

ÁRAS NUA-EALAÍNE  
NA hÉIREANN  
IRISH MUSEUM OF  
MODERN ART

+353 1 612 9900  
imma.ie

**IMMA**

**IMMA & TRIARC - TCD  
SYMPOSIUM /  
RETHINKING FREUD &  
THE *CONTEMPORARY***

Ospidéal Rioga  
Cill Mhaighneán  
Baile Átha Cliath 8  
D08 FW31, Éire

Royal Hospital  
Kilmainham  
Dublin 8  
D08 FW31, Ireland

---

## DELEGATES PROGRAMME

---

IMMA builds on longstanding and new partnerships, with a research symposium that explores the themes, methods, motivations and multifaceted contexts of Lucian Freud's work, in relation to his importance to contemporary art practice, research, discourse and curating.

A dynamic range of speakers present their contemporary perspectives on the role of painting in art today; the anthropological, psychological and ethnographic content that Freud's work elicits, revisiting post-war art contexts and Freud's lesser known relationship to Ireland, including the creative stimuli of other artists and writers.

In Rethinking Freud & The Contemporary - the symposium takes its cue from several exhibition themes comprising the IMMA Collection: Freud Project, The Ethics of Scrutiny – in which to consider the human condition, the body, materiality, gender, the artist gaze, intimacy versus detachment, as well as the ethics of representation and shifts in meaning and identity over time. The symposium aims to identify key topics of debate that continue to resonate with the thinking and making of art today, and considers the potential that Freud's work brings to prospective art research and audience.

---

**SATURDAY 14 APRIL 2018 / THE JOHNSTON SUITE IMMA**  
**9.15 - 9.45am: Registration & Coffee Reception**

---

**SESSION 1: RETHINKING THE WORK OF LUCIAN FREUD**  
**What is Freud's legacy and how is this relevant to the present?**

**10.00am: Chair's Opening Address / Dr Angela Griffith, TRIARC – TCD.** Repositioning Freud within and beyond art historical scholarship and contexts – Supporting new terrains for art research and collaboration.

**10.10am: Introduction / Christina Kennedy, Head of IMMA Collections.** Rethinking Freud within contemporary contexts, Collecting – Curating – Programming a 5 Year Freud project for a contemporary art audience.

**10.30am: Keynote Lecture / Catherine Lampert, Independent Curator.  
*Each painting is a separate enterprise***

This keynote presentation considers how Lucian Freud and his contemporaries including Giacometti, Picasso, Bacon and Auerbach responded to the threat to mankind in Europe's post-war period, with a revolutionary approach to figuration, influenced by existentialist and phenomenological thinking. Revisiting 1950s/60s social, cultural and art contexts, Lampert shares new research on the evolutionary and powerful nature of Freud's paintings and portraits into the 1980s - when Freud dispenses with the idea of 'muse'. By looking to a younger generation of contemporary artists, to concentrate on what it means to make an honest naked portrait, Freud employed an experimental relationship to materiality and flesh, character and the body, to express how 'painting is always psychological'.

---

**11.10am: Interval / Break**

---

**11.30am: Keynote Lecture / Elena Crippa, Curator, Tate Britain.  
*Staging Abandonment***

This presentation begins by situating Lucian Freud's work within the trajectory of Modern and Contemporary British painting presented in the exhibition *All Too Human*, currently on view at Tate Britain. The aim of the exhibition is to bring together paintings that, in different ways, do not only register but also enact a lived experience. The talk will take as a starting point Michael Fried's writing on *Absorption and Theatricality* in order to explore notions of staging and abandonment in Freud's work. Looking at a selection of the artist's studio portraits, we will analyse the way in which they achieve a sense of immediacy and directness.

**12.10pm: Presentation / Nick Miller, Artist.**

Re-thinking through practice - painting, portraiture and the studio.

