional marxist-feminist critiques of neoliberal capitalism. She graduated from NCAD Joint BA in Fine Art and Visual Culture in 2014 with a Commended thesis titled 'Artur Żmijewski and the Critique of Ideology in Art Practice: Paradoxes and Tactics'. Recent speaking engagements include Morgan Quantaince's 'Contemporary Artists in Dublin' (IMMA 2015), 126's Footfall Symposium 'Articulating the Value of Artist-Run Institutions' (Tulca 2014), and Dublin City Council's Hidden Rooms conference 'Should there be a dividend for the Creative Entrepreneur?' (2014). This year she was artist-in-residence at D'Clinic Studios, Slovenia, where she undertook research in the commemorative practices of post-Yugoslavian artists. Her current practice and research is concerned with the politics of commemoration in the context of Ireland's advancing 1916 rising centenary, and particularly with the State's political financing of these commemorative events.

Echoing the Past: A Proposal for a Counter Monument

Dr. Dave Loder
Belfast School of Art
Ulster University

To hear an echo is to witness a past event; it is a past event in the here and now. The phenomenon of the echo is not an event cut off from its conception, that first outburst of noise or speech. But rather it is that birthing event, delayed and distorted but nonetheless that past moment in this present; the echo is its own past made present. The echo is presented - made present - as an ephemeral event, departed yet connected from its own materialisation in the past; a distinct spatio-temporal activity and phenomenon where the past is dematerialised to erupt upon the present.

The echo appears to deliver a unique paradigm for memorialisation and remembrance, the opportunity to access and (de)materialise a past event within a concrete present. But the echo performs a distinct spatio-temporal praxis is in antithesis to traditional monumentalism. The performance is not a practice of material making but immaterial un-making; a practice of absence and ephemerality. An art practice of echoing would appear to conform to what James E. Young describes as the 'counter-monument.' These are practices of memorialisation that are against the ideological, painfully self-conscious of their very premise and deploy "a strategy of evoking rather than invoking".

This paper will present the phenomenon of the echo within its own spatial and temporal framework, and will resolve the echo as a paradigm for a type of counter-monumental art practice. Through discussing the public art project *Daughter of a Voice* (2011), an artwork that confronts both the echo as a mythological device via the legend of Le Timbaler del Bruc (The Drummer Boy on Bruc Hill) and the echo as a material intervention into urban space, a practice will be proposed that eschews a representation of a past but performs an act of presence. This is a performance that places the burden of remembrance on active spectatorship rather than passive memory or reflection.

Research Project

'Stammers & Echoes: A manifesto' is an arts research thesis that unfolds the philosophy of repetition in language. A synthesis of Gilles Deleuze's transcendental materialism and Jacques Derrida's deconstruction, this text will establish ontological and material procedures for alternative patterns of repetitive speech. In developing what will be termed linguistic materialism and the determination of language as a hyperobject (Timothy Morton), the stammer and echo are proposed as itinerant (anti)methodologies that not only expose the materialism of language but are agencies that provide access to an ontological potential in excess of the possible.

This research thesis is also a manifesto; a performative document and an art object. The speculative condition of this research is embedded in the very reading and writing of this text. Repetition is deployed in the making of a rhythmic reading of research, in which circularity and reiteration manifest the material performance of a distinct spatial and temporal experience that reconfigures the difference of repetition itself. This text proposes not only an exemplar for doctoral artistic research, but a manifesto for practices and procedures to be deployed against language and other regimes or ideologies of repetition and reproduction.

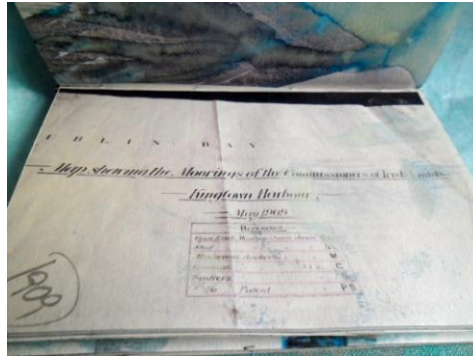
Biography

Dave Loder is an artist, researcher and writer interested in language, territory and materialism. His art practice operates at the convergence of sound, text, film and installation, and is manifested as itinerant processes, abstract apparatus and prototype instruments that deploy an agency that agonises new or alternative linguistic ontologies. He is also a founding director of the Ulster Research Salon, an independent para-academic research collective that seeks to promote and discuss artistic and trans-disciplinary research practices within academic and extra-academic environments in Northern Ireland and beyond.

