



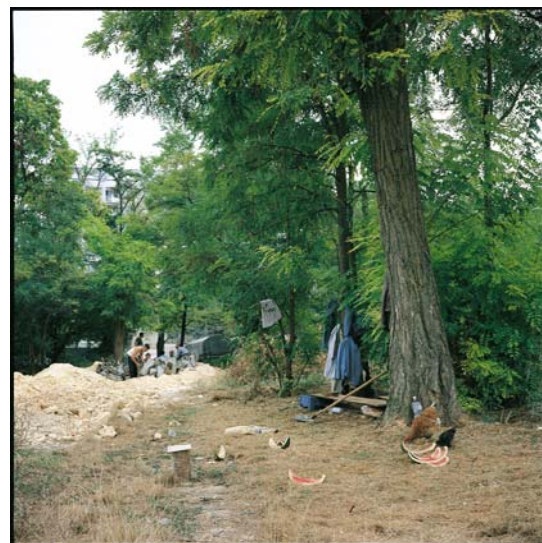
PRESS RELEASE

ANTHONY HAUGHEY | DISPUTED TERRITORY

March 9 – April 15 2006

Anthony Haughey's *Disputed Territory* is a long term project that examines conflicts over territory and identity in contemporary Europe. It is a quiet investigation into the slowly unfolding aftermath of conflict in Ireland, Bosnia and Kosovo.

Eschewing the spectacular 'decisive moment', Haughey's images were taken long after the white heat of conflict had cooled. His work traces the human cost of war, the residue of acts and deeds which are almost un-representable. As such the images perform a more subtle, and, arguably, more valuable function than the hot, straight-off-the-wire shots that the media news market consumes by the hour. And they also demand a more complex response on the part of the viewer. The work is unsettling in its ambiguities and deeply moving in its restraint. For all its detachment, it engages our emotions at a profound level, free of sentiment.



In addition to large-scale colour photographs, *Disputed Territory* includes a series of interventions using found photographs, and a sound/video installation piece, *Resolution*. For this work, Haughey focuses on the massacre at Srebrenica where an estimated 8000 mostly Muslim men 'disappeared' despite their being under the protection of the UN. Haughey worked directly with members of the International Centre for Missing Persons in Bosnia to produce the video piece and created a soundscape using researched testimonies from individuals who survived near death experiences during the conflict in Bosnia and Kosovo.

THE BOOK: *Disputed Territory* has also been published as a book with over 50 images. It includes essays by Martin McCabe, Justin Carville, Anthony Haughey and Natasa Govedarica. It was designed by Brian Nolan of Detail Design, printed by Nicholson & Bass in a casebound limited edition of 1000. It is available in the Gallery Bookshop at €40.

Anthony Haughey is one of Ireland's leading photographic artists. He has been working on *Disputed Territory* since 1998 and received the International Mosaïque award for it in 2000. He is currently Senior Research Fellow at Interface Centre for Research in Art, Technologies and Design at the University of Ulster, Belfast. He has exhibited widely and his work is in public collections including the Victoria & Albert Museum, British Council, Crawford Municipal Art Gallery, and many private collections. *Resolution* is installed courtesy of Wolverhampton Art Gallery.

Private View and Book Launch: Wednesday 8th March at 6.30pm
Seminar on "Art & the Legacy of Conflict" Wednesday 5th April at 1.15pm.
Chaired by Martin McCabe, speakers include Declan McGonagle and Anthony Haughey.

For further information, press scans or to arrange an interview, please contact:
Tanya Kiang, Director, Gallery of Photography on 01-6714654 or by email to
gallery@irish-photography.com

Disputed Territory is the first in the season of exhibitions and events examining art practice and the legacy of conflict. The next exhibition is *Vietnam Souvenirs*, the Irish premiere of work by Liza Nguyen. It runs April 20-May 21.

Disputed Territory (Territoire contesté)

d'Anthony Haughey

Exposition du 30 janvier au 6 mars 2004

Vernissage le jeudi 29 janvier à 18h30

Entrée libre

Le Centre Culturel Irlandais présente l'exposition '**Disputed Territory**' (**Territoire contesté**) de l'artiste irlandais **Anthony Haughey**. Constituée de photographies ainsi que d'installations vidéo et sonores, cette exposition est l'un des événements clé du programme d'hiver du Centre qui aborde, entre autres, les droits de l'Homme.



Né en Irlande du Nord en 1963, Anthony Haughey est l'un des plus importants photographes irlandais contemporains. Dans le cadre de cette exposition, l'artiste examine non seulement les cicatrices du conflit irlandais, mais aussi les luttes (territoriales, légales ou agraires) qui concernent d'autres territoires européens. Haughey - qui vit près de la frontière entre la République d'Irlande et l'Irlande du Nord - s'est aussi déplacé en Bosnie et au Kosovo et a passé de nombreuses années à sonder ces territoires contestés.

