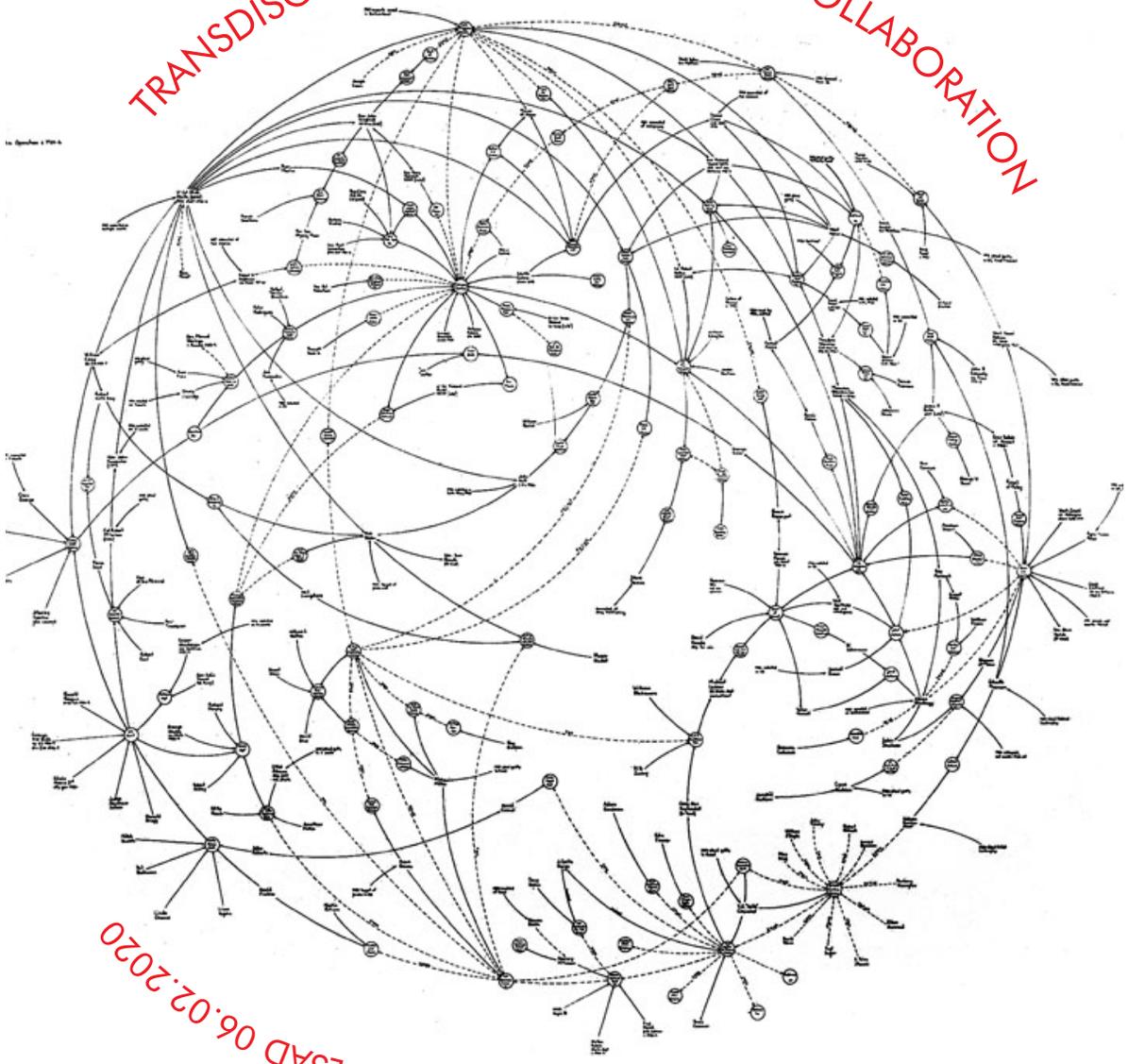


TRANSDISCIPLINARITY AND CREATIVE COLLABORATION



LSAD 06.02.2020

Image: Mark Lombardi, *Global Networks*

Kindly supported by

Irish Research
Council

Organised by

Gianna Tomasso
and Creative
Collaboration
Limerick (CCL)

With thanks to

Limerick Insitute
of Techonology
(LIT)

“The field of art has become - in short - a field of possibilities, of exchange and comparative analysis. It has become the field for alternatives, proposals and models, and can, crucially, act as a cross field, and intermediary between different modes of perceptions and thinking, as well as between very different positions and subjectivities.”

