



BELFAST EXPOSED PHOTOGRAPHY

has the pleasure of inviting you to the exhibition preview of

MIGRATIONS

Opening Thursday 15 June 06 | 7 - 9pm

Exhibition 16 June - 25 August 06

The first of two exhibitions exploring different contemporary experiences of migration. A second exhibition, exploring the visibility of migrant identity and experience in Northern Ireland will run through September 2006.

Andrea Lange *Refugee Talks*, 1998

Anthony Haughey *Between: Photographs from the Government of Ireland Reception*

Centre, Mosney, Co. Meath, 2005

Breda Beban *Arrivals*, 2003

Penny Siopis *My Lovely Day*, 1997

Terence Wright Multi media work, 2006

BELFAST EXPOSED PHOTOGRAPHY

23 Donegall Street | Belfast | BT1 2FF | Northern Ireland

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Front Image: Anthony Haughey, from *Between*, 2005



Butlins 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 holidaymakers every year since it opened. Unpredictable weather, changing tastes and cheap package holidays abroad led to the decline and closure of many camps during the 1980s and 1990s. Mosney holiday camp became a Government of Ireland Reception Centre for asylum seekers in 2000 and is now home to more than 750 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

Belfast Exposed Photography | 23 Donegall Street | Belfast BT1 2FF | Northern Ireland

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PRESS RELEASE

MIGRATIONS 16 JUNE TO 25 AUGUST

Exhibition opening event 15 JUNE, 7 – 9pm

EXHIBITING ARTISTS:

Anthony Haughey
Andrea Lange
Breda Beban
Penny Siopis
Terence Wright

MIGRATIONS is part of a multi-stranded project being developed by Belfast Exposed exploring different experiences of migration. There will be a second exhibition in September 2006 considering specifically the 'visibility' of migrant identity and experience in Northern Ireland. A programme of screenings, discussions, talks and workshops will accompany and contribute to the September show. This first exhibition, opening on 15 June 2006 will feature major works on the subject of migration by well-known, contemporary artists and researchers; Anthony Haughey, Andrea Lange, Breda Beban, Penny Siopis and Terence Wright.

Between (2005) by **Anthony Haughey**

Migrations will feature a number of photographic portraits from Anthony Haughey's *Between* series. *Between* is a collaborative visual media project critically exploring negotiation of citizenship with residents in a Government of Ireland Reception Centre for Asylum Seekers, a former Butlins Holiday Camp, Co. Meath, Ireland. Haughey has been engaged in discussion with the current residents of Mosney regularly since October 2004. He is involved in various learning, teaching and support situations within this community and forming friendships and shared ideas through discussion with a group of mostly Nigerian asylum seekers.

'I am learning about the everyday experience of negotiating citizenship from the point of view of individuals temporarily housed, stateless and awaiting a decision which will decide their fate, either licence to remain or deportation by the Department of Justice. Some families have lived in Mosney for over three years. Migrants are forced by circumstance to start out on a journey from home, clearly this journey and all its implications is not taken lightly. On arrival in the host country a complex and contested series of negotiations for citizenship and human rights begins.' Anthony Haughey

Refugee Talks (1998) by **Andrea Lange**

DV-Cam/DVD, 33 min

Refugee Talks consists of nine sequences, each featuring one or several persons performing a song. The protagonists are all refugees from different countries who lived in the same reception centre in Oslo during the winter of 1998. Each of them chose a song that was relevant to their own situation, and to the film they appear in. The work is shot at various locations within the reception centre in the common rooms or the family rooms. The title is taken from Bertolt Brecht's *Flüchtlingsgespräche* (written in exile 1940-41).