Dans des paysages anonymes, l'iconographie est en apparence banale : une caméra de surveillance, un dépotoir d'objets en plastique, une ampoule suspendue au ciel. La force de ces images réside dans leur capacité à impliquer le spectateur qui doit imaginer, à travers des indications ténues, les effets indescriptibles des conflits humains.

Anthony Haughey a exposé internationalement. En France, son travail est déjà très reconnu.



Cette exposition est organisée en collaboration avec la Gallery of Photography de Dublin. Projet soutenu par le Dublin Institute of Technology et le Mosaïque Programme, Luxembourg.

L'exposition sera exceptionnellement fermée le vendredi 20 février.

INFECTED LANDSCAPE

ANTHONY HAUGHEY MISTY KEASLER ATTA KIM SHAI KREMER



May 18 - June 30, 2006

Reception: Thursday, May 18, 6-8pm

JULIE SAUL GALLERY 535 West 22 Street New York, NY 10011 212 627-2410 www.saulgallery.com

PRESS RELEASE

FOR IMMEDIATE RELEASE

INFECTED LANDSCAPE

Anthony Haughey, Misty Keasler, Atta Kim, Shai Kremer

May 18-June 30

Infected Landscape presents a group of international artist/photographers who share an interest in recording troubled sites within national territories. Each of them takes a highly individual and aestheticized approach to the issues they address. As Kremer has observed, the exhibition unites “seemingly tranquil landscapes (which have) become infected with the sediments of ongoing conflict.”

The title for this exhibition is derived from the thesis project of Israeli photographer, Shai Kremer. Sub-titled *Israel, a Broken Promised Land*, Kremer's series of over sixty photographs focusses our attention on the roads that divide as well as navigate the territory in Israel. Atta Kim, an established Korean artist who will open a solo show in June at the International Center of Photography, has created an extensive series entitled *On Air* - long time exposures of significant sites and events in Korean politics and culture. Presented here is a twelve hour exposure recording the DMZ which separates North from South Korea. Irishman Anthony Haughey's photographs are part of a project titled *Disputed Territory* in which he explores the issues of identity and nationalism among groups of four European areas that claim the same geography: Northern Ireland, Bosnia, Kosovo and the Basque country. Texas artist Misty Keasler has recorded the Guatamala city dump in a series which initially appears to present atmospheric mountains but on closer scrutiny reveals itself as the home to families and animals

For further information or images please contact Edna Cardinale at 212 627-2410 or edna@saulgallery.com.

2005 Leopold Godowsky Jr. Color Photography Awards

EXHIBITION: July 8-August 7, 2005

AWARD CEREMONY & PANEL DISCUSSION: Thursday, July 7, 5:30-7pm

PUBLIC RECEPTION: Thursday, July 7, 7-9pm

Since 1987, the Photographic Resource Center has had the privilege to organize and present the *Leopold Godowsky Jr. Color Photography Awards*. These awards acknowledge contemporary photographers working in color and are named in honor of Leopold Godowsky Jr., the co-inventor of Kodachrome film, a man whose contributions have had a major and lasting impact on the medium of photography. Over the course of 6 award cycles—with the first presented in 1988, and the most recent in 2005—the awards have bolstered the careers of some 28 individual artists representing over 18 countries on 7 continents.

The PRC is pleased to announce the following recipients of the 2005 Leopold Godowsky Jr. Color Photography Awards. The award includes an exhibition at the PRC, an honorarium, and a publication.
(More information on the featured artists and work is provided on the following pages.)

- **Tim Davis** (*Born Malawi, Africa; resides New York, NY*)
- **Anthony Haughey** (*Born Northern Ireland; resides Republic of Ireland*)
- **Andrea Robbins/Max Becher** (*Born Boston, MA & Düsseldorf, Germany; reside New York, NY & Gainesville, FL*)
- **Anne Zahalka** (*Born and resides Sydney, Australia*)

Traditionally rotating throughout different regions of the world, the theme of the *2005 Leopold Godowsky Jr. Color Photography Awards* widens to a truly international scope. To further strengthen and expand upon this motif—reflective in part of the changed global and photographic community in which we live—the PRC aimed to honor outstanding artists with recent significant, as yet unexplored, bodies of work in color photography, regardless of where they live or work. The PRC sought nominations from top directors, curators, critics, and authors in the photographic and contemporary art communities. From these nominations, nearly 60 artists submitted work for a final jury. Jurors for the *2005 Leopold Godowsky Jr. Color Photography Awards* were **Karen Irvine, Curator, The Museum of Contemporary Photography (Chicago)**, **Brian Wallis, Director of Exhibitions and Chief Curator, International Center of Photography (New York)**, along with Leslie K. Brown, PRC Curator (Boston). The awards were granted based on the sole criterion of excellence, as represented by a portfolio of color images made within the previous two years.