- Dr. Simon Sheikh (2009), 'Objects of Study or Commodification of Knowledge: Remarks on Artistic Research. Art and Research

PERCEIVING

This hybrid event seeks to tease out, perform and collaboratively explore creativity and transdisciplinarity.

DEEP PLAY

Bringing together multiple actors from multiple disciplines, the series of events and happenings will be complemented by practitioner presentations, workshops and seven creative stations, each working with, for and on one of the seven transdisciplinary habits of mind.

LSAD researcher Gianna Tomasso's current research focuses on transdisciplinarity and third level Art and Design education. She is one of the co-founders of Creative Collaboration Limerick, along with University of Limerick Architecture undergraduate Anna Blair.

ABSTRACTING

SYNTHESIZING

PATTERNING

Gianna's research is primarily concerned with creative collaboration and transdisciplinarity as a tool for future pedagogies which see the skills of thinking and doing within third level art and design education extended beyond disciplines. Creative Collaboration Limerick is a collective that works to provide a space for people from all disciplinary backgrounds to collaborate on creative multi, cross, inter and transdisciplinary projects.

This event seeks to establish and experiment with the concept of creative collaboration and transdisciplinarity using the seven transdisciplinary habits of mind. These tools or habits of mind aid creativity, problem posing and solution generation and help develop a resilient skill set by encouraging multiple ways of knowing, doing and seeing.*

EMBODIED THINKING

MODELING

PERCEIVING

The cognitive tool of perception is critical to both the arts and sciences. Perceiving is a two layered process requiring both observing and imaging. Observing is a finely tuned, skill based focus on, attention to, and curiosity about information gathered through the five senses.*





PATTERNING

Creative practitioners are often involved in recognising and creating patterns. Recognising patterns involves identifying a repeating form or determining organisation in a seemingly arbitrary arrangement of things or process.*

ABSTRACTING

Creative people use abstraction in order to concentrate on one feature of a thing or process; in order to boil it down to its basics and grasp it's essence. Another aspect of abstracting is finding analogies between seemingly disparate things.*





EMBODIED THINKING

Embodied thinking uses kinesthetic thinking and empathising. Kinesthetic thinking means thinking with the body, including the sensations of muscle, skin and sinew; and the feelings in the body of movement, balance and tension. An important element of this is empathising with others.*

MODELING

Modeling is used to represent something in real or theoretical terms to study it's nature, composition or purpose. Designers create models at various scales in order to test and develop their work before actualising it. Scientists employ basic models of things and processes. Modeling requires that we employ abstractions or analogies.*





DEEP PLAY

Playing is something we do 'just for the fun of it'. When innovative people play with things, concepts, or processes, they may open doors to new ways of thinking via unexpected breakthroughs. Creative people in different disciplines play with distinctions, boundaries, unassailable truths and the limits of utility.*



SYNTHESIS

The final cognitive tool ties together all the tools discussed above. Synthesizing requires that we combine multiple ways of knowing. When we fully understand something our feelings, senses, knowledge and experiences come together in a multifaceted and cohesive kind of knowing.

JOHN MALCOM ANDERSON

LUCAS AZEVEDO

DYLAN FOLEY

NIAMH MCCANN

PADDY MULCAHY

BLAITHIN QUINN

VICTOR SARDENBERG

KATE O'SHEA

EVGENY SHTORN

SOFTDAY

BERNARD SWEENEY

DWAYNE WOODS

WORKHOUSE UNION



John Malcolm Anderson is a technologist and activist from the West of Ireland. He has experience working across grassroots, NGOs and corporate-social-responsibility groups. He is also involved in research and workshops relating to data activism and co-manages the grassroots initiative Queer Diaspora Ireland and the creative platform Mutual Collection Éire.



