

Progress II

In January 2008 artists Susanne Bosch and Anthony Haughey, together with filmmaker Kevin Duffy, invited eleven individuals to participate in the production of a dialogical video. Most of the group had recently migrated to Ireland (north and south) from countries including, Brazil, Nigeria, Somalia, Poland and the Czech Republic. The project generated a series of intersubjective encounters between the participants throughout the production process and later, between the participants and audience when the video was presented in various public contexts. The first stage of this project was to create a dialogue between the participants. This was achieved by generating a blogsite and inviting each member of the group to respond to a series of questions relating to the experience of being a newcomer living on the island of Ireland.

The questions and discursive exchanges can be read by visiting the blogsite. This virtual conversation, an everyday encounter in social networking sites, supported each participant towards generating a personal narrative which was later used to inform and generate a 'conversation' performed in a communal setting, around a dinner table where the performance was documented using digital video.

The intersubjective process continues when the audience engages with the video. Watching the video viewers can observe and listen to the dinner table conversation. The camera moves continually around the table. The constant movement creates a spatio-temporal frame referencing the transient position of the participants as guests in the host country. The individual dialogues explore the in-between space and transcultural connections between 'home' and the host country. There is talk of loss, misunderstandings and confusion between cultures, the reality of everyday lived experience for migrants in their adopted country. Some of the stories are humorous and some are tragic, describing the will to survive in the most dangerous and urgent of times. The conversation recalls Saskia Sassen's notion of 'informal citizenship', all of the guests are clearly immersed within the host country with their network of family, friends and associates. Yet for most they still live in a state of limbo. 'Home' has lost its meaning as a fixed and knowable entity.

The audience is also the subject of discussion and therefore implicated within the conversation, an 'imagined community' invited to participate and reflect upon their own position as host country citizens in relation to the dreams and anxieties of the migrant dinner table guests. This piece evokes Derrida's notion of 'hospitality'. In order to be hospitable the receiving community must be altruistic and open to the impossibility of 'tout autre' - the aporia of 'hospitality'.





Dialogue: Progress II

- Lauretta How long do you intend being here? Are you enjoying living in Ireland? Sometimes - depending on who is asking these questions - you tend to get the vibe that you are not really welcome. That's how you'd interpret it as an African because of difference in culture and ethics. In Nigeria, you'd normally welcome a person and say "I hope you are OK? Are you enjoying yourself?" All in all we just make jokes about it, among us Africans. Our children don't seem to have much interest in wanting to move from one country to the other, they are already settled here, they are enjoying themselves.
- Raul There is a positive side in this misunderstanding in language. I think you have to go through the superficial boundaries of the word and establish relationships. I have developed really strong friendships here in Ireland with people that were willing to go over this superficial level of the words and establish those relationships.
- Irina I'm from Poland and I had English lessons in school. I thought that it will be enough to come over here and speak with people and do things. But when I came over here, I completely didn't know what they were saying. I live in Northern Ireland and for me the accent here was really something strange. After a few months I was on the phone with my English friend from London, he told me that it's really strange to talk with me because I have a Polish-Irish accent now.
- Aska Most of the Polish people I know here are treating this place as our punishment. For most of them it is hard because they miss family and friends and they moved to a culturally different society. But on the other hand they had a choice. I don't know any person who had a knife on her neck.
- Warsami The way that we were travelling was just like suicide. When you just look back you see the situation that you were in. When you are desperate in life, you'd do everything.
- Raul You realize that things are not forever, nothing is always there and I think you have this job to always re-build and re-establish your home. The Palestinian poet Mourid Barghouti was describing some of his friends; they were refugees, they are twenty years outside of home and they don't buy furniture, they don't buy anything because they don't want to establish any kind of relationship with the place because they have this idea that they are going to go back home. That's something that I am processing now and I'm trying to be at home wherever I am.
- Niamh I was brought up to speak Irish and English. I am based in Thailand working on the border area with Burma, working with Burmese people who have been forced out of their home country. I can see how lucky I am to have been born in a country where I am able to move about and travel,