By acknowledging such international photographic talent, we hope to bring to light issues important to individual photographers as well as the global community, and also introduce these photographers and their work to this region. **Significantly, most of the works this year are being shown for the first time in the US.**

ABOUT LEOPOLD GODOWSKY JR. AND THE INVENTION OF KODACHROME FILM

Leopold Godowsky Jr. (1900-1983) was an accomplished violinist who played with many prominent symphony orchestras. Early in his career, he performed jointly with his father Leopold Godowsky, one of the greatest pianists and composers of the early twentieth century. This strong family connection to the arts continued when Godowsky Jr. married Frances Gershwin, sister of George and Ira Gershwin, a vocalist who later became a recognized painter and sculptor. Godowsky Jr. and Leopold Mannes (1899-1964) discovered common passions in both music and photography while in high school. After seeing an early color movie, the two teenagers set out to "make perfect motion pictures in natural colors." While continuing their musical pursuits, Godowsky and Mannes collaborated on color film experiments throughout college. In the 1920s, Lewis Strauss (later to become chairman of the U.S. Atomic Energy Commission) helped finance the two researchers. In 1930, Dr. C. E. Kenneth Mees, first director of the Eastman Kodak Research Laboratories, hired Godowsky and Mannes and, soon thereafter, brought them to Rochester, NY, set them up in a lab, and placed scientists at their disposal in order to accelerate their research. In 1935, Kodak released Kodachrome 16mm movie film; in 1936, they introduced an 8mm version and a still film for 35mm cameras. Godowsky and Mannes ("God and Man" as they were known at Kodak) became the first to design a system of "true color," continuous tone pictures for the mass market. Kodak's "first family of color-transparency films" has had a profound effect on popular culture as well as the history of photography. The world, in effect, went from black and white to full color. The *Leopold Godowsky Jr. Color Photography Awards* were made possible through the generosity of Godowsky's late wife, Frances Gershwin Godowsky, in counsel with her son Leopold Godowsky III.

ABOUT THE WINNERS OF THE 2005 Leopold Godowsky Jr. Color Photography Awards

The *Leopold Godowsky Jr. Color Photography Awards* often reflect current cultural issues and artworld trends. Although chosen for their independent excellence, a theme that emerges in the 2005 exhibition is “the politicized landscape.” Many of the artists reference prior photographic traditions and genres—from travel and tourist to landscape and documentary—and in the process raise questions about the function and truth of photography itself.

In addition to honoring the current recipients, it is one of the goals of this 2005 cycle to pay homage to the seminal histories of the *Leopold Godowsky Jr. Color Photography Awards*, Leopold Godowsky Jr., and Kodachrome films. In addition to a display of ephemera, books, and related historical information at the PRC, a new online component will feature current and past award recipients. Beginning in July, we invite you to visit www.bu.edu/prc/godowsky.htm. More information on the works and extensive biographies of the artists are available and will be published in the PRC's July/August newsletter, “in the loupe,” forthcoming publication, and special online component.

TIM DAVIS

Davis's photographs selected for exhibit at the PRC are part of a larger project of approximately 80 images. This series, titled “*My Life in Politics*,” was completed during a series of trips across the United States. Referencing Walker Evans's 1930s journeys documenting American life and architecture, Davis sought to record how politics is interpreted by average Americans and enters into their daily lives and surroundings. Davis was born in 1969 in Malawi, Africa and holds an MFA in Photography from Yale University (CT). Currently he is a Visiting Professor of Photography at Bard College (NY). “*My Life in Politics*,” originally commissioned by the Bohen Foundation, will be published by Aperture in 2006. Davis is represented by Greenberg Van Doren Gallery (NY). His website is davistim.com



Tim Davis, *Seven Entertainers*, 2003, 3/6, C-print, 40 x 50 inches, Courtesy of Greenberg Van Doren Gallery, NY and the artist

ANTHONY HAUGHEY

Haughey's photographs are a part of a research-based project on conflict titled “*Disputed Territory*.” In this long-term study, he explores issues surrounding identity and nationalism among groups that claim the same geography in four areas of Europe: Northern Ireland, Bosnia, Kosovo, and the Basque Country. In his imagery, Haughey concentrates on the aftermath of border and territorial dispute, as it is reflected in and on the landscape and environment. Born in 1963 in Northern Ireland, Haughey studied Film, Photography, and Video at Surrey Institute of Art and Design and is currently a research fellow and member of *Interface*, a research initiative in art and design at Ulster University, Belfast, Northern Ireland. Additionally, the Dublin Institute of Technology and the Gallery of Photography, Dublin will publish a catalogue of “*Disputed Territory*” within the next year. Notably, this marks the first time this series will be shown in the US. His website is anthonyhaughey.com.