Lucas Azevedo is a PhD candidate at the National University of Ireland - Galway and a researcher at the Insight Centre for Data Analytics. Lucas has developed research in various fields including Semantic Web, Graph's Theory, Linked Data, Machine Learning and more recently Deep Learning applied to Natural Language Processing. His current research focus lies in the evaluation of linguistic aspects to support automatic fake news detection. Despite still being a student, the quality of Mr. Azevedos' work was certified by having articles published in high-ranked conferences as The Web Conference(WWW) and Empirical Methods in Natural Language Processing (EMNLP).



Dylan Foley is a Sligo archaeologist specialising in the philosophy of archaeology and its application to contemporary problems in identity, power and cultural narrative.

A graduate of Chelsea College of Art & Design, London, **Niamh McCann** has exhibited extensively in Europe, Ireland and in the USA.

Currently working out of Firestation Artist Studios, Dublin the artist has most recently launched the public artwork IMMARAM Pavilion/Mother's Lament on the grounds of the National Museum of Ireland, Country Life and looks forward to solo exhibition with the Wilhelm Hack Museum, Germany and residency with the Boghossian Foundation, Belgium.



McCann's work is a considered, individual voice in contemporary Irish

art; effortlessly correlating strands of three dimensional work, painting/drawing and installation. This in itself is unpredictable and frequently humorous, most immediate in the playful use of appropriated political figuration in her latest body of work, Furtive Tears. Layering and re-coding the given image, figure or cultural trope, a quasi-deified equilibrium is achieved when juxtaposed with globalised cultural imagery.

Within all works, from drawings, wall drawings to larger scale pieces McCann is centrally concerned with the physicality, placement and perspective of viewer relative to object, to context and to site. Research through to production often involves multifaceted conversations with many disciplines along the path toward conceptual and material solutions.

Currently showing work in DYNASTY with the ps122 Gallery New York, McCann's previous exhibitions include Furtive Tears, The City Gallery The Hugh Lane, La Perruque (Protest Song) at MAC Belfast and Just Left of Copernicus in Visual, Changing States, BOZAR, Belgium, Twenty at the Irish Museum of Modern Art, this little bag of dreams, Catherine Clark Gallery, San Francisco, and Without-Boundaries, Wäinö Attonen, Museum of Art, Finland

The artist is the recipient of various Arts Council awards, and residencies at Cemeti Arthouse, Indonesia; HIAP, International Artists' Residency, Cable Factory, Helsinki, URRR Artist Residency, Argentina, Leitrim Sculpture Centre, Ireland; and of Perspective and EV+A exhibition awards

McCann is represented in the Irish Museum of Modern Art Collection; Limerick City Gallery Collection, Swansea City Council Collection; The London Institute Collection; Hiscox Collection, London



Blathin Quinn is an architect, artist and educator. After graduating as an architect (BArch, University College Dublin, 1995) she worked in private practice (1995 - 2010) while completing a first class honours degree in Visual Arts Practice (BA Hons, Institute of Art, Design and Technology, Dublin, 2010) and later a Masters in Visual Arts Education (National College of Art & Design, 2013), both by night. This has informed her approach to practice, which is collaborative, transdisciplinary and context-specific. As an active practitioner in the area of public engagement with architecture, Quinn's recent work includes *Engaging Places: Collaborative Praxis in Art and*

Architecture (2018) with Create and Tate Exchange Liverpool, supported by Culture Ireland, and *Extending Architecture* (2016), with Create and the Arts Council of Ireland. Quinn was also a key contributor to the following collaborative projects (supported by the Arts Council of Ireland's Engaging with Architecture Scheme): *Beyond Eye Level* (South Dublin Co. Council, 2012); *Shaping Space* (Galway Arts Centre & Red Bird Youth Collective, 2013); *Inter/Generation* (Dun Laoghaire Rathdown Co. Council, 2014) and *Beyond Pebbledash* (Dublin City Council, National Museum, 2014/15). In her work, Quinn employs visual art strategies to extend public engagement with architecture as an artform.