	<p>because I have a passport. I have access to basic health care. I could see in the camp people who represent victims and victimhood. By that I mean people that had lost the will to try to change or improve their situation. People who were constantly feeling quite unwell. I also saw people at the other end of the spectrum, who had quite a lot of foresight and vision and who really wanted to change things step by step.</p>
Lauretta	<p>My Irish born child is going to be five in June and he's already integrated into the system. In one tone he's speaking to the neighbour's boy with an Irish accent and then he is speaking to me with a Nigerian accent. He is very comfortable and I don't have any problem with that. He knows that Nigeria does exist by watching television and when I'm putting on my African outfit, he knows that this is Nigerian.</p>
Raul	<p>When I came back to Ireland, I realized that I have to make where I live my home and that's what I tried to do. The philosopher Martin Heidegger says that the language is your home. And being in another language, being in English with my accent, I am a different person. So sometimes it is difficult not to be able to speak English as a native person. Locals sometimes like to undermine you because you are not able to say some words and then people don't understand you. It's kind of frustrating but I think there is a political game there.</p>
Warsami	<p>She left from Somalia, going to the Arabic Gulf and passing through different Asian countries. She was nineteen years old, pregnant and alone. That lady got a baby when she reached Turkey. The cost of her travel doubled when she got a baby. She had to pay more, 8000 US dollars to pass from Turkey to Greece. And when she reached the shoreline they dropped her in the sea and she had to hold her baby on her head to swim. Finally she ended up in Greece.</p>
Irina	<p>I have a few things here to do. I have a job which I really like. I don't know what I will do next year or in the next three years. I know that my family will always be there and I can always go back.</p>
Susanne	<p>Now that I live in another country with my partner I know what it means when politics have an impact in your life. We basically came to Ireland because we had this idea to create a situation of equality between both of us. But it seems that we are not able to achieve that.</p>
Lauretta	<p>I do a kind of job that I don't think is what I want to do but my qualification from my home country is not easily accepted. It slows you down from acquiring what you want to acquire. I have a university degree as an educationalist and there's no way I can just go into teaching or administration and education. I have to take some training back here and get into the system and this takes years before I do all that. I have to think of survival and I have to bridge the gap of thinking about my older children getting into university here in Ireland.</p>
Niamh	<p>Marrying someone who has no passport and has no access to a passport. It really puts into perspective bureaucracy and paperwork. And the challenges that people face in illegal migrant communities.</p>

Between

Mosney Reception Centre is a former Butlins holiday camp located 30 miles from Dublin in County Meath. It opened in 1948 and was a popular holiday destination for thousands of Irish and UK visitors every year. In 1982 Butlins sold the camp, its name was changed to Mosney Holiday Centre and it continued operating under Irish management. In 2000 it was contracted to the Department of Justice and Immigration to house more than 700 'asylum seekers'. The residents currently living in Mosney reflect a continually changing demographic consisting of individuals and families who have been forced to migrate from their homes in the most urgent of times. There are more than 50 nationalities represented in Mosney; a microcosm of global instability. Many of the residents' countries of origin are in breach of human rights, or economically inequitable and regularly attract international media attention, bearing testament to why people leave their homes in search of a better life.

Anthony Haughey worked in Mosney between 2004-2008. During this period he engaged with the residents and produced a significant body of work consisting of hundreds of hours of video footage, photographs and several art interventions, including *Postcards from Mosney* (2006). The rationale for this long-term residency was to engage in a series of participatory projects with the residents to challenge unbalanced and inaccurate media representations and to explore the exciting diversity of new cultures emerging during one of the most significant demographic and cultural changes ever experienced in Ireland.

Dyflun Mosney was established in 1948. The site is a former country estate located close to a private beach and the Dublin-Belfast railway line. The camp has accommodated thousands of Irish holidaymakers every year since it opened. Unpredictable weather, changing tastes and cheap package holidays abroad led to the decline and closure of many holiday camps during the 1980s and 1990s. The Mosney holiday camp became a Government of Ireland Reception Centre for asylum-seekers in 2000 and is now home to over 450 asylum seekers from all over the world.



To the Ministers of Justice

Dear Sir,

We, the women
Residents in Mosney
request that you
legalise our status in
Ireland by asking you
to give us and our families
leave to remain. Please
no more deportations.

Belfast Exposed
23 Donegall St.
Belfast BT1 2FF

Bullfinch Mosney was established in 1948. The site is a former country estate located close to a private beach and the Dublin-Belfast railway line. The camp has accommodated thousands of Irish holidaymakers every year since it opened. Unpredictable weather, changing tastes and cheap package holidays abroad led to the decline and closure of many holiday camps during the 1980s and 1990s. The Mosney holiday camp became a Government of Ireland Reception Centre for asylum seekers in 2000 and is now home to over 450 asylum seekers from all over the world.