"Andrea Lange's works are involved with the human drama of community. For her, issues of

displacement, assimilation and difference revolve around the central point of communication, inclusion and understanding. In a range of profound projects over a number of years she has investigated the situation of confrontation, incarceration, and commemoration to reveal the complexities inherent in the idea of placing the self inside the system of the other."
Extract from catalogue text by Juliana Engberg, Australian Centre for Contemporary Art (ACCA)

Arrivals (2003) by Breda Beban

Photo series, 2003/2005, C-type prints

Breda Beban's work is about subjectivity and emotion occurring on the margins of big stories about politics, geography and love. *Arrivals* is a series of 8 sets of four photographs evoking in an uncomplicated and explicit way an experience of absence felt by those inhabiting the space between an unbroken desire (longing) and a broken sense of belonging. Each set of photographs depict; a picture of a bed(s), a picture of a window in bedroom, a picture of scene from a window and a close-up on some aspect of the same scene from the window. These photo-works are structured like narratives: they are literally a story of an escape, of a journey and of arrivals. The story is not told with the fluid realism of film, but through the repetitive frozen frames of photography. The photos are also intimate proofs, not just of arrivals, but also of departures – the blanking out of arrivals, the process of removal of all traces of someone who once was there.

"Breda Beban's work epitomises the distinct capacity of a work of art to describe life simply and without obvious elaboration, and to invest it with the profundity of human emotion"
Charlotte Cotton, *The Photograph as Contemporary Art* (Thames & Hudson, 2004)

My Lovely Day (1997) by Penny Siopis

8mm colour film transferred to video and DVD, 21 minutes

My Lovely Day combines spliced sequences of 8mm home movies that the artist's mother shot in the 1950s and 1960s in South Africa with sound and visual text which tell an elemental story of migration, displacement and exile. The words (narrative) are those of Siopis' maternal grandmother telling her grandchildren, of her emotional and literal journeys between Europe, Greece and South Africa in the early part of last century. The moment of her telling is apartheid South Africa, as are the scenes captured on film, yet her references to social turmoil and catastrophe are those of an earlier time - the 1922 Greco-Turkish conflict in Smyrna, World War I and World War II. The sound combines traditional Greek music and song, with Siopis' mother's voice singing 'My Lovely Day', made as a 78 record in 1955. The uneven quality of the found footage – the jumps, sprocket tracks, scratches, light flares, camera movements, frail focus and intrusion of peripheral images – dramatises the quality of the film as artefact and in a way stands for the fragmentary nature of memory. *My Lovely Day*, as intensely autobiographical as it is an engagement with conditions of postcoloniality, was stimulated in part by the Truth and Reconciliation Commission (TRC) in South Africa. The TRC, which began in 1996, brought a hidden archive of personal memory into collective consciousness.

'My grandmother's story is of stoic, unsettled exile, but the film is also a much larger allegory of migration and displacement, and the effects of what we might now call globalisation.'
Penny Siopis

Migrations (2006) by Terence Wright

Multimedia presentation

Today's media is characterised by attempts to search for more simplistic treatment of current affairs. Yet when we stop to think about how much of our knowledge of the world is derived from pictures, we find that there is also very little general understanding about how visual images communicate this information. Against this background, journalism as a profession has become 'promiscuous', disparate and diffuse; yet Western governments appear to be increasingly responsive to public opinion. It is becoming increasingly important not only to analyse the ability of visual images to create new discourses, but also necessary to examine the social and institutional constraints on their function.

Migrations is a multimedia presentation that considers some contemporary images of refugees and looks for patterns and common elements in their construction and usage. It identifies some historical archetypes that are used to portray the subject of forced migration and questions the role of the mass

media in aiding the relief of humanitarian crises.

