

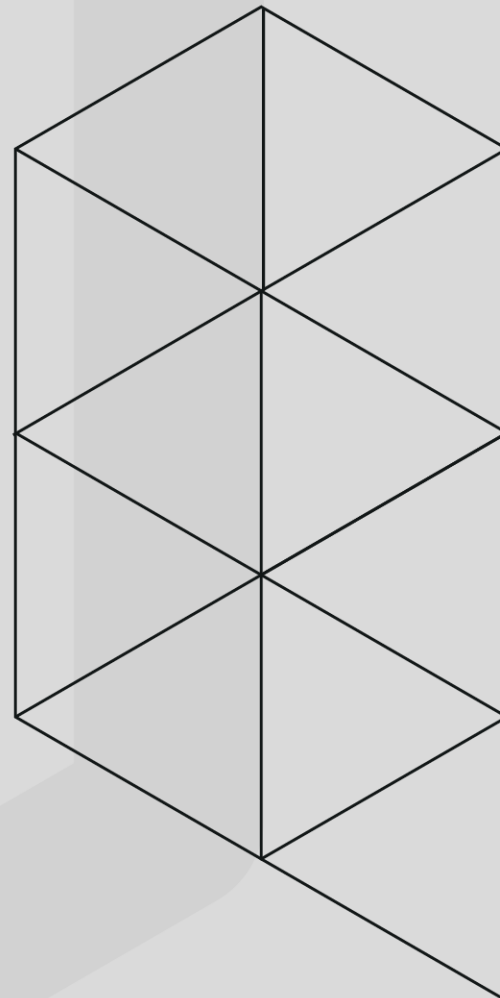
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Spatial Practices in
Art & Architecture for
Empathetic Exchange

**Brian O'Doherty
Summer School with
Prof.Dr. Christa-Maria
Lerm Hayes: 6-10 June
SIRIUS Arts Centre,
Cobh, Co. Cork, Ireland**

SPACEX Deliverable, Work Package 5 (D5.6, D18)

Christa-Maria Lerm Hayes, University of
Amsterdam
SPACEX Work Package 4: Archives
Secondments: Sirius, Mayday Rooms, Project
Art Centre, Prague City Gallery



Brian O'Doherty Summer School with Prof.Dr. Christa-Maria Lerm Hayes: 6-10 June SIRIUS Arts Centre, Cobh, Co. Cork, Ireland

Christa-Maria Lerm Hayes, University of Amsterdam

This Summer School will depart from Brian O'Doherty's polymath practices and the location of the SIRIUS: "one, here, now", as he put it in the title of the wall paintings that he carried out here in 1996. This starting point, which is also the location from which he emigrated to the US in 1957, will lead us to consider the art ecosystem's various affordances and potentialities – and what such a visionary, strategic oeuvre can give us on our way today for our interventions (through art and/or research, or in many other ways) in the world. Brian O'Doherty's warmth and generosity were major ingredients of his work, feeding from his practice's connectedness to his home country. It shows close ties with the macrocosms in which we operate. How can we think, with O'Doherty as our guide, of tackling the inequalities and injustices around us?

Brian O'Doherty Summer School

Tue 6 June

Morning: Brian O'Doherty and Social Practice (linking to last year's Summer School: Gregory Sholette's work)

In a discussion in New York in 2018, Gregory Sholette, who conducted the previous Summer School at Sirius, encountered Brian O'Doherty for the first time and was surprised that he, from the generation of immigrant artists before his own, had already developed a distinctly social practice. Using the recording of Brian's remarks from that event at Printed Matter, this morning will connect O'Doherty's life's work to current Social Practice (Art) discourse.

Afternoon: Brian O'Doherty /Patrick Ireland and (Artists') Instituting Practices: A "state-crafting" Irish emigrant between Ballyhadreen, Dublin, Cobh, Boston, New York and Washington

Developing these thoughts further (also in the direction of the "multi-modal" alluded to in the lecture title on the last day of the Summer School), the question of O'Doherty both working in institutions and developing an institutionally critical, an experimental or interstitial institutional practice will be explored – among other things with reference to recent work on "state-crafting" through art and with focus on Documenta fifteen, 2022.

