

CREATE &
COUNTERPOINTS ARTS

SUMMER SCHOOL 2022

CULTURAL DIVERSITY &
COLLABORATIVE PRACTICE

PROGRAMME

JULY 13 - 17

KILLARY LODGE. TULLYCONOR, LEENAUN, CO. GALWAY



create national development
agency for collaborative arts

COUNTERPOINTS.





"I feel privileged that I had a chance, to experience the diversity of practices and ways of thinking introduced to me during the Summer School 2018. Some of the artists I met became my friends and collaborators. The experience of the Summer School has changed my life, redirecting and strengthening my cultural identity and practice while recognising its place in the landscape of Irish Culture."

TOMASZ MADAJCZAK, ARTIST AND SUMMER SCHOOL ALUMNI

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CULTURAL DIVERSITY & COLLABORATIVE PRACTICE

"...already know by instinct we're not comfortably at home in our translated world."
— Amitav Ghosh, *The Hungry Tide*, 2004

Over the next five days - through the prism and methodologies of socially engaged practice - we explore questions of **diversity, equity** and **place** from a range of perspectives and lived experiences.

As practitioners, we will look at the concept of '**place**' via histories of displacement, of both people and cultures; in the context of a post-pandemic period and the necessary turn to the digital for artists, organisations and communities; and in dialogue with the varied fault lines surrounding global/local storylines and routes, alongside more enduring narratives of rootedness.

We will ask what is '**home**' and what might it mean to '**belong**' or '**return**' in an age of displacement? What might displacement conjure up for people and communities, who feel generationally rooted in what they perceive to be their place?

The evolving concept of '**cultural diversity**' will further be explored. Are we not all '**culturally diverse**' and how might we tackle the complexity of diverse cultures through lived experience and socially engaged, collaborative practice?

In this context, we probe the distinction between equality and **equity**, leaning towards more judicious understandings of diversity, equity and place in relation to fairness and social justice. How might we utilise values of equity when reflecting on the environment, climate change and local and global redistribution; and why might that matter in relation to socially engaged, collaborative practice?

As in previous years, the Summer School involves a '**think and do**' approach. The central learning and unlearning tools include individual and collective reflections of lived experiences and practices (across all art forms).

We will also learn from the insights and provocations laid down by visiting artists and facilitators, who will introduce a range of international case studies and ways of working. Straddling **digital, place-based** and **investigative methods** - these projects imagine parallel infrastructures and spaces, either artist-led or comprising neighbourhoods and communities of place and interest.

Underlying the ethos of the Summer School are the learning/unlearning principles and practices of '**collaboration**' and '**cooperation**'. As in previous years, the '**doing**' of collaborative and cooperative practice is catalysed via the **MÁK Challenge**, a cornerstone of the Summer School and circulated on Day 2.

We are joined this year by four artists from the Summer School Alumni, who have generously agreed to (re)walk with you, the pathways of learning and unlearning over the next five days.

We welcome everyone to the 2022 Summer School, which has finally re-routed (after two years) to the very specific place of Killary Lodge, Tullyconor, Leenaun, Co. Galway!

SUMMER SCHOOL 2022 TEAM

TEAM

2022

O'Brien (Director); Lima (Co-Facilitator)
Crowley (Manager + Facilitator);
Palombo (Curator/Producer); O'Rourke
(Coordinator); Braybrooke (Digital
Anthropologist/ Designer); Einashe
(Investigative Journalist); Allen (Digital
Curator)

KEYWORDS

COLLABORATIVE; PLACE; EQUITY;
INTERSECTIONALITY;
RACIAL/SOCIAL/ENVIRONMENTAL
JUSTICE; COOPERATION;
COMMONING; CULTURES; ARTS;
SOLIDARITY; COLLECTIVES;
MOVEMENT ORGANISING

"My overriding memory of the School in 2020 was as a temporary space between people, kindling possibility for real innovation in the arts, critical conversations and forging connections. Despite the challenges of creating meeting spaces during Covid lockdown, the school with its astonishing team managed to generate a warmth of spirit and a genuine feeling of community for everyone."

WILLIAM BOCK, ARTIST AND SUMMER SCHOOL ALUMNI

SCHEDULE 13 - 17 JULY

DAY 1 - WEDNESDAY 13 JULY

5 PM

Arrive at Killary Lodge; get settled + tea & scones

Time to get a sense of the place and to unwind before we get started

6 - 8 PM

Welcome - Overview of Programme

Who is in the room and why?



Sharing of selected images and what people are working through at this current moment in relation to their practice - what are the current challenges / areas of focus.