ARTISTS' BIOGRAPHIES:

Anthony Haughey is an artist and Senior Research Fellow at Interface, the Centre for Research in Art, Technologies and Design at Ulster University, Belfast. He was previously Head of the Department of Media at the Dublin Institute of Technology. His research and audio-visual artworks have been exhibited, published and collected internationally, most recently the installation *Resolution*, was acquired for the permanent collection of Wolverhampton Art Gallery. His recent publication, *Disputed Territory* is the culmination of his project on post-conflict countries in Europe, including Ireland, Bosnia and Kosovo. He is currently researching and producing a collaborative video installation with a group of asylum seekers housed in a government of Ireland Asylum Seekers Reception Centre, the former Butlin's Holiday Camp, Mosney, Co. Meath. His chapter contribution, *Imaging the Unimaginable* will be published in *Projecting Migrations, Transnational Documentary Practices*, a forthcoming Wallflower Press Publication and DVD-ROM.

Andrea Lange lives and works in Oslo, Norway. Lange studied at The National Academy of Fine Arts in Bergen, Norway and Accademia di Belle Arti Pietro Vanucci in Perugia, Italy. She works with various medias, such as photography, audio- and videoinstallations. Issues concerning identity and cultural encounters and diversity are often central in her artistic approach. Lange has participated in a number of exhibitions, among them: Northern Lights Film Festival in Newcastle, MOMENTUM 04 – Nordic Biennial for Contemporary Art, *Fundamentalisms of the New Order* in Copenhagen, *Refuge* at Henie Onstad Artcentre in Oslo, *Milano Europa 2000* La Triennale di Milano and Melbourne International Biennial. Most recent shows at The National Museum of Art, Architecture and Design in Oslo and with the project *Arabic Lesson* at the Stenersenmuseum in Oslo.

Breda Beban was born in Serbia and raised in Macedonia and Croatia. She lives and works in London and Sheffield where she is a Professor of Visual Arts at the Sheffield Hallam University. Beban's film *Walk of Three Chairs* is currently staged as part of the BRITISH ART SHOW 6 (touring exhibition, 2005/06). Recent exhibitions and presentations of Beban's work have taken place at the Museum of Modern Art, New York; National Museum Reina Sofia, Madrid and Museum of Contemporary Art, Zgareb (2005); Tate Modern (2004); National Film Theatre, London and Cinema Zuid, Amsterdam (2003). Her films were part of *Artists' Film and Video*, ArtNow Lightbox, Tate Britain and *A Century of Artists' Film in Britain*, Tate Britain (2003). In 2002 Beban curated *Imaginary Balkans*, a group exhibition which was on show at Site Gallery, Sheffield (2002); Cornerhouse, Manchester and at the Stills Gallery, Edinburgh (2003). Beban is currently curating *imagine art after*, a multi-stage project whose first stage - an online exhibition and dialogue was hosted by Guardian Unlimited (Nov/Dec 2005). Beban was a recipient of the Paul Hamlyn Award for Visual Arts, UK, 2001. Her film *Jason's Dream* received the Silver Award for Music Film & Video, Worldfest, Houston International Film Festival, USA, 1999.

Penny Siopis is a South African of Greek descent. She lives in Johannesburg where she works as an artist and lecturer at the University of the Witwatersrand. She studied fine arts at Rhodes University, Grahamstown. She was awarded a British Council scholarship and continued her studies in the United Kingdom. Her work has been shown in many international biennales including the Venice Biennale (1993), the Johannesburg Biennales (1995, 1997), the Kwangju Biennale (1995) and the Havana Biennales (1994, 1997). She has also participated in a many international exhibitions: *Democracy's Images: Photography and Visual Art after Apartheid*, BildMuseet, Umea (1998); *La Mémoire*, (part of an international exhibition on the thematic cycle, *La Ville, Le Jardin, La Mémoire* – 1998-2000), Villa Medici, Rome, (1999); *Liberated Voices: Contemporary Art from South Africa*, Museum of African Art, New York (1999); *Lines of Sight: Perspectives in South African Photography*, South African National Gallery, Cape Town, (2001); *Africas: The Artist and the City*, Centre de Cultura Contemporània de Barcelona, Barcelona (2003); *Kwere-Kwere: Journeys into Strangeness*, Amicitiae, Amsterdam (2003); *New Identities: Contemporary South African Art*, Museum Bochum, Bochum (2004); *Mine(d)fields*, Kunsthau, Basel, (2004). Siopis's most recent solo exhibition was *Three Essays on Shame* at the Freud Museum in London, 2005.