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Glas Journal: A Deep Mapping of Dún Laoghaire Harbour

Dr Silvia Loeffler
Department of Geography
Maynooth University



© Silvia Loeffler, *Glas Journal*, 2015

In Old Irish, the word *glas* is reserved for the indefinite shades of green, blue and silver that are present in the sea. This chromatic generosity is used as a marker for this alternative mapping project that crosses art with geography and is called *Glas Journal*.

Glas Journal: A Deep Mapping of Dún Laoghaire Harbour (2014-2016) may be summed up as a project that documents the experiences of women, men and children on a particular harbour stretch bordering the sea. One of the thematic strands that emerged comprises Spaces of Protection, with the exploration of spaces of guidance, and, possibly, healing. Symbolic haven-like sites ('haven' as it was formerly used to stress the safety elements of harbours) support a contemporary map of shelters and refuges, of guidance and connection, and of processes of anchoring and homecoming, which lead to the creation of *Glas Journal 2015*.

Glas Journal 2015 was based on 14 hand-size and hand-made artist books that represent 14 sequential harbour locations between the West and the East Pier of Dún Laoghaire Harbour bordering the sea. The books were made in Silvia's studio space in the old Coast Guard Station, one of the spaces that shape this particular stretch of coastline, and contain old map prints, photographs, quotes by maritime historian John de Courcy Ireland and drawings. The fragments are liquid mappings, they are stained in ink and, often, become abstract paintings. A scenographic representation of the two harbour arms was set up in the former Mariners' Church that now houses the Maritime Museum of Ireland, in order to reflect the meanings of the harbour as a sanctuary or space of protection, and to evoke the atmosphere of a place by the sea that has been shaped by loss, separation and nostalgia, and is trying to find new passages to cross the unknown. The journals were homed in this haven as if they are reference points on a maritime map.

For *Glas Journal 2016*, 14 handmade books will be made with people who live and work in Dún Laoghaire Harbour, in order to record what the harbour space means to the residents based in the old Coast Guard Station as well as to individuals who work or have worked with RNLI Life Boats, in the Ferry Terminal and the Marina, in the various Yacht Clubs (Motor; Royal Irish; Royal St. George; National Irish), for the Commissioners of Irish Lights, for MGM Boats, for the Quay Fish Shop, for the Sailing School, for the Power Boat School, and for St. Michael's Rowing Club. A personalised 'Glas Journal' will be made for each location with participants who agree to take part in the documentation of 'their' place in the harbour.

Accompanying Publication

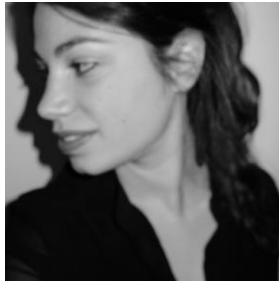
Loeffler, Silvia (2015). 'Glas Journal: Deep Mappings of a Harbour or the Charting of Fragments, Traces and Possibilities' in *Humanities* 2015, 4, 457–475; doi:10.3390/h4030457
<http://www.mdpi.com/2076-0787/4/3/457/html>

Biography

Dr. Silvia Loeffler is an artist, researcher and educator in Visual Culture. Visual material and critical writing are her guides to establish a narrative of public intimacy. She is currently IRC Postdoctoral Fellow at Maynooth University in the Department of Geography, and lectures in the Dublin Institute of Technology/School of Creative Arts on the psychology and the deep-mapping of spaces. *Glas Journal* is the first project in the context of artist-led practice that the Irish Research Council has funded on a postdoctoral level for a period of two years.

