

## TBG+S Spring School Programme Schedule

### *Hedge School*

#### **1. *Open Source Library*: A collective introduction with Léann Herlihy and Órla Goodwin**

Tuesday, 14 March, 6:00 – 7:30 p.m.

Similarly to your first day at school, this first *Hedge School* session will be focused on soft introductions and a gentle easing into the collective physical space. Recognising that knowledge is best when shared, each participant will be asked to contribute to the ongoing *Open Source Library*, a resource which will be added to, reflected on and shared throughout the duration of *Hedge School*. Scanning these resources into our collective archive, Léann Herlihy will facilitate a group conversation on how they actively work towards developing a transdisciplinary toolkit for building relations through which more equitable worlds are not only imagined, but sustained.

This session will also include a welcome and introduction to TBG+S with Learning + Public Engagement Curator, Órla Goodwin.

**Léann Herlihy** is an artist, researcher, educator and learner based in Dublin. The methodological fulcrum of their practice pivots around academic studies in queer theory and feminist epistemologies which they utilise in tandem with live action, performance, video, sculpture and text. Pairing gestural action with in-depth research, their practice employs an emancipatory paradigm that actively destabilises gendered and sexualised dichotomies in an overtly heteronormative society.

Originally from Waterford, Léann Herlihy holds a MA in Gender Studies from University College Dublin and a BA in Sculpture, Performance and Spatial Awareness from the University of Arts Poznań, Poland. Select residencies include Museum of Everyone, The LAB, Dublin [2022]; Steak House Live Residency Programme, London [2020]; Assembly #2, Simiane-La-Rotonde, France [2019]. Select solo exhibitions include the middle of nowhere, Project Arts Centre, Dublin [2022]; Beyond Survival School Bus, Dublin Fringe Festival [2022]; STUNTMAN, [performance space], London [2020]. Select group exhibitions include Temple Bar Gallery + Studios, Dublin [2023]; FIX23, Catalyst, Belfast [2023]; Fated Love Sky, Singapore Art Week, Singapore [2023], TIDINGS, [performance space], London [2022]; Slow Sunday, Artsadmin, London [2020]; Foreign Bodies, Zachęta National Gallery of Art, Warsaw [2019].

Léann Herlihy is the recipient of the Arts Council of Ireland's Next Generation Artist Award [2022], Visual Arts Bursary [2021] & Agility Award [2021 - 2022] as well as being awarded a Project Studio [2021-22] at Temple Bar Gallery + Studios, Dublin.

#### **2. "*With Everything We've Got!*"<sup>1</sup>: A beginners wrestling workshop with ROMA and Léann Herlihy**

Tuesday, 21 March, 6:00 – 7:30 p.m.

*With Everything We've Got!* is a collaborative workshop led by ongoing support systems: ROMA and Léann Herlihy. This session takes inspiration from the collaborative essay *Building an Abolitionist Trans and Queer Movement With Everything We've Got!*,<sup>1</sup> an assemblage of words that traverse the complicated entanglements of surveillance, policing, imprisonment, and the production of gender normativity.

Speaking to her experience of opening up her studio space as a training ground for *Leeds Queer Wrestling*, ROMA will lead us through a beginners wrestling class. Building on frameworks of coalition, we will work towards movements of collectively holding, supporting and fighting *for* one another.

<sup>1</sup> Bassichis, M., Lee, A. and Spade, D., 2011. Building an Abolitionist Trans and Queer Movement With Everything We've Got. In: E. Stanley and N. Smith, ed., *Captive Genders: Trans Embodiment and the Prison Industrial Complex*. Oakland: AK Press.

Artist **ROMA** (fka Ro Hardaker) improvises new worlds and modes of survival, blurring between discursive, sonic, visual, movement and embodied practices. Inherently collaborative her works develop new frameworks for queer gestures, touch and desire. By addressing the manners in which specific technological, social and material

conditions shape, restrict and organise access, she enacts instances in which language, intimacy and violence are extracted, then redistributed as intense affective encounters.