As an educator, Quinn's workshops have been commissioned by the Irish Museum of Modern Art (Open House, 2012, 2014) and the Irish Architecture Foundation (Architects in Schools Initiative (2015 to date)). She taught architecture at Queen's University Belfast (2012 - 2018) and was a visiting lecturer at the Institute of Art, Design and Technology, Dublin (2015) and Cork Centre for Architectural Education (2016). She is currently a Creative Associate with the Arts Council of Ireland (2018 to date).

Quinn's funding awards include a Creative Ireland Bursary (2018), an Arts Council Architecture Bursary (2015), an Arts Council Travel and Training Award in Architecture (2013) and a Royal Institute of Architects of Ireland research bursary for TransColonia (Winner, 3twenty10 Research Competition, 2010).

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Victor Sardenberg is an architect and researcher. He focuses on architecture design as speculation, with particular interest on aesthetics, drawing and fabrication techniques and speculative philosophy. He is Associate Researcher in Digital Methods in Architecture at Leibniz Universität Hannover, where he researches and develops a computational framework for quantification of the architectural aesthetics experience. He has taught computational tools and digital fabrication in workshops around the world, including at The Architectural Association Visiting Schools, Hochschule Dusseldorf and UFRJ. He holds a post-graduate Master of Arts with a specialisation in Architecture and Urban Design from the Städelschule Architecture Class, Frankfurt am Main, and a Bachelor's Degree in Architecture and Urbanism from Mackenzie University, São Paulo. He already exhibited, lectured or presented works in Germany, Portugal, the USA, China, England, Iran and Brazil. He will introduce his most recent project that discusses the dissociation of anthropocentric use-value and capitalocentric market value in the optimisation of space and investment in the contemporary city.



Evgeny Shtorn, MA in Sociology, is a LGBT activist, organiser and researcher from Russia. In 2018, he was forced to leave Russia and claim asylum. Currently works as Cultural Diversity Researcher at Create - National Development Agency for Collaborative Arts. Also he is co-facilitating a project 'Something From There' in the National Gallery of Ireland. His academic interests include queer theory, migration and hate crimes. He uses different forms of expression including poetry and anthropological diary to reflect social and political reality that

makes people resist and never give up despite the fact that everything is designed to oppress them.

His texts has been published in academic journals, new media as well as in different anthologies in Russia, Spain, Germany and Ireland. As an activist he was involved for years with human rights and LGBT organisations. Since applying for international protection in the Republic of Ireland and living in direct provision center he started the grass-roots initiative Queer Diaspora Ireland in order to create awareness and advocate for LGBT-people in direct provision, highlighting issues of gender based violence and bullying in such a hostile system of institutionalised living. He has been talking in multiple events in Ireland on this regards, including, Fire Station Artists Studios, Science Gallery, TCD, UCD, UCC, NUI Galway among others.

For over twenty years **Softday**, the art-science collaboration of artist **Sean Taylor** and computer scientist **Mikael Fernström**, have engaged with issues relating to natural cycles in time, climate change and its global effects.

As a collaborative team they use their arts practice to explore relations to and understandings of nature, expressed through sonifications and multimedia artworks and performances. Both artists are interested in exploring 'the cracks' between various media and creative genres such as expanded theatre, sound art, socially engaged practice, sculpture,



music, dance and the application of new technologies.

Early projects such as *Bliain Le Baisteach (A Year of Rainfall)* (2000) looked at fluctuating annual rainfall patterns in Ireland. Further, *Cóisir an Tsionainn (The Shannon Suite)* (2003) focused on the four-year life cycle of the wild Atlantic salmon and the effects of overfishing and pollution on the species ability to survive. Projects such as *Nobody leaves till the Daphnia sing* (2009) examined the implications of contaminated domestic drinking water supplies in Galway and West Limerick. Most recently the *Marbh Chrois (Dead Zone)* (2010) project addressed the impact of two 'contested' marine dead zones as a key stressor on marine ecosystems in Donegal, Ireland. In 2011 Softday were selected as one of the winning entries to the prestigious project *EUROPE – A SOUND PANORAMA*, in Karlsruhe, Germany. The Karlsruhe live concert was recorded by Deutschlandradio Kultur and distributed to all European radio stations. In April 2013 Softday completed *Amhran na mBeach (Song of the Bees)* a collaborative project connecting the life of honeybees and current threats such as Colony Collapse Disorder (CCD).