**12.25pm: Presentation / Patricia Brennan, Visitor Engagement Team, IMMA. *Very Strong Stuff: Beyond Words***

The power of art to communicate visceral human emotion beyond words, is one of the reasons tours of the IMMA Lucian Freud Project are successful. Exploring a myriad of visitor's responses to Freud's work, from exaltation to intrigue to disgust, this short presentation draws on selected works, Freud's background, relationships and gambling – to reveal the agency of audience in making certain works most alive.

---

## SESSION II: RETHINKING THE WORK OF LUCIAN FREUD

**12.40pm: Panel Discussion & Q&A / Chaired by Angela Griffith  
Catherine Lampert, Christina Kennedy, Elena Crippa, Nick Miller,  
Patricia Brennan.**

How has the meaning in Freud's work changed over time in terms of critical and public reception: Taking into account shifts in historical, cultural, social values and biases, feminist discourse, conceptual and performance art practices and the relevance painting / portraiture in this digital age.

---

**1.05pm: LUNCH / IMMA CAFE**

**1.30pm: Delegate's Tour – Patricia Brennan, IMMA.**

*IMMA Collection Freud Project – The Ethics of Scrutiny, Curated by Daphne Wright.* Numbers are limited – places allocated on a first come basis).

---

## SESSION III: NEW RESEARCH PERSPECTIVES

**2.15pm: Welcome & Introduction / Christina Kennedy, IMMA.**

**2.20pm: Writer's Response & Conversation / Brian Dillon, Writer,  
Critic & Daphne Wright.**

***IMMA Freud Project – The Ethics of Scrutiny***

Brian Dillon presents a short response on the relationship between the visual and literary, in the exhibition, *The Ethics of Scrutiny*, curated by

Daphne Wright. A conversation follows with the artist Daphne Wright that draws on affinities between Dillon's prolific practice of writing fiction, memoir and creative nonfiction in which to look deeper into the psychology, neurological and visceral charge that Freud's work and that of other writer's might elicit.

**3.00pm: Response & Reading / Niamh Campbell, Writer.  
*Fleshlight***

A short story on visiting and experiencing Freud works at the Tate Britain, published in Dublin Review 2016.

---

**3.15pm: Interval / Break**

---

## SESSION IV: IMMA FREUD RESEARCH RESIDENCY PROJECTS

**3.30pm: Introduction by Discussion Moderator / Nathan O'Donnell.**  
IRC Enterprise Postdoctoral Research Fellow, based between IMMA & TRIARC

**(1) The Freud Project Residency – Presentation / Laura Fitzgerald, Artist. *Portrait of a Stone***

Fitzgerald is curious about the similarities drawn through the act of portraiture, whether of landscape or of a person, and how these attempts at portraiture often penetrate the inner world of oneself, the artist. Fitzgerald discusses 'Portrait of a Stone', a video piece using the materiality of stones, in which she examines ideas of occupation, labour, rumour, stillness, inertia and waiting in order to unpick aspects of Freud's work. The piece poses several questions around ethics and inappropriateness, regarding what is deemed legitimate or downright out of order in terms of art, making and the life of an artist.

**(2) The Freud Project Residency – Presentation / Sue Rainsford, Researcher. *A Knowing Body***

In response to The Freud Project artist Bridget O'Gorman and writer Sue Rainsford have been engaged in an experimental collaboration under the fluid title of 'A Knowing Body'. As such they have been exploring themes of flesh with an emphasis on gender, developing object and text alongside a glossary of sounds relating to somatic experiences. Since commencing the Freud Residency, their research has oscillated around Lucian Freud's assertion 'I want the paint to feel like flesh'. Their research moves across anthropology, psychoanalysis, trans and gender theory – to probe what precisely flesh feels like, and what it might feel like if we could remove ourselves from rehearsed responses.