8:30 - 10:30 PM

Dinner

What do we want to **preserve**?
What do we want to **transform**?



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 [@dr__kitkat](https://www.instagram.com/dr__kitkat)

DAY 2 - THURSDAY 14 JULY

10 - 12 NOON

Practicing in a Neighbourhood and the Politics of Re-Positioning and Participation. **Isabel Lima**

Lima will talk and walk us through a place-based project set in the neighbourhood of Gresham, Middlesbrough, UK. Focusing on the challenges and contradictions of 'translation' and the 'engagement' of wider audiences. From the initial conception of the project, to its gradual implementation - the building of alliances, friendships and collaborations; and the final output in the form of a neighbourhood plan collectively devised by the communities.

12:30 - 1:30 PM

Lunch

2 - 4 PM

Memories of (Dis)Placement, Return, Trauma and Place - The Art of Investigative Storytelling. Ismael Einashe

What might we mean by 'home' and how might we make sense of the concept of 'return'? Ismael will present from Nairobi, Kenya where he is currently located. Exploring Nairobi as a place with one of the largest refugee populations and both a colonial and cosmopolitan city. How might we tell stories from a perspective of trauma and simultaneously imbue understandings of cultural agency? What might the investigative method mean in the context of socially engaged art practice and vice versa when one is both 'of and not of the place'?

Some key points:

- Nairobi is a city of opposites, the commercial hub of East Africa and a key hub of contemporary art in the region
- Artists from across East Africa have converged on Nairobi, creating a vibrant scene
- Nairobi is also an anchor for those fleeing conflict across the region
- Nairobi was birthed 123 years ago as a colonial railway depot by the British, built into swampland, and the fabric of the city - its urban model - is rooted in colonial planning
- Nairobi is the commercial Centre of East Africa, the most populous, multicultural and cosmopolitan city in the region.
- It is a city at the nexus of ideas, cultures and stories

4:30 - 6:30 PM

Circulation of MÅK Challenge. The MÅK Challenge is the collaborative exercise which underpins the school, enabling small group conversations, co-devising and co-production of ideas and testing of methods. We will walk through and discuss the 2022 MÅK Challenge in detail and allocate small working groups.

Dedicated time to get started on the MÅK Challenge. School Alumni will also facilitate over the remaining 4 days and move in and between the various working groups.



DAY 3 - FRIDAY 15 JULY

10 - 12 NOON

Notions of place in a digital world - movement organising tools and alliances. How do places evolve in response to the needs of communities? Sarah Allen and Haven For Artists

Sarah Allen (Mozilla) will share how they co design the Mozilla Festival, Mozilla's largest public facing event, as a conveying and movement organising tool. Mozilla have invited an artist-led collective from Beirut, Lebanon, the 'Haven for Artists' to join them in this exploration of 'place' for a community, whether digital or in person and in its many facets: as a platform for social justice activists, a safe space for LGBTQI+ or in the form of an arts centre.

12:30 - 1:30 PM

Lunch

2 - 4 PM

What forms of work and commissioning evolve when the town and the place in which communities (participants, stakeholders, local audiences and partners) live is the venue? Natalia Palombo