In April 2017 Softday presented *Sounds of the Unthinkable* at Sirius Arts Centre, Cobh, County Cork. It began as a dialogue with interested members of the local community, environmental scientists, maritime experts, Cork County Council and others to creatively explore the social, environmental and political impacts of the various scientific and environmental data that exposed possible links between cancer rates in the Cobh area and pollution from the former Irish

Steel plant at Haulbowline in Cobh Harbour. In 2019 Softday initiated *Uisce Salach (Dirty Water)* a socially engaged art project that led to the creation of a significant citizen's art-science collaboration based on water analyses from domestic water supplies from the River Liffey, its tributaries in Dublin City and from Dublin Port. The key aim of the project was to enable citizens living and working along the River Liffey to participate in scientific research with creative outcomes. The premier of *Uisce Salach (Dirty Water)* took place in Liberty Hall, Dublin on November 27th 2019. More info at: www.softday.ie



Bernard Sweeney grew up in Sligo. As a young man he began to make sense of his experiences as a member of the Traveller community in Ireland. He is self taught and has learned first-hand the value of being in 'conversation' with others, as a way of gaining greater understanding his own life experiences, and that of other people. His values; social justice, equality, commitment and dedication to work that benefits everyone in community and society. He has spent many years as a social activist, with a view to reducing the levels of marginalisation and social exclusion faced by many members of society – but most especially that of Travellers. He has witnessed the suffering that people go through and is convinced that this sad state of affairs can be transformed – turned into a positive. Thus, the idea of Travision was born.



Music Publicist at Butter Wouldnt Melt, Broadcaster, Artist Manger and former Music Journalist at The Irish Daily Star **Dwayne Woods** will be discussing some of his favourite collaborations from Artists and Musicians he has worked with over his ten years in the music Industry.

Touching on the mediums of Music, Video, Photgraphy, Design and Radio. Dwayne will also be live 'in discussion' with his current client at his recently founded PR company, limerick based producer, composer and multi- instrumentalist Paddy Mulcahy.

The multi-disciplinary event will see audio/visual collaborations from Mulcahy and a host of Irish visual artists, cinematographers and animators. Woods will also interview the local Artist including an audience Q&A. Followed later that evening by a live performance from Mulcahy who will be showcasing the blissful ambient sounds of his recently released 'How To Disappear' Lp. Not to be missed.



Paddy Mulcahy is a Composer/ Producer from Limerick City, Ireland. Although classically trained in piano from the age of 5, Paddy soon sought out his own styles through his various experiments with electronic music in recent years.

In 2014, Paddy released a 4 track EP entitled *Memory Season*, followed by a piano performance at the launch of Nils Frahm's 'SHEETS EINS' book.

In January of 2015, he played support to Lubomyr Melnyk on his first Irish performance. That June saw the release of a new solo piano album entitled "Tape Sketches", followed by an Irish

summer tour, including a performance at Body & Soul Festival. Paddy finished off 2015 by starting work on Eriú Dance Co's "LINGER", choreographed & written by Breandán De Geallaí.

In early 2016, he was approached by 1631 Recordings, who re-released the *Tape Sketches* album, followed by the release of a 5 track piano EP "twenty six". The rest of 2016 was spent working on new album recordings as part of the honors BSc in Music Production at Limerick Institute of Technology. In between these personal projects, Paddy continued to provide music for international commercial adverts for companies like Deliveroo, MADE & Belstaff. The composer's music has featured at Cannes Film Festival, London Surf Film Festival, Newport Beach Festival, London Fashion Week & dozens of other events and venues.

Paddy's forthcoming album "How To Disappear" is slated for release 15/11/2019 via Phases.