Dr Terence Wright is Reader in Theoretical Studies in Visual Art at the University of Ulster. Formerly he was Professor in Photography: Art & Media Theory at Kunsthogskolen, Bergen, Norway and Senior Research Officer at Queen Elizabeth House, University of Oxford. There he ran the project 'Moving Images: the Media Representation of Refugees' which conducted an in-depth review of the media reporting of refugee crises and the response of aid agencies. 'Moving Images' was funded by The Pilgrim Trust and the Esmée Fairbairn Trust. He taught for eight years at the UK's National Film & Television School and has ten years experience as a

photojournalist, working for BBC Television and ITN for various programmes such as Panorama, Newsnight and Crimewatch.

MIGRATIONS RESEARCHERS: **Alex Rotas**, Bath Spa University, **Anthony Haughey**, Interface, Centre for Research in Art, Technologies and Design, University of Ulster, Belfast, **Dr Daniel Jewesbury**, Centre for Media Research, University of Ulster, Coleraine and **Karen Downey**, Belfast Exposed Photography

ACKNOWLEDGEMENTS

Belfast Exposed Photography would like to thank the Arts Council of Northern Ireland and Belfast City Council for their generous support for this project.

Postcards from Mosney

Artist Anthony Haughey has been working with a group of asylum seekers currently resident in a Government of Ireland Department of Justice Reception Centre in Mosney for more than 3 years. Mosney is a former Butlins Holiday Camp located near Drogheda in County Meath, which became a temporary home for hundreds of asylum seekers from more than forty-eight countries in 2000.

Butlins Mosney opened in 1948 and was a holiday destination for thousands of families from all over Ireland including Belfast and Northern Ireland; especially in July when hundreds of people headed across the border to escape the tension of the marching season.

Butlins Holiday Camps were made famous through John Hinde's postcards which circulated widely all over the world. Hinde's deeply saturated colour postcards created an appropriate illusion of happy holidays, even though the reality may have been very different.

The idea of these pictures - Butlins – was that anybody looking at them should have thought that this was a great place to have a holiday in.

Einar Ludwig, photographer, John Hinde Studios.

This intervention will accumulate personal messages from Mosney asylum seekers written on faded historical John Hinde postcards. The postcard depicts the boating lake in Butlins Mosney when this holiday camp was at its height and a temporary home to thousands of holidaymakers.

Asylum Seekers normally have no recourse to public protest, or political voice, aspects of democracy that naturalised citizens take for granted.

Each personal message is directed to the Irish Minister of Justice, Michael McDowell. Every asylum seeker in Ireland is familiar with the Minister of Justice and follows every news report on Irish immigration policy in the hope that a new directive will offer the residents leave to remain. Some of the residents have lived in Mosney for more than four years still waiting for a decision from the Department of Justice.

The postcards will be sent from the Reception Centre in Mosney to here in the gallery throughout the period of the *Migrations* exhibition. The final destination of these postcards will be the Minister of Justice's office in Dublin and hopefully a dialogue?

Butlins 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. Unpredictable weather, changing tastes and cheap package holidays abroad led to the decline of the camps during the 1980s and 1990s. The Mosney holiday camp became a Government of Ireland, asylum seekers in 2000 and is now home to more than 450 asylum seekers from all over the world.

Dear Macdonnell

I have been in this country for almost 2 years and lived in Mosney for the past one year. I get to a point where I ask myself if I have wronged you or the state for me to be deprived of status.

