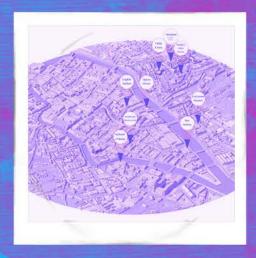


Building on the collaborative and transdisciplinary model *Public Arts Garage*, UNICArt Cork BIP: Encounters in Hidden Cities is designed to provide methodological insight to PhD and selected advanced Master-level researchers from across the arts, humanities, and social sciences—whether their work is artistic and practice-based, whether it be theoretical, from inside or outside artistic research, or somewhere in between. By sampling artistic 🧲 methodologies and by responding to a range of tasks and challenges, participants will be encouraged to rethink conventional data, reconfigure publics as co-artists, and explore the generative tensions between civic space, perceived histories, and inclusion. Through workshops, discussion, and co-creation, *Hidden Cities* offers an opportunity to engage with place-making, critical methodologies, and urban narratives through artistic research.

Through digital seminars and an intensive in-person residency in Cork, participants will explore how cities contain hidden layers—of history, exclusion, memory, and resistanceand how artistic approaches can work toward a reimagination of these dimensions by fostering encounters. The programme challenges participants to move beyond traditional research boundaries by incorporating sensory methods, improvisation, embodiment, and public artistic interventions. At the end of the programme, participants will be invited to design an artistic intervention inspired by an aspect of hidden Cork that might reach out to, communicate with, and include communities who are not familiar with the sites and stories of the city – perhaps f newly arrived migrants, perhaps people passing through, perhaps residents whose engagement with place and space does not include this kind of artistic interaction.



Online Sessions — Draft Programme (There may be pedagogical changes before programme beginning)

Note that our Monday sessions are followed each week by an optional, digital 'Garage' hangout on Fridays where small groups can meet to do follow up work. Exact timings will be released in September.

## Session 1 (20 Oct 2025)

A. Artistic Research Methodologies: A Contemporary Survey

- What are they?
- What is different about them?
- The value of artists and non-artists coming together Creating concepts: compositional approaches
- Examples of practice

B. Artistic Encounter: concept, publics, difference

- Hospitality: absolute and unconditional?
- The aesthetics of the invitation to publics Aesthetics, 'care' and 'kindness'

Workshop: Encountering each other: the aesthetics of self-introduction and invitation.

## Session 3 (3 Nov 2025)

- A. Approaches 2: Sound and artistic invention in urban space
- Approaches 3: Touch/haptics and artistic invention in urban space
- C. Followed by an online mini-workshop

## Session 2 (27 Oct 2025)

- A. Power and art: selected examples
  - Decolonial practices
  - Queer(ed) practices
  - Ethics and the artistic: re-presentation and case studies from dis-Ability
- B. Approaches 1: the Body/Movement and artistic invention in urban space including an online mini-workshop

#### Session 5: Spectra of Participation and Invitation (17 Nov 2025)

A. From the Anglosphere: 'Applied art', participatory art, immersive art/performance: perspectives

B. City as case study: the complexity of Cork

- Historical location & women's history
- The 'archive' of CorkPost-colonial location
- Arts and culture in the urban fabric vehiculator
- Migration destination
- Superdiversity?

#### Session 4 (10 Nov 2025)

- A. Approaches 4: The visual register, images, cities, communities
- B. Approaches 5: Three dimensions, space and sculpturality in urban space
- C. Followed by an online mini-workshop

## Session 6 (24 Nov 2025)

- Introduction to translation: acts of intercultural interpretation and generosity
- Introduction to cross-cultural communication: dilemmas and openings
- Final preparatory workshop



IN-SITU Programme

1 to 5 December 2025

## Day 1

- A. Exploring the artistic sense as a way of perceiving the city
- B. Self-guided, sensory-inclusive tours of Hidden Cork sites prepared by students in the Department of Archaeology
- C. Cross-cultural communication: what does it mean to work together across institutions and cultures?
- D. Translation: across cultures, disciplines and individual approaches and value systems

## Day 5

- Students, in small groups, will present an artistic concept imagined for one of the spaces they visited on day 1.
- That concept will be developed to be placed in, or occur in, their selected space in Cork, that students have experienced through a hidden encounter.
- That concept will invite encounter between the 'hidden space' and people who might be totally unfamiliar with Cork or the history or context of that hidden space.

## Days 2 to 4

## **Obligatory workshops:**

- Artistic data: strategies for mapping and gathering
   Improvisatory practice: embracing artistic ideas
- through invention

   Sensing place and space: facilitating encounter
- Migratory experiences: arriving to Cork

## **Optional workshops:**

- Artificial intelligence as an art collaborator
- Visual approaches to artistic invention
- Disability, inclusion and the city
- Speculative design: interventions for radical change
- Vocality and encounter
- Imagining the 'audience' as co-artists: designing interventions for participation
- The experience of marginalisation and artistic invention
- Dancerly explorations: movement and the city

## **ACCREDITATION**

Students will receive documentation accrediting their participation in the course to the equivalent of 5 ECTS.

# University College Cork (UCC), Ireland, as part of UNIC MAERSK MAERSK \* MAERSK FREIGHT L **Application and deadline** Ask your local contact person, or send an email to brice.catherin@ucc.ie for information. **Partner Institutions** University of Zagreb, Erasmus University Rotterdam, University of Malmö, University of Lodz, University of **Deusto, Ruhr University Bochum and University of** Oulu. The founding institutions of the Public Arts Garage are: University of Barcelona; University of Rennes 2; **Bauhaus University Weimar; UCC. The Public Arts Coordination team** Garage model was developed by Martin Liebinger with assistance from the wider teaching team. Prof. Yvon Bonenfant (UCC): yvon.bonenfant@ucc.ie Dr. Brice Catherin (UCC): brice.catherin@ucc.ie University College Cork, Ireland Co-funded by Coláiste na hOllscoile Corcaigh the European Union