An ambitious, all encompassing music lies at the heart of Paddy Mulcahy's 'How To Disappear'. A song that undulates sonically from large-scale sounds to intimate pops and clicks. The Last Mixed Tape.

"The sonic palette expands, with pulsating analogue synthesizers fused with layers of mesmerizing piano patterns, forming in turn, beguiling and luminous soundscapes." Fractured Air



Workhouse Union works with artists, designers, architects and crafts-people to develop projects examining housing, civic infrastructure and the commons, engaging people with the spaces and places we live. Recent projects explore the future of rural towns through *Town Planners* (2018) co-produced with VISUAL, *Carlow* and *Bring Your Own Chair* (2018/19), a portrait twelve small towns and villages in the Southeast region led by artist Michelle Browne. Workhouse Union develops and supports hands-on and creative approaches to public engagement and participatory co-design processes and activities, including *Nimble Spaces* a long-term housing project with Camphill Community Callan, LiD Architecture, Lionra Co-Housing and Ó Cualann Co-housing Alliance. *Workhouse Assembly, Union and Guild* were a trio of projects undertaken over four years focusing on the history, context and future possibilities of the Callan Workhouse building, where the Workhouse Union team, library, studios and new textile print workshop are based.



Kate O'Shea is an artist with a social practice which includes print-making, arts practice based research, the production of social spaces and publishing. From setting up a social space in the south west of Ireland in 2009 to co-producing SPARE ROOM Art Architecture Activism (www.spareroomproject.ie) with Eve Olney in Cork in 2019, Kate's collaborative practice is based on building spaces of solidarity and dialogue in order to explore alternatives to the social relations of capitalism.

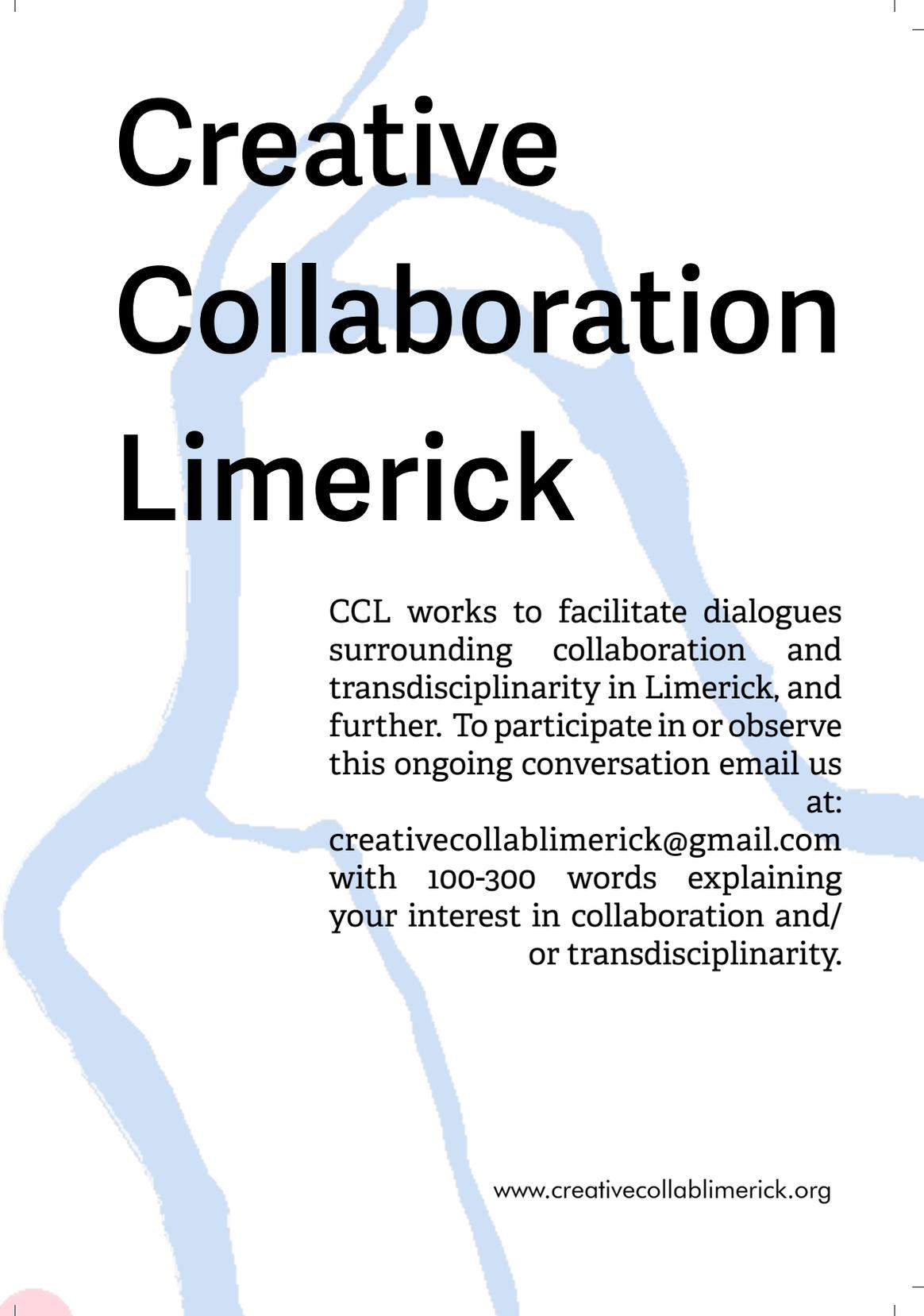
In 2018 she published the book *Durty Words* with graphic designer Victoria Brunetta. With 134 contributors from all over the world, this is the first book of their publishing house: Durty Books. Kate has just completed an MA by Research in Printmaking as a space for solidarity and dialogue at Limerick School of Art and Design. Kate is currently working with Dawn Weleski to develop *The People's Kitchen* in Cork, Ireland which is being supported by Arts Council Ireland, managed by CREATE. Kate is also working A4 sounds Dublin on their 2020 programmes 'We Only Want The Earth'. Kate regularly exhibits nationally and internationally. www.kateosheablog.tumblr.com