Anthony Haughey, *Shotgun Cartridges, S. Armagh, N. Ireland*, 2004, 4/6, Digital C-print, 50 x 49 inches, Courtesy of the artist

ANDREA ROBBINS AND MAX BECHER

Robbins/ Becher photographed their new series “*Global Village*” at a discovery center and park recently opened by Habitat for Humanity at their international headquarters in Americus, Georgia. The “attractions,” meant to promote awareness and inspire donations, consist of slum reconstructions, derived from photographs and film footage of actual sites. (Sadly, hardship is actually found right outside Global Village's front door: 28% of the population of Americus is living at poverty level.) For nearly twenty years, Robbins and Becher have investigated places that resemble other places as a result of colonialism, immigration, diaspora, and tourism—an effect they term “The Transportation of Place.” With each series they employ a different photographic style fitting the subject; in “*Global Village*,” they reference FSA photography of 1930s America. Robbins was born in 1963 in Boston, MA, and Becher was born in 1964 in Düsseldorf, Germany. Both hold BFA degrees from the Cooper Union School of Art (NY). Robbins studied at Hunter College (NY) and Becher holds an MFA from the Mason Gross School of the Arts at Rutgers University (NJ). Both are Assistant Professors at the University of Florida at Gainesville. A monograph of recent work, *The Transportation of Place*, will be published by Aperture in 2006. This is the first time work from this series will be shown. They are represented by Sonnabend Gallery (NY). Their website is robbinsbecher.com.



Andrea Robbins and Max Becher, *Global Village: Shanty Store*, 2003, 1/5, archival ink jet print, 18 1/16 x 22 7/8 inches, Courtesy of Sonnabend Gallery, NY and the artists

ANNE ZAHALKA

In her newest series "*Natural Wonders*," Anne Zahalka turns her lens on landscapes and destinations related to tourism and leisure. Inspired by the idea that often nature is not natural at all, Zahalka's chosen scenes and destinations blur the lines between natural and human constructions. By examining these man-made landscapes that are both surreal and hyper-real, she asks us to consider further what is "artificial" and "real." Mostly taken in the Southwestern region of Australia, her images nonetheless touch on a universal human urge—to recreate nature within Nature itself. Zahalka was born in 1957 in Sydney, Australia. She received her Bachelor of (Visual) Arts and Post Graduate Diploma from the Sydney College of the Arts and her MFA from the University of New South Wales, College of Fine Arts. Zahalka is represented by Roslyn Oxley9 Gallery (Sydney, Australia). She has frequently exhibited in Europe and Asia, but this will be the first time her work has been shown in the US. Her website is zahalkaworld.com.



Anne Zahalka, *Santa's Kingdom, Christmas Tunnel*, Fox Studios, Sydney, 2003/04, edition of 12, Lightjet C-print, 45 1/4 x 57 inches, Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney, Australia

AWARD CEREMONY, PANEL DISCUSSION, AND PUBLIC RECEPTION: Thursday, July 7, 2005

The public is invited to join us in celebrating this year's award recipients on Thursday, July 7. (All artists will be in attendance.) A ceremony honoring the featured artists and a **panel discussion** on "color photography today" begins at **5:30pm** at the Photonics Center at Boston University (8 Saint Mary's Street, Auditorium 206, located at the BU Central T-Stop on the B Green Line). This will be followed by an **opening reception** at the PRC gallery (832 Commonwealth Avenue, BU West T-Stop) from **7 to 9pm**.

A SHORT HISTORY OF PAST GODOWSKY AWARD WINNERS AND JURORS

The awards have been given in 1988 (*North America*), 1991 (*Mexico, Central and South America*), 1993 (*Europe*), 1998 (*Asia*), and 2001 (*Africa*), and have recognized the following artists: Bruce Charlesworth (*US*), Rafael Goldchain (*Canada*), Patrick Nagatani and Andrée Tracey (*US*), Alex Webb (*US*), Luiz Braga (*Brazil*), Salvador Lutteroth (*Mexico*), Hector Mendez Caratini (*Puerto Rico*), Olivier Richon (*England*), Paul Seawright (*Northern Ireland*), Jem Southam (*England*), Kunt-Wolfgang Maron (*Germany*), Gianantonio Battistella (*Italy*), Miwa Yanagi (*Japan*), Eiji Ina (*Japan*), Manit Sriwanichpoom (*Thailand*), John Kiyaya (*Tanzania*), Philip Kwame Apagya (*Ghana*), Peter Magubane (*South Africa*), and Yinka Shonibare (*Nigeria*). In 1991, honorable mentions were Arnaldo Pappalardo (*Brazil*), Santiago Harker (*Columbia*), Michael Jones (*Chile*). In 1988 and 1993, Alex Webb and Olivier Richon received special recognition from Kodak for outstanding achievement in the use of Kodachrome film.