Dear Michael McDowell

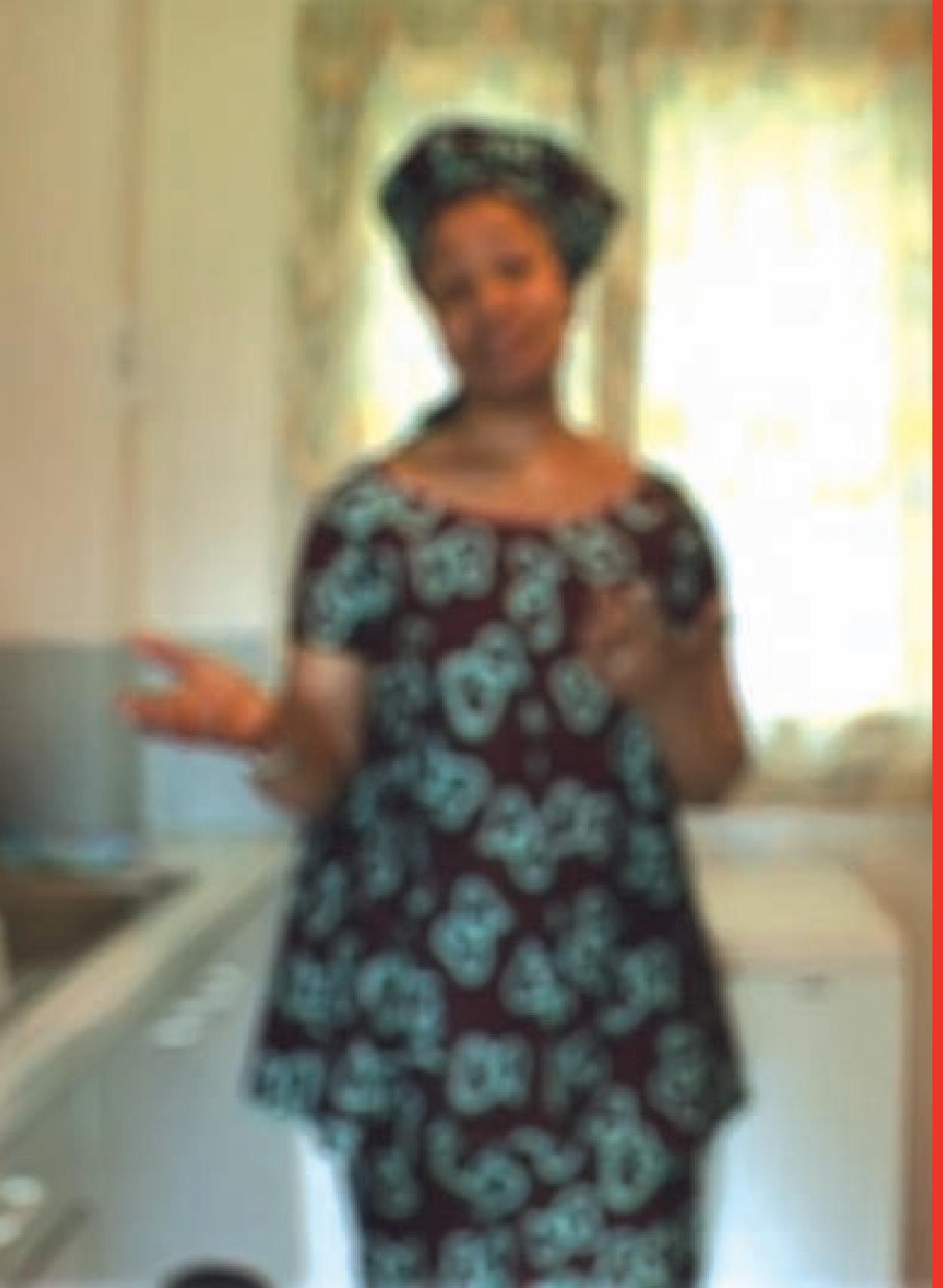
I'm from Nigeria and I am fifteen I have been here for 5 years my dream is to play football for the Irish team and to make it as a professional even world class player please can you give my family residency in Ireland? so we can pursue our dreams and aspirations. Anna. thanks.



Belfast Exposed

23 Donegall St

Belfast BT1 2FF



Between: Excerpts From an Asylum Archive

Excerpt From an Asylum Archive # 07

Duration: 07 mins 41 secs

Description: A Nigerian female resident dressed in traditional Igbo costume is standing in a sparsely furnished kitchen, behind her is a small window draped with floral curtains. The sound of heavy rain can be heard outside and children playing in the background. The female respondent gestures towards the viewer with her hands as she speaks:

Everyone of us has our different stories, you find yourself in a society where you have traditional beliefs, you have customs and these customs, it doesn't rhyme with you know, your own set beliefs. If you are a Christian and somebody is telling you that you have to go through a ritual, and you see your relations dying because of you know, tradition, obviously you will not be yourself, you will start looking for safety. Like in my case I happened to get married in a village where they have a secret cult. They operate in secrecy, you don't even know who is involved, all of a sudden something crops up, all of a sudden your father in law is dead, why? Because he had a row with these people and they decided to attack him. Eventually all the children are to be involved in whatever rituals to put a stop to the sudden death of somebody. What do you do? You runaway from where you are. As a Christian you ask God to protect you and eventually you have to look for safety.