Photography as traces of *lieux de mémoire*

Rónán MacDubhghaill
Sorbonne, Paris V
Kristell Blache-Comte,
EHESS, Paris



Kristell Blanche-Comte



Zygmunt Bauman, Rónán MacDubhghaill and
Michel Maffesoli, Sorbonne, Paris, 2015

Taking our cue from Pierre Nora's classic work on *lieux de mémoire* (memory places), this presentation will consist of the exhibition and interpretation of published photographic work carried out in three cities: Paris, Lisbon and Berlin*. These constitute, in essence, the passage of the nomadic eye, borrowing from Maffesoli's notion of *Nomadisme*. Delving into the role of place and image in the construction, re-construction and experience of memory, this presentation will focus on understanding the folding and unfolding of space, with the pages turned as with actual space travelled. Most of all, this presentation is about the notion of the journey - the journey between the time taken in exposing the photograph, processing it, discussing it, handing it to another, who then writes about a place they have also been, but this time through the regard of another. In that way, despite the obvious differences in time and space (Paris, Lisbon, and Berlin: a period of eighteen months), the corpus of words and images may come to be seen as a shared body of memory, one *lieu de mémoire*, as it were.

*published in the arts and culture review, Cacao Europa - <http://cacaoeuropa.com/>

Biography

Rónán MacDubhghaill is a writer, and editor-in-chief of the arts & culture review magazine Cacao Europa. He is finishing a PhD at the Sorbonne, Paris V, where he has been researching on the theme of collective memory as narrative.

Kristell Blache-Comte, Anthropologist, IIAC-LAHIC, CNRS, EHESS Paris, photographer.

Willie Doherty, Duncan Campbell: A generational study of Contemporary Northern Irish Art

Joseph Murphy
National College of Art and Design



The research outlined forms the basis of a PhD study that started in September 2015. This proposed essay for IMMA primarily examines the relationship between the work of Willie Doherty and Duncan Campbell, the evolution of medium and their response to trauma.

Memory is not fixed. It is fluid, fallible. Willie Doherty is often quoted as saying he 'makes photographs as false witnesses' (Graham, 2013). The camera acts as a separate entity with its own story. The lens has been used for centuries as a way of manipulating ways of seeing. David Hockney hypostasised that Caravaggio used lenses in a camera obscura. Warhol used the camera as a way of distancing himself from the subject.

Doherty and Campbell chose the camera as their weapon to the conflict in the North. They have brought The Troubles to those who didn't experience them, both in regard to space and time. They are creating an imagined, or perhaps more correctly a constructed memory for a younger generation. Both artists have challenged the reliability of the photograph or frame as a total depiction of truth or documentation. The Saville Report (2010), an enquiry into Bloody Sunday 1972, used photographic evidence as a basis for its findings.

Doherty witnessed Bloody Sunday from his bedroom window as a 12 year-old boy. *Ghost Story* (2007) examines this event with a ghostly and chilling resonance. Whilst studying at Belfast Polytechnic he questioned why all his classmates and professors were ignoring the rich subject matter of what was going on outside. Doherty's large cibachromes with text form the precursor for the video works. The move to video was a journey for increased narration. His practice has changed dramatically looking at the later video works, where an entire production crew is required.

Duncan Campbell, having only been born in 1972, saw Doherty's early photographs whilst studying at NCAD and transferred to University of Ulster where he could experience the North at first-hand. His work combines archival material and self-shot contemporary footage on 16mm transferred to digital. Duncan's first major work that related to the North was *Falls Burns Malone Fiddles* (2003). *Bernadette* (2008) is the seemingly direct capture of revolutionary figure Bernadette Devlin, but questions whether seeing is believing. *Make It New John* (2009) and the Turner Prize Winning Piece *It For Others* (2013) also challenge the situation during the Troubles.

On writing of the Peace Process, Fiona Barber asked if it was an end to progress. The people of the North were asked to move on and forget. Doherty, understandably, has a problem with this concept. *Remains* (2013) brings to light a 2012 kneecapping amongst other issues. It is a reminder that the conflict is not confined to the past. Eimear O'Callaghan speaking in relation to her new book *Belfast Days* said 'it was sad to remember but too important to forget'.

Research Project

This research project is an examination of artists' response to trauma, specifically looking at the work and practice of Willie Doherty and Duncan Campbell. It is a generational study that will attempt to bring to light the effect of life experience on an artist's work. This will be done by comparing works that relate to specific events or similar themes in relation to Northern Ireland. It looks primarily at the video works of the two artists but also at some of the precursor photography works by Doherty. Video art pioneer James Coleman's influence and contribution to Irish video as medium will also be examined. The opposing backgrounds of Doherty and Campbell, as well as the difference in age, will form a valuable and interesting area of study and how different environments and timing considerations affect the way in which the two artists practice.