John Owarri from Ghana



Belfast Exposed
23 Donegal Street
Belfast BT 1 2 FF

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Dear Macdowell

/ c/c The Name

Of mighty to beg
you to help me
to be part of the
people that are helping
to contribute to the economy
of this country by giving
me status. All my staying
since past 2 1/2 years in Mosney
MILLAN from NIGERIA

Belfast Express
25 Donegal Street
Belfast

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Dear Macdowell

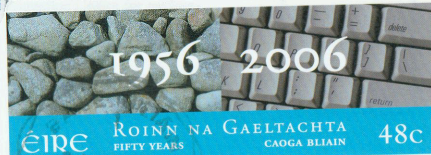
I like the name

of mighty to beg
you to help me
to be part of the
people that are helping
to contribute to the economy
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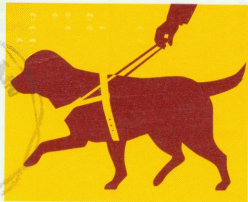
MR. MACDOWELL
SET ME OUT OF THIS
MISERY. I NEED
FREEDOM SO THAT
I CAN GO ON WITH
MY LIFE
VIOLET



EDOST
BELFAST EXPOSED
23 DONESIAL ST
BELFAST
BT 1 2FF

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We are able bodied and
are able to work if
given the opportunity; I
therefore ^{improve} the government
of Ireland to give us
an opportunity to serve
this Nation and contribute
our own quota to the
growth of the economy.
Give us a residence permit
and stop depriving us
a chance to work. May
God help the Republic
of Ireland.
Ibrahim.



Éire

48c

BELFAST EXPOSED

23 DONOGAL ST

BELFAST

BT1 2FF

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Dear Michael,

My name is Melanie,
I am from Zimbabwe and
I was tormented and harassed
enough to ~~leave~~ my country. I have
been told that, that is not persecution
therefore I am not a refugee. Bless
you minister, I am again been
tormented with the fear of deportation.
The fear is sickening! I am a wreck.
Please try and handle my
case, if this is not persecution
I wonder what else is. Please
declare Amnesty and let us stay
in Ireland. PLEASE! Melanie



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BELFAST EXPOSED

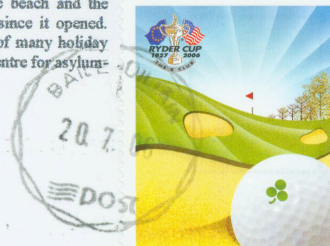
23 DONEGAN ST

BELFAST

BT1 2FF

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Dear Michael,
My name is Nyalamara
and I am from Togo
I live in Mosney, I don't
know whether to be happy
or sad, all my friends
have moved away from
mosney. Please grant
me residency to remain
in Ireland.
Nyalamara.



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48c

BELFAST EXPOSED
23 DONEGALL ST
BELFAST
BT1 2FF

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Hi Michael,

I've never had the courage to write you before but I'm doing it now. Please let me live in Ireland, I am not a trouble maker, I pledge to be a useful citizen.

I have been in Mosney for 2 years and I am from Burundi
Ash Mbezi



Belfast Exposed
23 Donegall St
Belfast
BT1 2FF

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Dear Minister,

I am in Mosney for 8 months
I recently found out I have
Scoliosis and I have to be
in a brace for a year or two
on top of my problem, I felt
I could really die, I have the
problems, anger and confusion,
the frustration, embarrassment,
questions and worry. The
only difference is please HELP
ME!! I want to be a human
being again. Let me stay in Ireland.
I am from Sudan. ABUBAKAR
MUSA



BELFAST EXPOSED

23 DONEGALL STREET

BELFAST

BT1 2FF

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Hello Michael,

I know you get hundreds of letters, but please help me through this, I am from African, Somalia I need a way to soften the pain from yesterday. Please consider me and grant me residency as a refugee in Ireland.

Musa Usman.



Belfast Exposed

23 Donegall st

Belfast

BT1 274

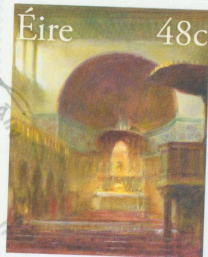
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Dear McDowell.