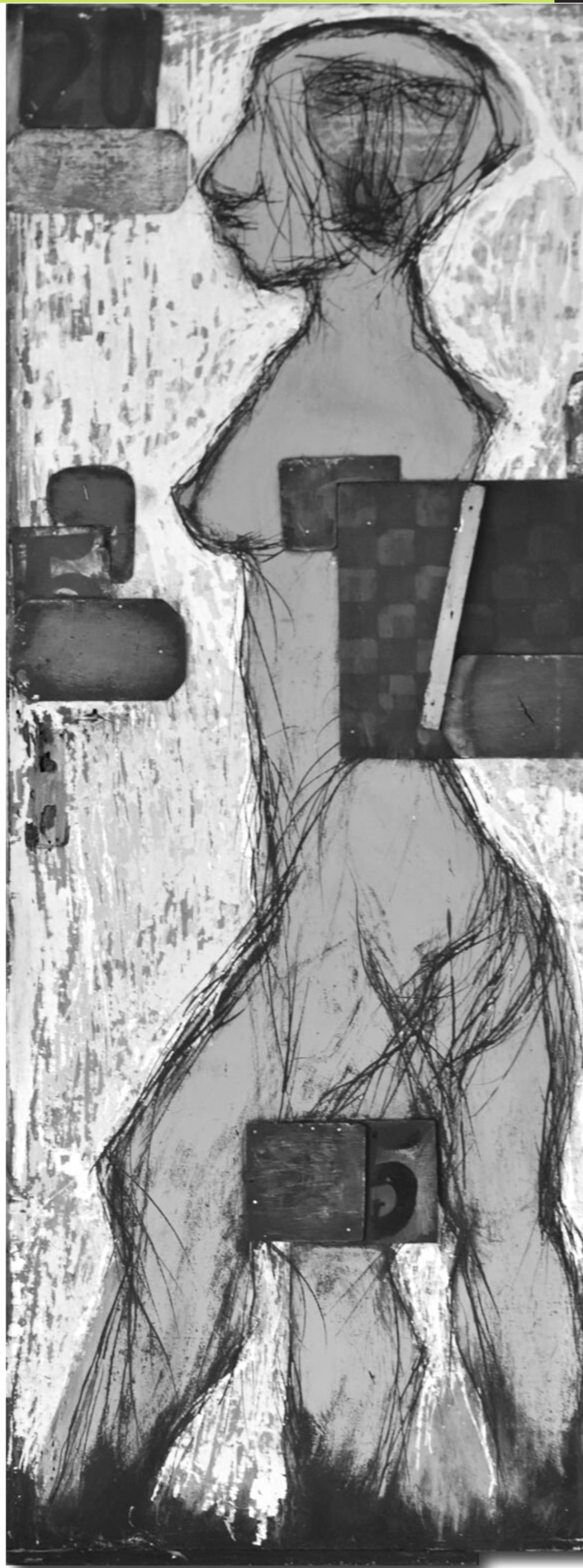
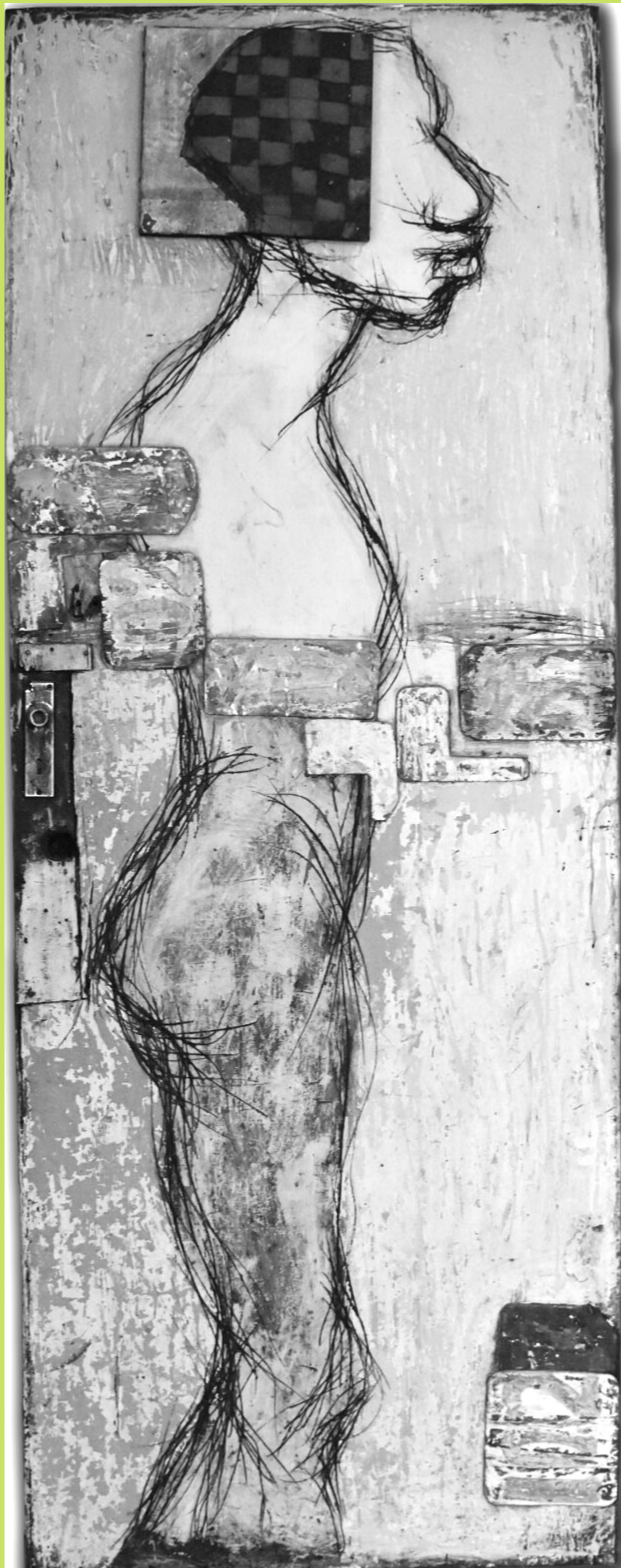
'The Town is the Venue' describes the framework in which Deveron Projects work and contribute to the social wellbeing of the small town of Huntly in Aberdeenshire, Scotland. Natalia will explain how Deveron Projects inhabit, explore, map and activate this place through socially engaged, artist driven projects (residencies, mostly); engaging with local people and the infrastructure - clubs, choirs, shops, schools, churches and the surrounding rural landscape. The organisation has worked in this context, with a focus on social change and internationalism, for over 25 years. Huntly, it should be said, is a Conservative town, with a capital 'C' - one of only two conservative-voting constituencies in Scotland.