Wed 7 June

Morning: James Joyce's Social Practice Legacies: Brian O'Doherty, Reading Groups and Art

Afternoon: An Expanded Artistic Finnegans Wake reading group session

Approaching James Joyce's literature through a reader like Brian O'Doherty can arguably be used to recoup the rich and critical, even dissident and decolonial charge that Joyce's (late) work has unleashed for many readers in "marginal" and less than privileged communities. Reading groups of Ulysses and Finnegans Wake have flourished since the 1960s and have been found to take on an important, affective and enabling role for readers: how does literature relate to our lives? How does reading enhance our understanding and acceptance of complexity? What is Joyce's work's impact on readers, communities – and democracy?

In addition to reflecting such questions, we will need to try this out.



Brian O'Doherty Summer School

Thur 8 June

Morning: Art(istic) Research, Brian O'Doherty: Knowing / Not Knowing in Art, Medicine and (Other) ArtScience Fields

Afternoon: Participants' Focus: group work and feedback on art research projects, research questions and forms matching content.

Arising from a number of the points that have emerged in recent days, one institutionally critical institution with affinity to social practice is Art Research (or artistic research / practice-based research). Brian O'Doherty's work, such as *Aspen 5+6*, 1967, has been considered as foundational to this field (Lucy Cotter). Sarat Maharaj is one theorist (and curator) of this non-disciplinary discipline, whose concepts have grown out of Maharaj's formative reading of Joyce. We will probe the research elements in / of some of the works in the exhibition. In the afternoon, participants have an opportunity to bring their own works to bear on these issues, engage with each other and the convener of the Summer School.

Fri 9 June

Excursion to Cork with Charles Esche (and others involved)

"Sites of Cork Caucus: public space, social practice art: the legacies of empathic exchange". (Charles Esche and Annie Fletcher, Van Abbemuseum Eindhoven, co-curated Cork Caucus for the European City of Culture: a clear link to Spacex partner Van Abbe and Dublin Spacex network IMMA, where Annie Fletcher is now Director, with NCAD and Project Arts Centre, where Brian O'Doherty conducted his Name Change Performance in 1972)

Evening meal at The Guesthouse with a short presentation by Kate O'Shea on Artist Led Archive, Publishing and Social Practice: work that intersects with Spacex in Mia Lerm Hayes' research on Joseph Beuys' Free International University (in Derry).

Cork Caucus is the umbrella term for a wealth of art projects, events, discussions and a book to coincide with Cork City's status as European City of Culture in 2005. Curated by Annie Fletcher and Charles Esche, with important local participation by Art/Not Art and others, it profiled and enabled artistic positions from social practice, art research, decolonial work, instituting and institutional critique. Visiting the sites, we will "read time" and ask questions about Brian O'Doherty's and

Cork Caucus' legacies.



Brian O'Doherty Summer School

Sat 10 June

Morning: Performance at SIRIUS

Afternoon: Lecture by Christa-Maria Lerm Hayes: "Brian O'Doherty's Work Furthering Empathic Exchange Through Art's Multi-Modal Empowerment"

This lecture will reflect on a week of being with and thinking collectively about Brian O'Doherty's practices in the art ecosystem's various modes. Working with and on such a unique artist and consummate art world operator, my contact with Brian O'Doherty has heightened my sense of empathy, warmth and generosity as major ingredients of his work. These are also markers of his practice's connectedness to his home country, to Cobh – and of its currency; e.g. with reference to Documenta fifteen, the largest and most controversial contemporary art event of 2022. Empathic exchange in the title of this lecture is borrowed from the title and concerns of an EU-funded project, in which both the Sirius Arts Centre and I at the University of Amsterdam are involved. I will seek to tie these various elements together, i.e. read Brian O'Doherty / Patrick Ireland in time and place: one, here, now.



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