**(3) The Freud Project Residency – Presentation / Richard John Jones, Artist. *The Labour of Appearance***

Freud often presents the body as stripped or "dissected". When asked by Leigh Bowery "What do people see in your work that they find misogynistic?" Freud replies "through my intimacy with the people I portray, I may have depicted aspects of them which they find intrusive". The tensions between appearance and intrusion is a conundrum fascinatingly explored in Freud's interaction with Leigh Bowery - an extravagant personality, artist, and designer, yet in his costumes, we rarely knew what he looked like. Fast forward to today, intrusion as it pertains to technology is daily news. Jones' project *The Labour of Appearance* explores how voicelessness, the contemporary agency of camp, visibility / recognition, and the body as a protest tool, might all be understood through Lancastrian clog dancing.

**4.40pm: Panel Discussion & Q&A / Moderated by Nathan O'Donnell, Laura Fitzgerald, Sue Rainsford, Richard John Jones, Janice Hough,**

**IMMA Residency Programmer.** Seeing Freud's work through the eyes of contemporary artists, researchers.

---

**5.00pm: Closing Reflections & Wrap Up Comments.**

**John Lalor, Artist, Christina Kennedy, IMMA, Dr Angela Griffith, TCD.**

*Freud's place within the future of artistic production, discourse, and scholarship.*

**5.20pm: CLOSE**

---

## ABOUT SPEAKERS

**Dr Angela Griffith** is an Assistant Professor with the Department of the History of Art and Architecture, Trinity College Dublin. Her research examines the history, contexts and theories of the printed image in Britain and Ireland from the beginnings of modernist fine art printmaking in the 1850s to contemporary multidisciplinary print practices. Select publications include; co-editor and contributor with Roisin Kennedy & Marguerite Helmers, *Harry Clarke & Artistic Visions of the New Irish State* (Dublin: Irish Academic Press) – forthcoming (2018); 'To-morrow's artist: Cecil French Salkeld and an Irish modernist periodical', in P. Coleman, K. Milligan and N. O'Donnell, eds. *BLAST at 100*, (Leiden: Brill) (2017); 'Extra, Extra, read all about it ... negotiating printmaking in the Post-Print Age: imPRESS a perspective from Ireland' from *imPRESS* [noun - the act of marking a mark or leaving an impression (Cork: Cork Printmakers) (2015).

**Christina Kennedy** is Senior Curator: Head of Collections at the Irish Museum of Modern Art (IMMA) since 2008. Prior to that she was Head of Exhibitions at Dublin City Gallery the Hugh Lane (DCGHL) for 10 years. She has curated and co-curated many exhibitions, edited publications and contributed texts to numerous catalogues, notably: *Beyond the White Cube: A Retrospective of Brian O'Doherty / Patrick Ireland*, DCGHL, 2006; *The Studio*, co-curated with Jens Hoffmann, DCGHL, 2007; *Tacita Dean*, DCGHL, 2007; *The Burial of Patrick Ireland*, IMMA, 2008; *The Moderns: The Arts in Ireland from 1900s - 1970s*, IMMA, 2010-2011, co-curated with Enrique Juncosa, (co-edited publication); *Postwar American Art: the Novak / O'Doherty Collection*, IMMA 2010; *Hello Sam by Brian O'Doherty*, National Gallery of Ireland as part of *Dublin Contemporary*, 2011; *Changing States: Contemporary Irish Art & Francis Bacon's Studio*, Bozar Centre for Fine Arts, Brussels, co-curator, 2013, *Art as Argument : Brian O'Doherty and the Novak O'Doherty Collection*, Kunstmuseum Bayreuth, 2013. *Patrick Scott: Image, Space, Light*, IMMA 2014; *Lucian Freud Project at IMMA 2016-2021*, Lead Curator. Key early projects include: archaeological team member for the removal of Francis Bacon's Studio from London to DCGHL, 1998; curatorial coordinator of Francis Bacon in Dublin exhibition, 2000.