4:30 - 6 PM

MÁK Challenge Groups

7 - 9 PM

Dinner



ENCOUNTER. ELTAYEB DAWELBAIT

DAY 4 - SATURDAY 16 JULY

10 - 12 NOON

Digital cultures for regeneration? Mutual aid and Resistance in the Anthropocene.
Kit Braybrooke

Kit will explore ways of fostering alternative world-building within an increasingly precarious world. Specifically focusing on the notion of the 'commons' and 'commoning' as the means for artists, activists and communities to create parallel social economies and practices.

Highlighting how the principles of a circular economy and 'arts beyond profit' operate through cross-platform maker communities (artists, makers, crafters, activists, curators and hackers) in the context of local/global distributive design models.

12:30 - 1:30 PM

Lunch

2 - 6 PM

MÁK Challenge Groups

7 - 9 PM

Dinner



DAY 5 - SUNDAY 17 JULY

10 - 12:30 PM

Final MÁK Challenge Presentations

On the final day of the School the Working Groups will present their MÁK Challenge projects with 30 mins allocated to each group. The style and form of these presentations can be decided by you and like any 'pitch', the challenge will be around time constraints on the day.

More details to follow.

Farewell

"I feel particularly privileged having participated in the 2021 School, from the high profile of invited speakers to the truly diverse selection of artists also participating. The conversations during that time have stayed with me and have since grown. I found the MÁK challenge to be the highlight. It is a remarkable learning methodology that I haven't encountered before - engaging everyone in practical conversations about how to continue sustaining our practices. If I could participate again I would!"

ALISHA DOODY, ARTIST AND SUMMER SCHOOL ALUMNI

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SELECTIVE READING AND MEDIA LIST

None of the texts and media below are intended to be prescriptive nor definitive, rather shared prompts and provocations for dialogue and debate.

Please do come with a collective commitment to tackling critical concepts and ideas, sharing creative and practical challenges, working together to imagine new ways of making sense through and beyond what (at times) might seem insurmountable.

DIGITAL RESOURCE

[#CovidCreativesToolkit](#) created by Kit Braybrooke - packed list of free and open source tools for use across a range of creative projects and community-building platforms.

MEDIA

[Amin Husain and Nitasha Dhillon on Working to Decolonize the Art World](#)

[Syria: Rojava, the Revolution by Women, 25 mins](#)

[James Baldwin debates the 'American dream', 2:59 mins](#)

[To change the system we need systemic alternatives, 2:09 mins](#)

[In the Shadow of the Midnight Sun \(DelGado\)](#)

[Boaventura de Sousa Santos – Spaces of Transformation: Epistemologies of the South, 23:59 mins](#)

[Knock Down The House, full feature, 1:26:39](#)

[Nae Pasaran \(2018\) trailer, 2:02 mins](#)

[International Rights of Nature Tribunal Paris Introduction, 6:22 mins](#)

[Decolonising the Camera in Racial Time \(Sealy\)](#)

[Racial contract Charles W. Mills](#)

[10 steps to non optical allyship](#)

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SELECTIVE
READING AND
MEDIA LIST

[Decolonization \(Frieze Anthology\)](#)

[What it Means to be Displaced \(Mohamed/Hermon\)](#)

['Thrown togetherness: the politics of the event of place' \(Massey\)](#)

[Participatory Art \(Finklepearl\)](#)

[Art as Social Transformation \(El Hussein\)](#)

[Three stages in the art of public participation: The relational, social and durational \(O'Neill\)](#)

[Palestine as a Profession \(Farhat\)](#)

[Decolonising Knowledge and the Question of the Archive \(Mbembe\)](#)