The reason I am writing you
is because my life would
be better if we can
only let me stay in Ireland.

Three years is a long time
and it's mainly forgotten, my
brother and mother died while
I was here in Ireland.

I am from Togo and I
have no intentions of going
back there. Do something quick.
Edaho.



University Church, Dublin 1856-2006
Eaglais na hOllscoile, Baile Átha Cliath

Belfast Exposed
23 Donegall St
Belfast

BM 2FF

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Dear Sir,

I am living in
Mosney accommodation
Center with my husband
and children
I want to be legalised
in the country of
Ireland with my
family. Iní Onife

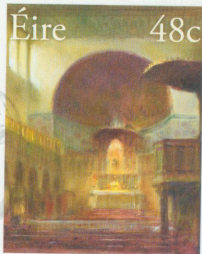


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BELFAST EXPOSED
23 DONEGAL ST
BELFAST
BT1 2FF

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University Church, Dublin 1856-2006
Eaglais na hOllscoile, Baile Átha Cliath



Dear Dundonnell.

My name is Hassan
and I am from Somalia, I have
been living in Mosney for
over 6 months I would like
to ask you a question but I don't
know how. I would like to ask
you about my situation in this country.
How would I do it?

Hassan,
Mosney.

Belfast Exposed
23 Donegall St
Belfast

BFI ZFF

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Mr Michael,

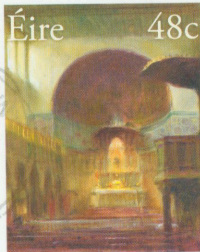
Hey!

Get me out of
here, I want to work
even if you call me
an assylum seeker.

I am human anyway

3 yrs in Mosney no work'

I must be told something
positive. The driving man from Congo
Ntshululu.



University Church, Dublin 1856-2006
Eaglais na hOllscoile, Baile Átha Cliath

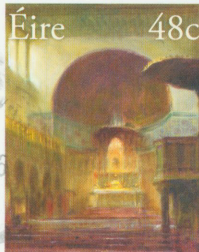
BELFAST EXPOSED

23 DONEGAL ST

BELFAST

BT11 2TF

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University Church, Dublin 1856-2006
Eaglais na hOllscoile, Baile Átha Cliath



Dear Micheal

I have been in Mosney
for one year six months
And I have no papers to work
Please give me status
I am from Cameroon
My Name is Mbari

Belfast Exposed
22 Donegal st
Belfast
BT1 2FT

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Piz McDowell
GIVE MY RESIDCE
In Ireland. I be
Cameroon. EELIN



Belfast EXPOSED
23 doVegAL ST
BelfAST
BT1 2FF

Butlins 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. Unpredictable weather, changing tastes and cheap package holidays abroad led to the decline and closure of many camps during the 1980s and 1990s. The Mosney holiday camp became a Government of Ireland Reception Centre for seekers in 2000 and is now home to more than 450 asylum seekers from all over the world.



Dear Micheal Mc Dowell
Thankyou for offering to me
Mosney but please try
to find me somewhere to
work so that I can
face up to life Give me
legal Residency I am from
Ukraine Alex

Belfast Exposed
23 Donegal St
Belfast
BT1 2FF

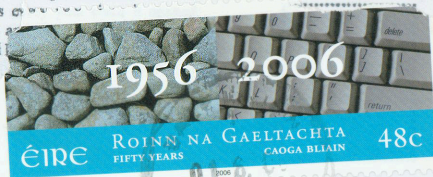
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Dear McDowell I am 12 going to 13. I have 2 younger sisters and an older brother and i live in Mosney. I don't like it here as much as where i used to live. I have been here for almost $2\frac{1}{2}$ years now. I still have hardly any friends from my school because I am an assylum seeker. I really need someone to talk to. Jenny

Belfast Exposed
23 Donegal ST
Belfast
BT1 2FF

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Duro!
Duro!
Duro!
Duro!
Duro!