**Catherine Lampert** is an independent curator and art historian. She is Visiting Professor, University of the Arts. Lampert has curated numerous exhibitions at the Hayward Gallery, the Royal Academy of the Arts, and the Whitechapel Gallery, where she was director from 1988 through 2001. She was co-curator of Bare Life, London Artists working from life 1950-80 which was shown in Munster last year. Lampert is the author of many books, including Francis Alÿs, the Prophet and the Fly (2003), Euan Uglow. The Complete Paintings (2007) and Frank Auerbach: Speaking and Painting (2015) Peter Doig by Richard Shiff (Author), Catherine Lampert (Author) 2011. Lampert is intimately familiar with Auerbach's practice, having sat for portraits by the artist since 1978.

**Elena Crippa** joined Tate in 2014 as Curator, Modern and Contemporary British Art, where she contributes to the research, display, exhibition and acquisition of artworks from the twentieth and twentieth-first century, with a focus on the period 1940–80. Prior to this position, she was a Lecturer on the MRes Art: Exhibition Studies at Central Saint Martins, University of the Arts London, and conducted her doctorate research working as part of the Leverhulme Trust-funded Tate Research project 'Art School Educated' (2009 - 13).

**Nick Miller** is an artist. He graduated in Development Studies at the University of East Anglia, before he moving to Ireland in 1984, working in first in Co Clare, then in Dublin. Since 1992, he has been based in Co Sligo. Miller pursues different genres and modes of working that allow direct encounter with subjects: portraits, landscape or object. Elected as a member of Aosdána in 2001 in recognition of his contribution to Arts in Ireland, he is the recipient of the inaugural 2014 Hennessy Portrait Award at the National Gallery of Ireland. Miller has exhibited widely including solo shows at The Irish Museum of Modern Art and the RHA and the New York Studio School. In 2017 He was guest curator of the RDS Visual Art Awards exhibition.

**Trisha Brennan** works at IMMA as one the museum's Visitors Engagement Team. She completed a joint degree in Visual Communication and History of Art & Design at NCAD and later studied Painting at the Accademia di Belle Arti, Florence, where working from the model was central to the course.

**Brian Dillon** is a Writer, Critic, and UK editor of Cabinet magazine. He is the author of several books of criticism, fiction, memoir and creative nonfiction. He contributes regularly to art magazines, newspapers and journals in the UK, USA and Ireland. Brian Dillon studied English and Philosophy at University College Dublin and Trinity College Dublin, before completing a PhD in English at the University of Kent in 1999. His thesis was on conceptions of time in twentieth-century literary criticism and theory, and dealt primarily with the work of Walter Benjamin, Roland Barthes, Paul de Man, Jean-François Lyotard and Giorgio Agamben. He

taught in the School of English at Kent until 2004, when he became a full-time freelance writer. Brian Dillon's first book, a memoir entitled *In the Dark Room* (Penguin, 2005), won the Irish Book Award for non-fiction. His second, *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009) was shortlisted for the Wellcome Trust Book Prize. In 2008, he was awarded an AHRC Fellowship in the Creative and Performing Arts. His project, based at the University of Kent, ran from 2008 to 2011 and was entitled 'Ruins of the Twentieth Century'. Its outcomes included a novella, *Sanctuary* (Sternberg Press, 2011); an anthology of artists' writings, *Ruins* (Whitechapel Gallery/MIT Press, 2011); *Ruin Lust*, an exhibition at Tate Britain in 2014, and accompanying catalogue.