Biography

Joseph Murphy is a graduate in Art History from University College Dublin (UCD) having completed his final year dissertation entitled, 'Jackson Pollock & The Myth of the Tortured Artist'. He recently completed a Master's degree in Dublin City University (DCU) Business School in the area of Management with thesis being entitled, *Price of Art: Trends and Determinates*. Joseph is a panelist at the Dublin City Gallery The Hugh Lane and a committee member of the youth collective IMMA25. He has returned from New York where he worked at the Jackson Pollock-Lee Krasner House and Study Centre in East Hampton. Joseph is currently conducting his PhD study at NCAD, under the supervision of Dr. Declan Long and Dr. Francis Halsall examining Contemporary Irish Video Art.

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City, Martyred

Steven Nestor
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Near the small Italian town of Cassino nearly 2,000 American soldiers were killed, wounded or captured in just two days of fighting. Frustration with the slow advance up through Italy turned into hypnotic obsession and hatred of the dominating, panopticonic monastery above Cassino. Many on the Allied side erroneously convinced themselves that the famous Benedictine monastery of Montecassino was being used by the Germans to observe all Allied movement on the plains below. So on February 15th 1944 over 1,000 tons of high explosives were dropped onto Monastery Hill. It was not, however, until May 18th and 75,000 military casualties later that the monastery would be finally taken, thus opening the road to the prized eternal city of Rome. But just two days after that city's liberation the Allies landed in France, and the maelstrom of Cassino gradually faded. Below the monastery's ruins also lay a pulverized Cassino which on March 15th had become the Allies' direct target. A New Zealander described it looking 'like it had been raked over by some monster comb and then pounded all over by a giant hammer'. It was the end of the world, Weltuntergang, fine del mondo: 100% destruction. It became la Città Martire, or 'martyred city'. But what is the significance of Cassino today? While the past can be buried, built on and overgrown, it is the obscurity marking the twilight descent from living history into oblivion that engages me. I am interested and motivated by the fact that the war generation is rapidly vanishing and soon there will be 'no eyes that looked at the emperor', no living witnesses to these now mostly 'traceless' events. At what point, I wonder, did the battle become 'history', 'irrelevant' or 'boring'? At what point did the hundreds of local women and children raped by Moroccan irregulars 'disappear'? All of this in a country which has excelled in the art of the aesthetic and with more UNESCO sites than anywhere else. Although no longer scorched and moonscaped, when there is seemingly nothing left of the conflict one is left with a potential 'no-history' visual recording at this remove. Once there was nothing left of the town, now there is nothing left of its destruction. Once the colossal monastery lay smashed, now it is a pristine, mature reconstruction. My task primarily through photography is to investigate and record the topography surrounding Cassino and to suggest the increasingly invisible past.

Biography

With a background in German and History from UCD Steven Nestor later graduated with honours in photography from DIT in 2009. A chapter from his final year thesis for DIT was presented at the Clinton Institute's 2009 symposium 'Photography and International Conflict'. Since then his photographic work has been exhibited in Arles, Dublin, Kassel and London. His photographic practice mainly centres on the photobook form and primarily deals with history, place as well as anonymous images. Nestor currently works in IADT's photography department.

www.stevennestor.com/Menu/about.htm

Turning Back: New British Art

Kirstie North
University College Cork.



This paper identifies an increasing tendency in contemporary British art to reengage the past through the construction of art historical memories, or trajectories that operate at the core of artworks. Here I introduce three projects, which at the turn of the 21st century began to re-stage, revisit and remember certain legacies of the 20th century. Aligned by their melancholic tone, Tacita Dean's *Section Cinema (Homage to Marcel Broodthaers)*, 2002, Lucy Skaer's *Leonora*, 2006 and Jeremy Millar's *The Man Who Looked Back*, 2010, all remember figures now deceased, these being artists Marcel Broodthaers and Leonora Carrington, and art historian Aby Warburg.

Throughout art history artists have always drawn upon memory through the peripheral citing or evoking of influences and precedents. However, this contemporary art historical turn differs in that it refers explicitly and directly to these sources making them the actual subject of the work. Rather than being a solely nostalgic practice, this purposeful turn back probes the past for discourses that may be brought back to bear on the present moment. For Dean, Skaer and Millar the histories being reinvested concern analogue film and photography as each new project telescopes back to the point of the medium's inception, from the point of its obsolescence. The continued use of analogue mediums in a digital age is closely tied to a rise in historical representation as the approaching digitization of all photographic mediums sensitises artists towards the analogue's inherent connection with the past.