Past jurors, 1988 through 2001, include Anne Wilkes Tucker, Martha Langford, Charles Biasiny-Rivera, Merry Foresta, Susana Leval, Charles Stainbeck, Sylvia Wolf, Helaine Posner, Elizabeth Ten Grotenhuis, Noriko Fuku, Corinne Jennings, and Deborah Willis.

FOR MORE INFORMATION AND IMAGES CONTACT:

Leslie Brown, Curator
Photographic Resource Center
832 Commonwealth Avenue, Boston, MA 02215
(617) 975-0600
lbrown@bu.edu

*****PLEASE NOTE:** THE PRC will be **closed** for installation of the 2005 Leopold Godowsky Jr. Color Photography Awards from June 27 to July 6. In addition, after August 7, the PRC **closes for the remainder of the summer** until the **2005 PRC Benefit Auction** (Preview exhibition, September 16-October 23). Save the date: the PRC's auction will take place Friday, **October 28, 2005**.***

ABOUT THE PRC:

Founded in 1976, the Photographic Resource Center (PRC) is an independent non-profit organization located on the campus of Boston University. Consistently cited by the press as an important voice in photography, the PRC provides its members and the general public with thought-provoking exhibitions, distinctive education programs, wide-ranging resources, and unique special events. Emphasizing new ideas and trends in contemporary photography, the PRC's gallery hosts 6 exhibitions each year. Led by regional and national photography luminaries, regular PRC education programs include lectures, workshops, and portfolio reviews, as well as tours for school and community groups. The PRC's constantly expanding resources are designed to keep its community members apprised of photography information and happenings. Resource highlights include a comprehensive website, a bi-monthly newsletter, *in the loupe*, and the Aaron Siskind library. It is supported by grants from the Massachusetts Cultural Council, the Boston Cultural Council, numerous private foundations, and the ongoing generosity of its members. **PRC Location and Hours:** The PRC is located at 832 Commonwealth Avenue, Boston, MA, 02215. Public transportation: Green B Line, outbound, BU West stop. Hours are Tuesday through Friday from 10 to 6pm, Thursdays from 10 to 8pm, Saturday and Sunday 12 to 5pm. Admission is \$3/general public, \$2/students and seniors, and free to all on Thursdays and on the last weekend of every month. The PRC is always free to members, Institutional Plus member schools, children under 18, BU students, faculty, and staff, as well as all school groups with appointments. For more information, call 617-975-0600 or visit our website at www.prcboston.org. The PRC is accessible.

Disputed Territory, la série d'Anthony Haughey sur les Conflits de Territoires est un projet en cours, une enquête sur la persistance des irrédentismes en Europe. Un sujet épineux que, par paresse intellectuelle, on se contente d'effleurer sous prétexte que la mondialisation va de pair avec la suppression progressive des frontières. Certes, les frontières ont bougé au cours de l'histoire, mais leur principe, leur fonction et leur conséquence, en tant que fait du prince, sont encore opérants.

Haughey vit et travaille depuis plusieurs années près de la frontière entre l'Irlande du Nord et la République d'Irlande. A l'apogée du conflit, c'était la zone la plus militarisée et la plus surveillée d'Europe, en dehors du bloc de l'Est, or, pour l'essentiel, la démarcation entre les deux entités juridiques demeure imperceptible. A moins de se rapporter à des cartes, représentations éminemment peu fiables, distinguer un territoire de l'autre est une tâche des plus délicates.

Haughey utilise ces images de l'environnement et du paysage non seulement pour représenter les sites et les espaces eux-mêmes, mais aussi pour rappeler les enjeux sociaux, culturels et politiques lorsque deux Etats et deux ou plusieurs communautés perçoivent le même paysage en des termes très différents. D'où la mise en avant de balises, d'objets et de signes dont le statut et le bien-fondé ne sont pas toujours précis ou conséquents, mais qui introduisent une lecture plus complexe au cours de laquelle le paysage **est politisé en territoire**.

ANTHONY HAUGHEY DISPUTED TERRITORY

154

Dernièrement, Haughey a étendu son champ d'investigation aux Balkans, examinant la Bosnie et le Kosovo pour y relever des signes analogues de conflit. Il ne s'agit pas de tout ramener au même niveau, mais de faire apparaître le coût humain de la guerre et des extrémités auxquelles les gens sont portés par la gravité des événements.

Il en ressort que la question des revendications territoriales est une réalité politique que le processus d'intégration européenne ne suffira pas à résorber.