**Daphne Wright** is represented by Frith Street Gallery, London, and was elected as a member of the Aosdána, in 2011. She lives and works in Dublin and Bristol. Wright has exhibited extensively in England and Ireland since 1994, with solo exhibitions at many venues including, *Prayer Project: The Davis Museum at Wellesley College, Massachusetts, 2017, USA*, *Where Do Broken Hearts Go*, Douglas Hyde Gallery, 2002, *Nonsense with Death*, Sligo Art Gallery, 2001, and *Daphne Wright*, Limerick City Art Gallery, 2006, *Cornerhouse*, Manchester, 1994, *The New Art Centre Sculpture Park and Gallery and The Lowry*, 2001. She has also participated in various group exhibitions at the Hamburger Kunsthalle, 2008, the Institute of Contemporary Art, Boston, 2000, P.S.1, New York, 1999, Ikon Gallery, Birmingham, 1997, and Tate Liverpool, 1995. Commissions include *Ham House*, Trust New Art, *Hanbury House*, Worcester and Carlow County Council, South Tipperary County Council, Arts Council of Ireland and Cork City Council. In 1996-97, Wright was recipient of the Paul Hamlyn Foundation Award. Works by the artist are held in the following collections: Gallery of Modern Art, Glasgow; Hamburger Kunsthalle, Hamburg; Arts Council of Ireland, Irish Museum of Modern Art, Dublin, Rhode Island School of Design Museum, Towner Art Gallery, Sussex and private collections in Ireland and the UK.

**Niamh Campbell** is an Irish Research Council Postdoctoral Fellow at the University of Maynooth. Her creative writing has been funded by the Arts Council of Ireland, and her work has appeared in *The Dublin Review*, *The Penny Dreadful*, *3:AM Magazine*, *gorse*, *Banshee*, and *Tangerine*.

**Nathan O' Donnell** is an IRC Enterprise Postdoctoral Research Fellow, based between IMMA & TRIARC, as part of the Freud Project. He is a writer of fiction and criticism, with a scholarly specialism in twentieth century British art and magazine publishing. He is also one of the co-editors of the Irish journal of contemporary art criticism, *Paper Visual Art*. He is currently editing the scholarly edition of *BLAST* for the Oxford University Press *Collected Works of Wyndham Lewis*, and his first book, on Wyndham Lewis's art criticism, is forthcoming from Liverpool University Press. He has published short stories, articles, and essays widely in art and literary magazines, and he teaches as part of the MA / MFA Art in the Contemporary World at NCAD.

**Laura Fitzgerald** is an artist who uses a humorous lens that points to problematic and absurd aspects within complex political and personal situations. Her work reveals both the difficulty of proposing a solution and is yet interested and driven by a multiplicity of options or proposals for new imaginative states. Fitzgerald is curious about the similarities drawn through the act of portraiture, whether of landscape or of a person, and how these attempts at portraiture often penetrate the inner world of oneself, the artist. She is currently a recipient of the IMMA Freud Project Residency, Dublin.

**Sue Rainsford** is a writer and researcher based in Dublin. Her practice is concerned with hybrid, lyric and embodied texts, explicit fusions of critical and corporeal enquiry, as well as with experiences that alter our understanding of flesh. A graduate of Trinity College and IADT, in January 2017 she completed her MFA in Writing & Literature at Bennington College, Vermont. Recent projects include Entirely hollow aside from the Dark, a site-specific, psycho-acoustic installation made in collaboration with Alan James Burns, and three commissioned essays, Scream i, Scream ii & Scream iii, written for TULCA 2017. She is the recipient of the VAI / DCC Critical Writing Award 2016/2017. Her novel, Follow Me To Ground, is forthcoming with New Island Books in May 2018. She is currently a recipient of the IMMA Freud Project Residency, Dublin.

**Bridget O’Gorman** is a visual artist working with video, object and live event, her methods focus upon connecting the corporeal to the inanimate. A graduate of Edinburgh College of Art, recently she has had solo exhibitions at the Butler Gallery, VISUAL, the Galway Arts Centre & the Lab Gallery, Dublin. She is the recipient of multiple awards including the Visual Arts Bursary '14 & '16 and the Wexford Emerging Artist Award. She recently completed new work as part of a year-long funded fellowship with Birmingham School of Art UK, and has been supported through residencies at Fire Station Artists' Studios Dublin and the National Sculpture Factory, Cork city.