Excerpt From an Asylum Archive # 19

Duration: 12 mins 09 secs

Description: A female resident from Zimbabwe wearing a white blouse and dark skirt is standing outside a row of brightly coloured holiday chalets. It is a grey overcast day, a sea breeze from the east distorts the sound picked up by the microphone. Several residents walk past as the woman speaks to camera:

There is no freedom here, you can't go to college, you cannot work, a lot of things you are not allowed to be doing, so in that way you find yourself in a prison, like an open prison where you are allowed to go out. You are given times to come in and times to go out, it's not easy the five years has been very difficult. I am just staying at home doing nothing, you can imagine the trauma, it's kind of mental torture, so it's difficult in that way. I can't move forward and I cannot go back, I am trapped in a situation and there's nothing I can do with it. It is better for the government to make a decision, there's no point in saying we can't deport a person, "the best we can do is keep them in places like Mosney". If that is the case then there is a reason why you cannot deport a person, therefore this person should be declared a refugee. It's best to deport them rather than keep them, whatever way you look at it, it's best to do it as quick as possible and finish with the cases.



Excerpt From an Asylum Archive # 03

Duration: 14 mins 39 secs

Description: A Nigerian female resident dressed in a red sweater and trousers is standing in a sparsely furnished kitchen, behind her is a small window draped with floral curtains. From the window the sound of seagulls and a passing train on the Dublin to Belfast railway line can be heard. The female respondent is confident and articulate as she addresses an imagined viewer beyond the camera lens:

There is a big problem back home and that is why people are leaving Nigeria in such large numbers, if you look around you will realise that most of the Nigerian people in Ireland are educated. They are not hungry people, they are well established back home, but the political arena there is too hot to handle, you are better off being alive than dead, your voice can only be heard if you are alive, so, for you to remain alive you have to leave that volatile environment so that you can express certain things that are happening.

Excerpt From an Asylum Archive # 37

Duration: 19 mins 01 sec

Description: A female Nigerian resident wearing a heavy black winter coat is sitting on a table inside the International Call Centre. It is a cold Spring morning, sunlight is streaming in through a large window illuminating the telephone booths. The sound of seagulls can be heard outside. Inside, the voices of a Ukrainian woman and Iraqi man can be heard speaking to their families by telephone. Children are playing outside and occasionally run in and out of the call centre as the narrator describes the significance of this space for the residents of Mosney:

Its in this same room where all Mosney residents communicate with the outside world. Where they experience a lot of emotions, sometimes it could be good news, sometimes it could be bad news and each individual tends to express whatever news they have received in different manners, some tend to express bad news in an explosive manner, where you could hear them banging on the doors and hitting the telephone boxes, flinging off the equipment, especially if there is news of a bereavement from their home country. You could have somebody hearing that a parent or a child has died, or maybe a sibling or a spouse and the reaction is usually very devastating. Sometimes it could be good news that you have been granted leave to remain in the country or you have been granted refugee status and they tend to jubilate at such information, so you can once in a while hear someone run out of this room, to express their joy for being rewarded for one reason or the other.



Whose Voice is it Anyway?

In January 2007 Susanne Bosch and Anthony Haughey invited a group of migrants living in Northern Ireland to join an experimental participatory art project, *Whose Voice is it Anyway?* The project was devised within the context of a significant demographic shift in Ireland north and south. From the mid 90s onwards migrants arrived in both jurisdictions attracted by unprecedented economic growth, an expanding EU and the emerging peace process. Despite the continuing reconciliatory dialogue between the opposing sides of the Northern Ireland conflict, Northern Ireland has been cited as one of the most racist states in Europe. This new emerging multicultural society comprising of returning émigrés, migrant workers and refugees from all over the world has been an exciting period in Ireland's history. However, the arrival of these migrants has also led to racial tensions between established communities and the newcomers.