Comme pour ses images d'Irlande, Haughey évite le spectaculaire et le « moment » décisif pour s'intéresser à l'accalmie après la tempête, après les tueries, après la purification ethnique. Ces images donnent à voir le choc en retour, la trace de faits et d'actes dont la représentation est presque impossible.

Le contenu de ces images, somme toute assez paisibles, produit un profond malaise et oblige à penser à la fois les horreurs d'hier et le contrecoup qui nous guette aujourd'hui. Ces images de décombres après le déferlement de la terreur réclament que l'on garde à l'esprit que le souvenir et l'oubli, loin d'être des actes innocents ou neutres, sont toujours vecteurs d'une charge politique qui refuse de se dissiper. Les photographies de corps et de paysages meurtris forment, en quelque sorte, des images incrustées sur la rétine de la mémoire. La force des images donne métaphoriquement la mesure de la complexité et la difficulté de la tâche de l'historien.

Aftermath, Martin McCabe







SREBRENICA, BOSNIE 2001, LAMBDA PRINT, 120 X 120 CM



TROU DE BALLE DANS UNE CABINE TÉLÉPHONIQUE, CO. TYRONE 1999, LAMBDA PRINT 120 X 120 CM



CARTOUCHES DE FUSILS, FRONTIÈRE ARMAGH/LOUTH 1999, LAMBDA PRINT 120 X 120 CM



MONUMENT EN BORD DE ROUTE POUR DES RÉFUGIÉS KOSOVARS, DJAKOVA, KOSOVO, 2001, LAMBDA PRINT 120 X 120 CM



CERCUEILS ROUGES, GLOGJANI, KOSOVO, 2000, LAMBDA PRINT, 120 X 120 CM

Education Resource Pack

Children in Conflict Exhibition

24 November 2007 – 16 February 2008

Wolverhampton Art Gallery



Arsenal by John Keane, 154 x 195, oil and inkjet transfer on jute.
Copyright John Keane. Photograph Christian Aid/Peter Abrahams.

wolverhampton **arts+museums**

Children in Conflict

Contents

Introduction.....	3
Context.....	3
Artists	4
Laura Ford	4
Anthony Haughey	4
John Keane.....	5
Simon Norfolk	6
Monika Oeschler	6
Martha Rosler	7
Emma Summers	7
Guy Tillim.....	8
Christian Aid Partnership	8
Background to John Keane's Work.....	9
Using the exhibition	9
Issues to explore within the Children in Conflict exhibition	9
At the Art Gallery.....	10
Activities.....	11
Developing this work further in school:	12
Visit to school by Luís Samacumbi.....	12
Display of pupil's artwork	12
Visiting the exhibition	13
Appendix A: Angolan Stories	14
Florinda Nguendalelie's Story	15
Eduardo's Story	18
Appendix B: Booking form	21
Booking form for Luis Samacumbi to visit your school.....	22

Children in Conflict

Introduction

This education resource pack is aimed at informing teachers of students at Year 9 and over about the ideas, images and artists included in the exhibition. It will be applicable to other ages but would request that individual teachers assess the suitability of the images and stories for their pupils.

The information in this pack and in the exhibition supports the individual learner to extend the skills being developed in college or school by harnessing the curiosity and awe invoked by individual artworks on display. It will challenge students to consider complex issues and think in different ways, enhancing and enriching their education.

Context

Children in Conflict is the third show in the exciting new extension to Wolverhampton Art Gallery. This moving exhibition looks at the ways in which children can become caught up in conflicts created by the adult world. These conflicts can have a devastating impact on their daily lives. The **Children in Conflict** exhibition aims to explore issues such as child soldiers, landmines, abduction, propaganda, HIV and AIDS, victims of violence, refugees and orphans.

Warfare is perpetrated by adults but always touches the lives of children. In the last decade, an estimated 2 million children have been killed in armed conflicts, 4 to 5 million more have been disabled, and more than 12 million made homeless. Many more millions have been traumatised by the atrocities they have been forced to witness or take part in.

The selection of works will be mainly contemporary, looking at how artists tackle difficult issues, dealing head-on with sensitive issues.

Wolverhampton Art Gallery has other works that have been created in response to war or conflict in particular The Northern Ireland collection of works based on The Troubles (works made from 1970s to around 2000). All these works show how artists have been able to get a moving and emotional image. A useful discussion point can be the differences between photographic work and other artists' responses to the theme of conflict in paintings, printmaking and drawing.

Also on display at the same time as the Children in Conflict exhibition are children's drawings from Gaza. Gaza Strip is a coastal strip of land along the Mediterranean, bordering Egypt on the south-west and Israel on the north and east. The territory takes its name from Gaza, its main city, and all the residents are Palestinians.