[Why we Need Artists in Politics \(Obrist\)](#)

[An Interview with Tania Bruguera](#)

[White Fragility \(DiAngelo\)](#)

[Against the Anthropocene \(Demos\)](#)

[The 1619 Project](#)

[Epistemologies of the South \(DeSousa\)](#)

[Together we dance alone: Building a toolkit for creatives in a pandemic \(Braybrooke\)](#)

[Placeless making? Reframing the power-geometries of digital platforms in China through tactical co-creation \(Braybrooke\)](#)

[David Olusoga Mc Taggart Lecture](#)

[The Chaotic Energy of Nairobi's Artworld](#)

[The Kenyan café that helps fight discrimination against deaf people](#)

[Nairobi - the centre of East Africa's thriving arts scene](#)

[Letter from Africa: How the Nairobi Expressway is changing Kenya's capital](#)

[How Kenya's Malindi morphed into 'Little Italy'](#)

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SELECTIVE
READING AND
MEDIA LIST

Adichie, Chimamanda Ngozi. Notes on Grief. London, 4th Estate, 2021

Baldwin, James. Another Country. London, Penquin Books, 1990.

Beatrice von & Meyer-Krahmer, Benjamin (eds.). Hospitality: hosting relations in exhibitions, Sternberg Press, Berlin, 2016 (Introduction)

Boomgaard, Jeroen, and Rogier Brom (eds.). Being Public: How Art Creates the Public. Amsterdam, Valiz, 2017.

Bloom, Brett and Sacramento, Nuno. Deep Mapping. Break Down Press, 2018.

Charnley, Kim. Sociopolitical Aesthetics: Art, Crisis, Neoliberalism. London, Bloomsbury, 2020.

Czajka, Agnes & O'Brien, Áine (eds.). Art, Migration And The Production Of Radical Democratic Citizenship. London, Rowman & Littlefield. 2022

DeBhairduin, Oein. Why the Moon Travels. Dublin, Skein Press, 2020.

Ghosh, Amitav. The Great Derangement: Climate Change and the Unthinkable. London, University of Chicago Press, 2016.

Jenssens, Joris. (Re)framing the International: On new ways of working internationally in the arts. Brussels, Flanders Arts Institute, 2018.

Luiselli, Valeria. Lost Children Archive. London, 4th Estate, 2019.

Malm, Magdalena (ed.). Curating Context - Beyond the Gallery and into Other Fields. Art And Theory Publishing, 2017.

McCann, Colum. Apeirogon, A Novel. London, Bloomsbury, 2020.

McDonagh, Rosaleen. Unsettled. Dublin, Skein Press, 2021

Okorie, Melatu-Uche. This Hostel Life. Dublin, Skein Press, 2018.

Reilly, Maura. Curatorial Activism: Towards an Ethics of Curating. London, Thames & Hudson, 2018.

Warsza, Joanna and Reed, Patricia (eds.). A City Curating Reader: Performative Art in the City. Munich, Motto Books, 2018.

SUMMER SCHOOL 2022

SCHOOL VALUES

RESPECT
CONFIDENTIALITY
GENEROSITY
SOLIDARITY
CREATIVITY
COMMUNICATION
LEARNING
HONESTY
LISTENING
PATIENCE

SUMMER SCHOOL WORK AGREEMENT

How can we Work, Learn and
Collaborate Together

CODE OF CONDUCT

+ Be respectful + **Listen actively** + Be aware of language diversity + Be honest and act in good faith + Be collaborative + **Be generous** + Respect privacy + Ask permission to share info, record or videotape beforehand + **Handle disagreement constructively** + Everyone has a chance to contribute + Don't interrupt other people, **be patient** and wait your turn + In break-out sessions, volunteer or nominate someone to moderate conversations.

SCHOOL FIELD NOTES

We're using the term 'field notes' to help capture some of the ways in which we might learn through and with each other over the days and sessions of the Summer School.

Each of us is being asked to sketch our daily thoughts, reflections and ongoing questions in process-led field notes. These notes can be loosely structured through writing, images, drawings or montage (in addition to other forms of expression - whatever works best for you).

We simply ask you to assemble your notes around each day, so we can get a sense of the shared rhythm and interrelated threads to the ongoing, collective conversation.

Obviously you can choose which aspect of your notes you wish to share, but having the field notes might help us pinpoint those 'on-the-spot' break through moments of both learning and unlearning and also the unpredictable richness of the collaborative process.

Our aim is to then find the right output and platform in which to publish for a wider audience the diversity of thought, action and imagining of the 2022 Summer School.