Media and television programming reflecting popular culture plays a huge role in influencing public opinion in relation to how ethnically diverse migrants are represented. With little or no access to public broadcasting and print media distribution, opportunities for self-representation are severely limited, transnational migrants are marginalized and effectively silenced. Moreover they are often subjected to inaccurate and hostile reporting. The impetus for this project was to explore the potential of handing over the means of production to this marginalised group.

When the project started there were twenty 'committed' participants from fifteen different countries. The whole group met regularly to learn all aspects of digital video production. Digital video has emerged as an inexpensive, effective and enabling format for recording and revealing the social and cultural implications of displacement and separation. Access and participation to media production and digital technology training, decision making, editing, presentation and public dissemination of self-representations, can ameliorate the tendency of marginalized groups to be viewed as one-dimensional victims, instead, becoming agents for positive affirmative representations expressing confidence through the production of transcultural films and public presentations.

Following a series of workshops several participants went on to write, direct and edit their own productions. During the summer of 2008 all of the films were broadcasted via the NTV channel, webcast and other public fora. Following this project a number of participants used the experience to work within related fields.



Dialogue: Cookin' Cultures

Cookin' Cultures was a series of 'television programmes', a parody of daytime television based upon a seemingly endless appetite for food entertainment. For each programme in the series a recipe was chosen by one of the migrant participants, a typical national dish to evoke ideas of home, nationhood, belonging and identity. The dialogue moves between preparing and performing each recipe and the complexities of migratory culture.

Cookin' Cultures, Poland, duration: 24 mins 30 secs

The sequence opens with the three performers looking towards the camera. The male presenter welcomes the viewers in broken Polish, the two young women respond with humorous encouragement. The three are preparing Przepis na Bigos, a traditional Polish dish consisting of forest mushrooms, bacon, Polish sausage, cabbage, prunes and herbs.

- Presenter** Do you need to use oil?
Aska No, no, no because the bacon is fat.
Irka Fat, quite fat.
- Presenter** Mmm, it smells very earthy, like mushrooms, huh?
Irka Yeah.
- Presenter** Before you migrated from Poland did you have experience of other countries or is this the first time that you left your own country?
Irka It's the first time, the first where, when I'm living in one place for such a long time.
- Presenter** What was happening in Poland, because all of a sudden you had so many people migrating at the same time? I know it's to do with EU expansion but young people were leaving places like Krakow and Katowice. Were they leaving to find work?
Irka In my case?
- Presenter** Was it because the country was economically depressed?
Irka I think mentally depressed in my opinion.
- Presenter** Really?
Irka It was like, I was travelling a lot during my studies and when I was, whenever I was coming back I feel like, that I'm not in the right place. So the only thing keeping me in Poland was just my studies. So just after my studies it was a very quick decision.
- Presenter** So can you put your finger on why? What was the atmosphere that made you think, "I don't feel that this is a good place to live anymore and it's time to leave?"
Irka Hmm, I think it was the, just the history of our country, you know, it's a bit complicated, we were under pressure for years and you just feel this in, in the air, you know, that people are stressed generally.



Presenter I thought that, after Solidarność, that great political movement that brought freedom to Poland...

Aska Solidarność.

Presenter Yeah, isn't that what I said?

Aska Yes, yes.

Irka It's very, very complicated and a long story, you know that.

Presenter I know, but Poland became such an important country, really the first country to step outside Communism - effectively bringing the Cold War to an end by saying "Enough", now we're independent.

Irka For me it was very symbolic, you know, it was very, very symbolic.

Presenter But did that movement change the atmosphere in Poland as a place to live?

Irka Of course it's change but you know it's, but it's years of occupation because before Russians there were Germans, then before Germans there were different others.

Presenter So are you saying it takes generations to recover?...

Irka It's from generation to generation.

Presenter Ok, so it takes a number of generations before people really get over occupation and start to think more clearly about where they want to go?

Irka I think our generation is like, in this historical moment when, when we will change the mentality if we will come back.

Aska I'm not sure if it's that true.

Presenter But you can only do that by going back home, bringing new experiences.

Irka Yeah.

Aska Yeah, I think.

Presenter So where, where are we with the food?

Aska Oh my god it's just a few minutes, just like a few minutes.

Irka No, no, no, I would say that it is ready, really.

Aska I don't think so. But it will taste as good. Taste it please, please.

Presenter And here we have a classic moment.

Aska I think it's, I think it's nearly done.

Irka I think that.