Half of Gaza's population is under the age of 18. Christian Aid partner Culture and Free Thought Association (CFTA) was set up in 1992 to improve the lives of children and

Children in Conflict

young people who live in Khan Yunis refugee camp, one of the poorest camps in the Gaza Strip.

Khan Yunis city and refugee camp is home to more than 200,000 people. CFTA runs The Sunrise and Hope Centre for children aged from six to 12 and the Builders of the Future Teenagers' Centre for kids from 12 to 17. Both provide a safe environment and activities designed to help them deal with their anger. One way CFTA does this is through creative activities, such as teaching the young people traditional dancing, music and singing. It offers hope and provides children with a calm place where they can express themselves, behave like children and learn about human rights.

The children at the Sunrise and Hope Centre and the Builders of the Future Teenagers' Centre were asked to produce artwork using the theme *Your life: hopes for the future*. The pictures show a stark contrast between those who harbour hopes of a more peaceful time and those who can see no end to the conflict.

Artists

Laura Ford

Laura Ford was born in Cardiff in 1961. She studied at Bath Academy of Art (1978-82) and at Chelsea School of Art (1982-83).

This installation, called Sleepwalkers, consists of fabric figures dressed in pyjamas. Her sculptures are extremely unsettling as there is no black and white, no clear division between the domestic and the public, or the child and the adult. Through her work she questions any straightforward simplistic view of the socially constructed adult world.

There are quite a few contextual things that can be drawn from this new work, including a comparison with images of prisoners from Guantanamo Bay, and also the idea of loss of innocence for children – a result of being caught up in conflict situations.

Ford's work is represented in several collections including those of the National Museum & Gallery, Cardiff; Tate, London and The Arts Council of England.

Anthony Haughey

Born Keady, Armagh, Northern Ireland, 1963. Studied Film, Photography & Video at West Surrey Institute of Art and Design, Farnham (BA Hons) and Fine Art Media, NCAD (MA by research).

The photograph, 'Class of 73' Peje, Kosovo, depicts a primary school class of Serbian children with scratched out faces. Having lain undisturbed on a shelf in the corner of a

Children in Conflict

classroom, this photograph was rediscovered in 1999 shortly after the Serbian withdrawal from Kosovo. It is shown in the Gallery as a slide projection.

"On my return to Ireland I archived this photograph, but almost two years later I came across it in my studio and was struck by its significance again. In September 2001, I returned to Kosovo and revisited the repaired Vaso Pashe Primary School." "Standing in the school staff room I showed the damaged photograph to the headmaster and teachers." "During the discussion that followed, the historical and symbolic resonance of this violated photograph emerged. In an attempt to reveal the identity and fate of each of the pupils, the teachers circulated copies within the Peje community and accessed school records that had escaped the attention of Serbian forces. Several days later, I received an incomplete register of the identified schoolchildren. Ten years old in 1973, they would have been about thirty-six during the conflict in Kosovo and by 2001 many would probably be parents with children much the same age as they had been when they were photographed. The research indicated that most of them had survived the conflict, although many had been displaced and were living in other parts of Europe. A silence surrounded several in the group, whose whereabouts and identity could not be confirmed."

Anthony Haughey's essay 25.1.06

"As an artist, the re-reading of an archive is not only a textual academic exercise it is crucially a societal intervention, where historical narratives are ruptured and re-contextualised generating an emerging critical and contested site of reinterpretation."

Anthony Haughey

John Keane

Born in Hertfordshire in 1954 and attended Camberwell School of art 1972-76. John Keane exhibits internationally and was the Official British War Artist during the Gulf Crisis in 1991.

John Keane's work has often addressed conflict and has included works based on Central America, the Gulf War, as well as an interpretation of events around September 11. He has had numerous exhibitions in the UK, Europe and the U.S.

The partnership of Wolverhampton Art Gallery and Christian Aid has enabled the arrangement of a trip for John Keane to visit post-conflict Angola. From his time spent there during July 2006, Keane has produced the pieces of work included in this exhibition. A documentary of the film footage taken by a film crew who accompanied John Keane on his trip has also been made.

He spent time with children who had lost parents during the 40 year war which ended in 2002 and watched as children and adults worked together to rebuild the fragile infrastructure and a lasting peace. He also heard how fighting the spread of HIV is the next battle Angola's 15 million inhabitants will face.

Children in Conflict

Almost half of Angola's population is under the age of 15 and life expectancy is 40 years. It has the third highest child mortality rate in the world with more than one in four children dying before their fifth birthday. Despite a peace deal that was signed 4 years ago, the country still has a long way to go to rebuild itself and will require international assistance for many years to come.