Belfast Exposed
23 Donegal St
Belfast
BT1 2FE

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Dear Michael MacDonell

I have been in Mosney for

three years and I have no
paper please give me paper

so I can write letters from

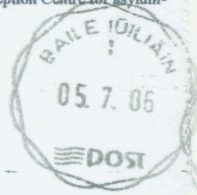
South Africa my

name is Muzile



Belfast Exposed
23 Donegal St
Belfast
BT1 2AT

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Dear Mr McDowell please i
want you to give my family
residency because I've been
living in Mosney for a quite
number of years. I want to
make my dreams come true
by seeing other parts of
the world please.
Mumba Tente.

Belfast exposed
23 Donegal St
Belfast
BT12 FF

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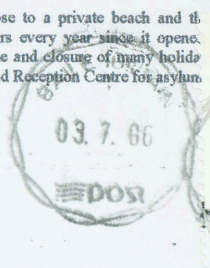


Dear McDowel,
I have an idea for you,
if you let us stay in Ireland,
we promise to contribute
positively to the economic
state and standard of this
nation.
Bless you,

Ossie
from Mozambique.

Belfast Exposed
23 Donegall st
Belfast
BT1 2FF

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Hello,
Please Mr Michael
Medonell.

Help me, I want
to stay in Ireland
I am in Mosney now
I use to be in Ballysarkin
I need my status to
residency.
I am from Congo Susie.

BELFAST EXPOSED

23 DONEGALL ST

BELFAST

BT1 2FF

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Dear sir,

My name is Ngidi Nbutu
I am from Kenya. I am an asylum
seeker living in Mosney for 2 years
now with my family of 8.

Please sir, kindly allow me get
my status as a refugee in Ireland
so that I can start working and
living like a man in the family.

I am grateful for your help and
contributions, but I will be happier
if you can give me the legal right
to work and fend for my family.

Please kindly use this medium to
answer our prayers and wishes
in Ireland. I await your positive
response and co-operation. Ngidi.



éire 48c

BELFAST EXPOSED

23 DONEGAL STREET

BELFAST

BT1 ZFF

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Dear McDowell

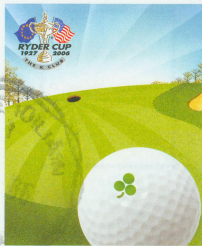
I have been in
mosney for a year but
I have lived in Ireland
for four year I am 18
years and I am from
Ghana my little sister
is an Irish born we are
still in mosney please
give us residency to remain
in Ireland so I can work
Asamoah



ÉIRE 48c

Belfast exposed
23 Donegal Street
Belfast BT1 2FF

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éire

48c

Dear Sir,

I am from Somalia
my name is Aisha,
I am 20 yrs old, please
give us assylum status
so that we can live
and work in Ireland.
My parents are dead
and I am here in mosney
with my brother and sister.

Aisha

BELFAST EXPOSED

23 DONEGALL ST

BELFAST

BT1 2FF

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DEAR MICHAEL WHAT
HAVE I DONE. SORT OUT
MY SHATTERED LIFE.
PIECE BACK TOGETHER
MY EXISTANCE. FROM
WHAT HAPPENED TO ME
SO I WOULDN'T HAVE IT
BOTTLED UP INSIDE ME.
GIVE ME RESIDENCY IN IRELAND. TOMIWA

BELFAST EXPOSED
23 DONEGAL ST
BELFAST
BT1 2FF

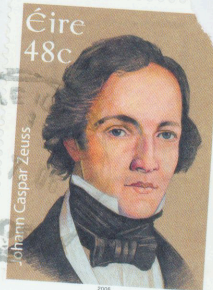
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Dear McDowell

Please could you
give my family status
in Ireland so we can
live and work in Ireland

God bless you
I am Ghanaian

Mama



Belfast exposed
23 Donegal street
Belfast BT1 2FF