Afterword

Ireland in 2008 was facing a curious situation. Property investment was still growing, 100 percent mortgages were still being offered to single income families, yet economic tremors forewarned the tremulous state of the ‘Celtic Tiger’ boom. Overnight, the global economic crisis turned Dublin’s thriving horizon line, crawling with industry, to a memorial one, littered with cranes and scaffolding that bankrupt companies couldn’t afford to take down, let alone finish the job. Although the scale of the global crash was unpredictable to those of us working with art, culture and society, the Irish economy was clearly not going to sustain the growth that had fuelled the economy for the previous twenty years. Ireland was on the verge of the economic downturn that had characterised all European post-war economies – just many years later.

Ireland, like much of Western Europe, had populated the job market of the boom with migrant labour. This asked the questions that formed the subject of Anthony and Susanne’s exhibition at Project Arts Centre - how would Ireland react to the forthcoming recession? Would we see increasing nationalism and the beginnings of xenophobia as unemployment rises in the next years? Just how welcoming are we?

Anthony and Susanne, both artists who have worked extensively in relation to migrant situations and politics, were invited to participate in the second part of a two-part exhibition about the possibility of this imminent crisis. The Prehistory of the Crisis (1) [1] began with an exhibition about other places, with other artists who were looking at other migrant relationships. This was the launching pad for The Prehistory of the Crisis (2), which was developed through the commissioning of new work by Anthony and Susanne, as well as Daniel Jewesbury and Sinead McCann. To call it a prehistory is also to ask of art a particular voice – over the last five years we have seen waves of exhibitions and research practices looking at the result of migrant worker programmes across Europe during the last fifty years. What happens after many years of co-habiting without cultural integration? In Ireland, our ambition was slightly different – we wanted to join the activists, journalists and few politicians who were trying to bring the debate into the public domain before the crisis hit, and therefore while the debate was still open (before policy was really set, public fever had grown and public commentary became ossified). We wanted to make a project in flux, which spoke into a changing society.

This publication is in my mind a pulling together of many of the threads of interest, the friendships and commitments to migrant groups that both artists have developed, as well as the powerful voice of art to articulate the plurality of issues and concerns behind these complex

situations. Anthony and Susanne both have unique and highly insightful artistic practices and they have both impressed me deeply over the last years with their genuine commitment, not just to the politics of migrants' rights, but to each of the individuals they work with, and who we see in their artworks.

It is with great pleasure that Project Press publishes *State*, developed and edited by Anthony Haughey and Susanne Bosch.

Tessa Giblin
Curator - Project Arts Centre, Dublin
September 2010

1. *The Prehistory of the Crisis (1)*, Patrick Bernier (FR) & Olive Martin (FR), Jeanne Faust (DE) & Jörn Zehe (DE), Aernout Mik (NL), Andrijana Stojkovic (RS), 24 Oct - 29 Nov 2008

Tessa Giblin (New Zealand, 1978) is Curator of Visual Arts at Project Arts Centre in Dublin, Ireland. Since 2006, she has realised a variety of exhibitions and projects including 'Philip', 'Blackboxing', 'Nonknowledge', exhibitions and 'The Prehistory of the Crisis I and II', and solo exhibitions with Sung Hwan Kim, Aurélien Froment, Rosa Barba & David Maljkovic, Jeremiah Day & Simone Forti, Jesse Jones, Lonnie van Brummelen & Siebren de Haan, Clodagh Emoe, Seamus Nolan and Clemens von Wedemeyer.

Biographies

Susanne Bosch moved in 2006 from Berlin to Belfast. She has studied at the Academy of Fine Arts, Nuremberg. She has exhibited both nationally and internationally, most recently taking part in Madrid Abierto 2009/2010, exhibition of the Berlin Senate Scholars 'Berlin/Istanbul 2009', Kunstraum Bethanien Berlin and BM Suma Contemporary Art Center, Istanbul, the Prehistory of the Crisis (2), curated by Tessa Gibbin and Mónica Núñez, Project Art Centre Dublin and Belfast Exposed, Belfast (2009), The Common Good: The Enterprise of Art, PAN | palazzo arti napoli, Naples, Italy (2008).

She is the recipient of the Visiting Arts grant supported by the Henry Moore Foundation, Arts Council Northern Ireland, Scottish Arts Council and British Council (2007) and the Self-arranged Residency to Madrid supported by the Arts Council of Northern Ireland (2009) as well as a Travel grant to Mae Sot at the Thai Burmese Border, Thailand (2008). She is currently a participating artist in the EU project 'art-based research/research-based art' in Israel/Palestine (2010/11); she received several working, project and travel grants from the Berlin Senate of Science, Research and Culture (2000, 2001, 2003).