Her works have been presented in galleries, festivals, theatres and online as texts, performances, videos and vocalisations. Sharing and research partners include The Tetley (UK), SPILL Festival of Performance (UK), AXISWEB (UK), Temple Bar Gallery (RI), The Leeds Playhouse (UK), The Live Art Development Agency (UK), Tate Modern (UK), The Centre for Live Art Yorkshire (UK), Queer City Cinema and Performatorium (CA), Uppsala Konst Museum (SE), PAGE: Assembly (FR), Yonder Gallery (UK) and ] Performance s p a c e [ (UK).

### **3. *Rewriting the Curriculum: Manifesto writing with Diana Bamimeke and Léann Herlihy*** Tuesday, 29 March, 6:00 – 7:30 p.m.

Bringing us back to basics, the penultimate *Hedge School* session will reflect on what we have been *given*. Pulling from their experience in (re)writing curricula, Diana and Léann aim to expand, shift and dislodge comprehensions of how we align with and diverge from methods of knowledge-sharing among people of other subjectivities.

**Diana Bamimeke** is an independent curator, art-writer and maker from Blanchardstown, west Dublin, interested in curating & producing socially engaged art, with a focus on collective engagements and criticality. Collaboration is central to their curatorial practice.

In 2022, they completed a BA in Humanities at UCD, in Classics, Art History & Archaeology. Their current research interest for their art-writing, is in critico-fiction (CF), an emergent literary genre blending art response/criticism with fiction and other literary styles to produce experimental & conceptual writing.

Their work has featured in publications by *Origins Eile*, the *VAI News Sheet*, the *RHA*, *Temple Bar Gallery + Studios* and *TU Dublin*. They currently publish a biweekly newsletter of art writing called *triptick*.

### **4. *Coming Together, Coming Undone: A workshop of (un)making by Alice Rekab and Léann Herlihy*** Tuesday, 4 April 6:00 – 7:30 p.m.

In opening chapter of *Cistem Failure: Essays on Blackness and Cisgender*, Marquis Bey highlights how the action of **undoing**—a role undertaken by the anarchitect—can destabilise the rigid social order, and thus provide us with alternative visions of ‘naturality’:

“So the anarchitect, well, they give glimpses of the things buildings can’t be, insisting on what isn’t and maybe can’t be “there”—what has been necessarily voided in order for what is sanctioned to appear *natural*.”<sup>2</sup>

Acting as a prompt to week 4, Alice and Léann will lead a workshop that pivots around frameworks of anarchitecture; a process of (un)making, (un)building, (un)doing and refusal. Taking up the active role of the anarchitect, we will collectively build *nothing* – we will tear down and mess with stuff, so that the outcome is, precisely, tearing and messing. Collectively coming together whilst simultaneously coming undone, Alice will lead us through their own experience of tactile (un)making within their art practice.

<sup>2</sup> Bey, M., 2022. *Cistem Failure: Essays on Blackness and Cisgender*. Durham: Duke University Press. p.4

**Alice Rekab** is a visual artist based in Dublin. Their practice is concerned with expressions and iterations of complex cultural and personal narratives. They take their own mixed-race Irish identity as a starting point from which to explore the idea of the body, the family and the nation as reflections of one another. They develop these ideas through material investigations and renditions of family, its bodies, and the spaces they move through and inhabit. Through a practice of film, performance, image and sculpture they create new intersectional narratives and objects for exhibition.

Recent projects include *Ricochet #14* Museum Villa Stuck, Munich (2023) *Family Lines* Project, Douglas Hyde Gallery (2021-22), *Truth Flags Identity* TBG+S (2021) *The Nomoli/Father talk* VERY Project Space, Berlin (2019) and *The Open Object* Stanley Picker Gallery, London (2018).