**Richard John Jones'** work is concerned with the interaction between visual forms of representation/abstraction and political forms of recognition and marginalisation. Performances, and a critical approach to their documentation, are central to his work and inform his use of fabric, print, domestic craft techniques, installation and live performance. Jones is a graduate of Central Saint Martins, London and the Sandberg Instituut, Amsterdam and until 2012 was a Co-Director of Auto Italia South East, London. His work has been shown at the Irish Museum of Modern Art (IMMA), Dublin, Museum of Modern Art, Medellin (MAMM), EYE Film Museum, Amsterdam; Rond Point Projects Room, Marseille, SPACE, London and the Gwangju Biennial in collaboration with AA Bronson. He is currently a recipient of the IMMA Freud Project Residency, Dublin.

**Janice Hough** works and develops the IMMA Residency and Artists' Programme, including opportunities at IMMA for studio research,

production and the public dissemination of practice, all carried out in the immersive environment of the museums onsite live and work spaces. The residency and artists' projects are programmed through various strategies such as invited, open calls, and national / international partnerships and exchanges. Hough has worked on many group and solo projects at IMMA, a selection of which include *Precaution*, 2005; *Action All Areas*, 2013; *Unseen Presence*, 2014, *More Than One Maker*, 2015, *A Fair Land*, 2016, *Wilder Beings Command* and *38th EVA International* at IMMA. Hough was a founding member of *VISIT*, a Dublin city-wide open studio event and a founding member / regional representative of *Artists Studio Network Ireland*. Some past presentations include *TransCultural Exchange's Conference* in Boston; *Location One*, New York and she has moderated numerous studio discussions at IMMA. She is currently on the board of *Leitrim Sculpture Centre*.

**John Lalor** is an Irish artist, born in Dublin, 1961, has lived in Paris for the last thirty years. Lalor's work comprises paintings in multiples, entitled the *Democratic Paintings Series*. He builds scaled models and publishes texts which are also incorporated into his exhibitions. Lalor's painting series and film *Forward Pass* were shown by *Pallas Contemporary Projects* in 2008. A work by him, entitled *stereo jlg/the editing of the trailer*, a serialized text piece based on the director *Jean-Luc Godard*, was published in the *Irish Times* during 2010. Its seventh and concluding episode appeared in *Dublin's Oonagh Young Gallery*. Lalor's work is viscerally bound to cinema. His film (moyen métrage 35 mm) *INCIDENT URBAIN* toured international film festivals and received special mention at *Tribeca Festival New York 2014*. Lalor's poem *BIGGER THE BRUSH* was written in 2016 for the *IMMA Collection: Freud Project* and was narrated by Lalor as part of the recently broadcast *BBC Radio 4 Series The Gamble in Low Life*, an episode about *Lucian Freud* and the connection between risk and creativity.

---

## TALK RESOURCES

All previous talks related to the *IMMA Collection: Freud Project 2016 - 2021* are available on IMMA's *Soundcloud Channel*, accessible through the IMMA website [www.imma.ie](http://www.imma.ie) where further information can be found on the *IMMA Talks Programme*.

---

## EXHIBITION RESOURCES

*The Ethics Of Scrutiny, Curated by Daphne Wright*: Read the [Exhibition Guide](#)

Read about the first exhibition of the [IMMA Collection: Freud Project](#) where all 50 works of this five-year loan were on view for the first year of the

project. This exhibition took place from 21 October 2016 - 7 January 2018.  
[Media Release](#)

## COMPLEMENTARY ENTRY

Your ticket for the Freud Symposium entitles you to one free ticket to visit the current IMMA Collection: Freud Project exhibition - *The Ethics of Scrutiny*, curated by Daphne Wright anytime from 29 March to the 29 April inclusive. You will receive a code within your ticket which will allow you to book your preferred date and time.

**IMMA Collection: Freud Project is made possible through the visionary support of the Freud Circle listed below, and those donors that wish to remain anonymous. Presented in partnership with:**



**BNP PARIBAS**

The bank for a changing world

**CREDIT SUISSE** 



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin



An Roinn  
Cultúir, Oidhreacht agus Gaeltachta  
Department of  
Culture, Heritage and the Gaeltacht