She makes site-specific public art, context-based interventions, installations, films, drawings, objects, publications and collaborative projects. Her work is usually based on long-term research questions such as art and its potential for visions and change, the role and potential of art in contested societies and situations as well as migration. Since her residency in Istanbul and participation in a four month training course for Civil Conflict Transformation / Civil Peace Service in 2004, she has been looking at the role of the artist and the artwork as bridge maker and shuttle between various constituencies involved in site or situation.

Susanne is a researcher based in Interface: Centre for Research in Art, Technologies and Design, strand: Art in Contested Spaces and Course Director (jointly with Dan Shippesides) of the MA Art in Public at the University of Ulster in Belfast.

www.susannebosch.de
www.interfacebelfast.com

Anthony Haughey uses relational and dialogical aesthetics to explore new identity formations, citizenship, migration and contested spaces. His art works have been exhibited and collected internationally and his work is represented widely in public and private collections.

Recent work explores issues connected to citizenship, migration and contested territories, including *Between*, a four-year project working with asylum seekers and refugees in Ireland and Europe. 'How to be a Model Citizen', (December 2008) was a participatory performance work with the Global Migration Research Network – a diverse group of asylum seekers and refugees who have worked with the artist for more than four-years. Selected exhibitions in the last two years include, 'Encounter: Dublin, Lisbon, Hong Kong and Seoul' at the Korea Foundation Cultural Center, Seoul, Korea, 'Disputed Territory', 'Novosibirsk International Photography Festival', Novosibirsk Museum, Siberia, and 'Singapore International Photography Festival'. 'Prehistory of the Crisis (2)', Project Arts Centre, Dublin and 'Class of 73', an installation, at Gallerie Arena, Les Rencontres d'Arles 09. A curated exhibition and publication, 'Fragments From a Broken World' at the National Photographic Archive, Dublin, and 'Guest', at Crawford Gallery, Cork. He was a guest curator for Ireland's inaugural Festival of Photography - PhotoIreland in 2010 and is an editorial advisor for 'Photographies', a journal published by Routledge. A chapter contribution, 'Dislocations: Participatory Media with Refugees in Ireland and Malta' was recently published in 'New Media and Refugees: Forms and Issues of Participation', (2010, Berghahn).

Anthony Haughey lives and works in Ireland. He is a PhD supervisor at the Centre for Transcultural Research and Media Practice, Dublin Institute of Technology. He was Senior Research Fellow (2005-8) at Interface: Centre for Research in Art, Technologies and Design at the University of Ulster where he recently completed a PhD. During his research fellowship in Belfast he organised public discussion forums around 'Art and Contested Spaces', and curated public art projects, screening and events, as well as numerous collaborative art and media projects.

www.anthonysaughey.com

Selected Exhibitions

Prehistory of the Crisis (2): Guest (Pages 15-21)

A participatory video installation at Project Art Centre, Dublin and Belfast Exposed, Belfast, 1 July - 15 August, 2009, curated by Tessa Giblin and Mónica Núñez.

Exhibited as part of a series of film screenings by Irish and international artists, curated by Dawn Williams at Crawford Art Gallery, 20 May - 19 June, 2010.

www.projectartscentre.ie
www.belfastexposed.org
www.anthonyaughey.com

Prehistory of the Crisis (2)

- Ourselves Alone (Pages 22-27)

Poster series for 'Prehistory of the Crisis (2)', Project Art Centre Dublin and Belfast Exposed, Belfast, 1 July - 15 August 2009, curated by Mónica Núñez and Tessa Giblin. 8 x 1000 posters with the cut-outs were piled up. The visitors were invited to take them home for free.

www.projectartscentre.ie
www.belfastexposed.org
www.projectartscentre.ie/archive/archive-va-detail/587-artists-panel-discussion
www.susannebosch.de

Work Migration: Top Trumps Game (Pages 28-31)

Part of the Dublin Fringe Festival and Out of Site. Locations: Gill's Pub, Connolly Train Station, Stephen's Green. Game developed in collaboration with Norbert Heins and Dragan Miloshevski. 17 September 2006.

www.outofsite.info
www.susannebosch.de

How to be a Model Citizen (Pages 32-39)

A collaborative intervention with the Global Migration Research Network in the Atrium, Civic Offices, Dublin City Council, Wood Quay, Dublin, 9 - 12 December, 2008.

www.anthonyaughey.com

Strange that you wonder

- but we do as well (Pages 40-49)

Berlin-Istanbul, Group exhibition of the Berlin Senate Scholarship grantees for Istanbul, Kunstraum Kreuzberg Bethanien, Berlin, curated by Stéphane Bauer, 28 August - 4 October 2009. Five biographical extracts from Turkish and Kurdish migrants, an audio-visual installation, Café Kotti, Berlin. 29 August - 4 October 2009.