While historical representation in contemporary art can be recognised on a global scale, this paper suggests that there is a more specific geographical relevance to these contemporary British artworks as they redress some of the problematics of the work of the yBa generation of the 1990s. Although the British art scene took a dynamic and exciting turn at the end of the 20th century, the downside of this inclusivity was a sense of literalness, obviousness, and presentness which combined to produce a certain vacuous quality. This new wave of memory based artworks replaces the big gestures and provocative shock tactics of the yBa's with a sense of subtlety, complexity and depth through art historical reference and the tracing of various technological trajectories.

Research Project

The paper I propose is an introduction to my wider research project which examines the prominence of instances of art historical memory in contemporary art practice. This runs concurrent to the transition from analogue, to digital photography and film. Here I seek to uncover the reasons and motivations behind the continued use of analogue mediums in an age of digital ascendancy. Of most interest are those instances by which the analogue medium is used to register and reflect upon the problematics of our own significant moment of technological transition. In this context, I argue, that this use of the medium becomes symptomatic of a contemporary sense of anxiety and apprehension towards our altering methods of reproduction which results in a turn back towards the past.

Biography

Kirstie North is currently concluding a PhD thesis entitled *Pedem Referens: Art Historical Memory and the Analogue in Contemporary British Art*, at University College Cork. She teaches at UCC, Cork and NCAD, Dublin as well as working as a reviewer and critic for *Visual Artists Ireland* and *Enclave Review*. Kirstie completed an MA in Modern and Contemporary Art History at UCC in 2009. Before relocating to Ireland she worked as Exhibitions Assistant at Milton Keynes Gallery, UK, 2007-8. She gained a BA(HONS) in Painting from Camberwell College of Arts, University of the Arts London in 2006.

Fragmentation & Embodiment in the work of Susan Philipsz

Sue Rainsford
Bennington College, Vermont



How does traumatic memory reverberate in the present, and how it can achieve representation?

Susan Philipsz's *Study For Strings*, installed at the former Hauptbahnhof at dOCUMENTA (13), offered a process that paradoxically saw both fragmentation and embodiment take place. The train station which was the site of the work – and which is today in only marginal use – saw three major transports deport the remaining Jewish families to Terezin and Auschwitz between 1941 and 1942. Nearby is the engineering company Herschel & Sohn, one of the major suppliers of armaments during WWII. It was as a detainee at Terezin that composer Pavel Haas wrote *Study For Strings*, a piece of music later used as the score of a Nazi propaganda film entitled *Terezin: Documentary Film From The Jewish Settlement Area*. Haas died in Auschwitz in 1944. This is a story so dense with history and collective knowing that it would seem finite and closed – unresponsive to further interpretation.

Philipsz's practice, however, utilises those aspects of history most prone to poetic intervention. In the case of *Study for Strings*, she implemented a process of fragmentation and disassembly, taking apart the original score and spreading the segmented chords across seven speakers installed in a half circle above the tracks. When walking down the platform, toward the speakers, the audience was surrounded by a calm, mountainous landscape, a setting which belied the trauma undergone there. Slowly, one encountered the distant sound of strings which gradually cohesed into Philipsz's immersive installation.

The piece demonstrates two things: firstly, the paradoxical ways in which a deconstructive act can prove restorative, and that *place* retains events. Even if only in a residual sense, history leaves behind a space we can enter into. This, of course, is not a new idea, psychogeography having outlined how treading through space sees us tread through layers of history and experience.

Philipsz's work builds on this conjoining of historical memory with spatial perception to create a place of catharsis, a place where history and memory can not only be experienced but *reactivated*. In utilising place as relic and palimpsest, this work was not only site specific in the truest sense of the term – with the platform itself forging part of the work's emotive resonance – but also raised questions around how traumatic memories and historical events might be acknowledged but not glorified.

Research Project: Supposing Bodily Trauma

This project is rooted in research around the nature of trauma and the expressive modes it requires, specifically the role of new media installation and the literary arts when experience exceeds language. In considering site specific works as well as the role of the fragment and the found object, artists considered include Susan Philipsz, Dorothy Cross, and Caroline Bergvall.