“Choreography is a score for a bodily or movement practice that purveys a politics in which power relations and ideological effects are rendered visible. I am interested in how choreography and the moving body create conditions of resistance to different hegemonic regimes such as colonialism and capitalism as well as magico-religious belief systems.”



Rajinder Singh (b Ipoh, Malaysia) lives in Dublin, Ireland. Rajinder’s paintings and installations as well as photography, video and performance work explore ideas around the vulnerable body and its pain, interrogating the economies of power that deny it space and shape. Often focused on the power of ritual action in the construction of the social body, his practice explores the ways the human body unfolds around various topographic and symbolic borders.

Rajinder graduated with a PhD in Engineering (UK) in 1993 and a Master’s in Fine Arts (Singapore) in 2010. He is Artist in Residence at UCD is the MA Race, Migration and Decolonial Studies Artist in Residence 2020-2021. He was recently in Tulca 2019 and recent recipient of the Artist-in-Community Award from Create Ireland and FireStation Studios as well as a R&D Bursary. Rajinder is the founder of the contemporary art review magazine Drenched Reviews. Selected recent performances and exhibitions include Teh Tarik and the Flag, National Visual Arts Gallery of Malaysia; Ex-Voto, Galway Arts Centre, Ireland (2018); WoundBloom (performance) Wei Ling Gallery, Kuala Lumpur (2017); Cage of Deliverance, Wei Ling Gallery, Kuala Lumpur (2016); Common Ground, Chan Hampe Gallery, Singapore (2015); Fold, ICA, Singapore (2012); MOLL, Chan Hampe Gallery (2012); Ya-ad, ICA, Singapore (2011); Ellaline, Stephanie Hoppen Gallery, London (2011).



Creative Collaboration Limerick

CCL works to facilitate dialogues surrounding collaboration and transdisciplinarity in Limerick, and further. To participate in or observe this ongoing conversation email us at:
creativecollablimerick@gmail.com
with 100-300 words explaining your interest in collaboration and/or transdisciplinarity.

www.creativecollablimerick.org