Installed in harbour area of Galway for Tulca 2010 Festival of Visual Art, Galway, November 6 - 21, 2010.

www.susannebosch.de
www.kunstraumkreuzberg.de
www.berlinistanbul2009.org
www.tulca.ie

Subjects that don't count.

Places that are not important. (Pages 50-57)

Multi-media installation with 18 sound tracks, 175 films and 986 images from the Balkans, Germany, Turkey, Thailand, Burma and Ireland.

Solo Show, Kunstverein Würzburg, Germany 15 March-19 April 2009 (and) 'In Istanbul Between Arrival And Departure'. Exhibition of Berlin Senate, Istanbul Scholarship Artists, curated by Beral Madra. BM Contemporary Art Center, Istanbul. 24 March - 14 April 2009.

www.susannebosch.de

Prospect (Pages 58-69)

Two channel video installation exploring 'irregular migration' from Sub-Saharan African countries to Europe. First shown as part of 2MOVE: Ireland, Solstice Gallery, Navan, Ireland and Belfast Exposed, Belfast, curated by Mieke Bal and Miguel Hernandez-Navarro, 3 May - 3 June, 2008.

Also a solo exhibition, New Video Works, Gallery of Photography, Temple Bar, Dublin 2, March/April 2009, and the International Symposium for Electronic Arts 09, Interface: Centre for Research in Art and Design. University of Ulster. Belfast, 23 August - 1 September, 2009.

Single-channel video projection, installed in harbour area of Galway for Tulca 2010 Festival of Visual Art, Galway, November 6 - 21, 2010.

www.anthonyaughey.com
www.tulca.ie

Progress II (Pages 70-75)

A collaborative and relational video directed by Anthony Haughey and Susanne Bosch with filmmaker, Kevin Duffy, and eleven individuals from countries including, Brazil, Nigeria, Somalia, Poland and the Czech Republic. The video has been presented in various public contexts, including, New Video Works, Gallery of Photography, Temple Bar, Dublin 2, March - April, 2009 and part of, 'How to be a Model Citizen', a collaborative performance/intervention in the Atrium, Civic Offices, Wood Quay, Dublin.

Also exhibited as an outdoor film screening on 4 June, 2010, Academy Street, Cathedral Quarter, Belfast, as part of the 'Inclusion Festival'.

Installed in harbour area of Galway for Tulca 2010 Festival of Visual Art, Galway, November 6 - 21, 2010.

www.anthonyaughey.com
www.susannebosch.de
www.tulca.ie

Between (Pages 76-77 / 80-83)

A long-term unofficial artist residency in Mosney Reception Centre (2004 - 2008). A series of interventions, photographic works and hundreds of hours of video footage. The complexity and political sensitivities of this work has resulted in carefully worked strategies to protect the identities of individuals who may fear political persecution or recrimination in their respective countries. For example, 'Excerpts from the Asylum Archive' is a textual work based on unpublished video testimonies. The overall rationale is a critical response to one of the most significant cultural changes ever experienced in Ireland.

www.anthonyaughey.com

Postcards from Mosney (Pages 78-79)

An intervention produced with the residents of Mosney Reception Centre in County Meath. This holding centre is a 'temporary' home to 800 asylum seekers from approximately 50 countries, waiting to receive news of their asylum applications from the Department of Justice and Immigration. Residents were invited to write to the Minister of Justice on the back of faded historical John Hinde postcards. Each postcard depicted Mosney in its former life as a holiday camp. The postcards were mailed to Belfast Exposed Gallery where they became part of the 'Migrations', exhibition, 16 June -25 August 2007 and later sent to the Minister of Justice in Dublin for a response. 'Migrations' also included a series of artist's talks and public discussions in relation to migrant rights.

www.belfastexposed.org
www.anthonyaughey.com

Whose Voice is it Anyway? (Pages 84-89)

A two year project initiated by Susanne Bosch and Anthony Haughey, designed to produce a series of video productions directed by migrants in Northern Ireland. The project involved facilitating a series of professional training workshops, including, media production skills, performance training and scriptwriting. Participants used their newly acquired skills to write, direct, shoot or perform in video productions. Some of the material was broadcast in a television series for NTV (Belfast) including three programmes featured in this publication, 'Cookin' Cultures'.

Also exhibited as an outdoor film screening on 4 June, 2010, Academy Street, Cathedral Quarter, Belfast, part of the 'Inclusion Festival'.

www.anthonyaughey.com
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www.interfacebelfast.com

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Organisations

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