Biography

Sue Rainsford is a writer and researcher based in Dublin and Vermont. A graduate of Trinity College and the Institute of Art, Design and Technology (IADT), she is currently partaking in the Writing Seminars at Bennington College, Vermont. She is a recipient of the Arts Council Literature Bursary and this year hosted *A Penny Spinning: six seminars in conceptual & art writing* at TBG+S as part of the Studio 6 Open programme. Most recently, she gave a talk entitled *Mark-Making: transcendence & textual fragments* at the Talbot Rice Gallery, ECA and read her piece *Aporia's Circle | Beloved Vagabond* at Foaming at the Mouth No.5. She is currently editing the limited edition publication *some mark made*.

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Memory Play

Mirjami Schuppert
Ulster University

In the past 40 years artistic interventions into archives have become increasingly popular. Artists – who either have been invited by institutions or done independent projects – have been actively taking part in reinterpreting museum collections and archives. These interventions have taken different forms from commissioned re-hangings to the more anarchistic forms represented by the artists associated with institutional criticism. What they all have in common is that they contest hegemonic reading of archives that create a uniform memory for its consumers. The contesting interpretations and interventions rely heavily on postmodern archive theory that emphasises the multitude of meanings that reside in archives, and the idea that every reading, every use of the archive changes it.

The paper will analyse how contemporary art can contest hegemonic reading of archives by presenting the *Archive Play* project, which is the key element of my practice based PhD thesis. In the quest to unearth untold stories and unheard memories from the collections of the Finnish Museum of Photography, artists Hertta Kiiski and Niina Vatanen were commissioned to produce new bodies of work. Hertta Kiiski's *Present (Thank you Helvi Ahonen)* and Niina Vatanen's *Archival Studies/ A Portrait of an Invisible Woman* respond to an amateur photographer Helvi Ahonen's photographic collection. The bodies of work create a fictional and multi-layered interpretation, a play that reinvents the past. Niina Vatanen's works impose present day upon past by recomposing them. The newly superimposed marks reframe personal mementos, forcing the viewer to recognise their subjective standing. In Kiiski's *Present* the past has been incorporated in the present; no matter how crinkled or distorted, it is an essential part of the way we make sense of the world around us. While the artists' works complement one another, the diversity of approaches emphasize the subjectivity of memory.

Research Project

I am currently completing a practice based PhD in Curatorial practice. The thesis looks at the role of the curator in mediating artistic interventions into photographic archives. Such interventions are very common in the present day, and have been for the past four decades, however, the intermediary between the archive and the artist (be it curator or archivist) is often left without much attention. In my thesis I argue that the curator ought to be in constant dialogue with the artist to ensure that the newly produced work is also relevant to the archive, and not only for the artist. As the practice element of the PhD I commissioned two artists to produce new bodies of work as a response to the archive housed at the Finnish Museum of Photography. The works have been exhibited widely and also published as a photography book, by Kehrer Verlag in 2014.

Biography

Mirjami Schuppert is a curator based in Belfast. Having graduated with an MPhil in Cultural History from the University of Turku, in 2008, she is now pursuing a practice-based PhD, funded by the Vice-Chancellor's Research Scholarship, at the University of Ulster, Belfast. Her research explores the curator's role in facilitating artistic interventions into photographic archives. In her practice she deploys dialogical curatorial strategies and is interested in the concept of the curatorial as an open, slowly evolving process. Schuppert has curated internationally, including exhibitions *Contacts from the archive* (Belfast Exposed, Belfast, 2010), *World's End* (OKK|Raum29, Berlin, 2013), *Glimpse of the Unattainable* (Finnish Museum of Photography, Helsinki, 2014) and *Archive Play* (Golden Thread Gallery, Belfast, 2014). She has co-edited as well as contributed to art publications, including *Archive Play*, published by Kehrer Verlag (2014). She is a member of Ulster Research Salon, and co-founder of EGFK, European Society for Art and Research.

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IMMA

ART | MEMORY | PLACE

Art | Memory | Place is a new programme of talks and events beginning in October 2015 and running over the course of 2016. Focusing on the role of art and artists whose work addresses memory, the programme will provide a forum for consideration of this work within the wider context of memory studies and also within the current discourse and activity about commemoration and remembrance in the 'decade of centenaries'.

Keep an eye on IMMA's website www.imma.ie for information about forthcoming elements of the programme over the course of 2016.

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