John Keane said, *"I'm a father of two sons for me this was a very personal journey. I met children who had endured horrific hardships, who had seen their parents murdered in front of them, had spent many years in Zambia as refugees; damaged children who have no choice but to hope the future will be better than their past. What I found remarkable was their capacity for forgiveness, their appetite for education, their resilience and the fact they could still raise a smile."*

Simon Norfolk

Norfolk was born in Lagos, Nigeria in 1963 and educated in England finishing at Oxford and Bristol Universities with a degree in Philosophy and Sociology. After leaving the Documentary Photography course in Newport, S. Wales, he worked for far-left publications specialising in work on anti-racist activities and fascist groups, in particular the British National Party. In 1994 he gave up photojournalism in favour of fine art photography.

The image included in the exhibition is part of a new series dating from time Simon Norfolk spent as Artist in Residence for the Irish Army on peacekeeping activities in Liberia. It shows Omuh, suffering from AIDS, at the Missionaries of Charity Hospice, Monrovia, Liberia. Since this photo was taken in 2005, Norfolk has been informed that Omuh died 2 weeks afterwards.

Over recent years Simon Norfolk has travelled extensively in order to explore places that have born witness to human conflict. Although his subjects are often those that experienced recent warfare, his work is not that of the photo-journalist.

"Throughout history many civilisations have been brought down by barbarians, but the destruction, no matter how savage, always leaves behind a trail of clues."

Simon Norfolk

Simon Norfolk's work has appeared in numerous international publications and he has exhibited widely. He has published three books: *For Most of It I Have No Words* (1998), *Afghanistan: Chronotopia* (2002) and *Bleed* (2005).

Monika Oeschler

The UK-based German artist, Monika Oeschler, studied fine art (B.A.) at Goldsmiths College from 1987-90. From the early 90s her artistic work was with video and video installations. Oeschler lives and works in London.

Children in Conflict

Strip is a powerful and disturbing piece from the video artist. Made in 1997, the video focuses on the actions of a group of girls aged 8 – 14 years, stripping and reassembling handguns whilst blindfolded. The girls attended a British gun club that allowed membership to children as young as eight years. A nursery rhyme plays on the sound track, reminding us how young the subjects are, and this jarring collision, between childhood innocence and the violence of guns, brings a sense of foreboding to the work.

Martha Rosler

Born in Brooklyn, New York. She took her B.A. from Brooklyn College in 1965 and her M.F.A. from University of California, San Diego in 1974.

The works shown in the exhibition are from the series 'Bringing the War Home' by Martha Rosler. This body of photomontage works dating from the Vietnam War juxtaposes war scenes with the comfort of North American homes.

"They respond to the idea that Vietnam War was the first 'living room war,' which was brought to households live on local television networks. In this context, war, like the household items in the magazines became an item for consumption. The collage technique is effective in collapsing the objective distance of the TV screen, appearing far more threatening to the security of the home."

Martha Rosler

Rosler works in video, photo-text, installation, and performance, and writes art criticism. She has lectured extensively nationally and internationally. Her work in the public sphere ranges from everyday life — often with an eye to women's experience — and the media to architecture and the built environment.

She has ten published books and has produced numerous other "Word Works" and photo/text publications — exploring a range of subjects from cookery in a mock dialogue between Julia Child and Craig Claiborne, to analysing imagery of women in Russia, to exploring responses to repression, crisis, and war.

Rosler currently teaches at the Mason Gross School of the Arts at Rutgers University, in New Brunswick, New Jersey.

Emma Summers

Emma Summers is currently Artist-in-Residence at University College, Worcester and exhibits nationally. Her website: www.emmasummers.com shows the breadth of her experience and work in ceramics.

Emma Summers' work is a response to the refugee crisis and the plight of refugees in Burma and Thailand and attempts to create a dialogue between viewer and artist. Anatomy of Exiles, Baby Grow pieces are glazed, burnt ceramics. They were created to raise awareness and pose questions, and tell the story of a one-year-old child, Kham

Children in Conflict

Ruen. Details of his story can be found on her website. The work seeks to address the question of whether there is a place for the artist to add something vital to the debate and to portray contemporary social, political and human issues.

Guy Tillim

Guy Tillim has developed an international reputation for his compelling photographs documenting the people and landscape of Southern Africa. This image one of a body of black & white images produced mainly in 2002 and 2003 in the Democratic Republic of Congo was timely as during these years the country held its first democratic elections and Tillim's powerful body of work considers how the country's colonial and political legacy is still visible now. This portrait of a child Mai Mai soldier, wearing leaves as camouflage, appears to be the contemporary reincarnation of the young African troops who were forced into colonial armies in the late 1880s.

Christian Aid Partnership

Through the partnership with Wolverhampton Art Gallery and Christian Aid, the artist John Keane has visited Angola. Keane has produced pieces of work especially for this exhibition, drawing on the theme of children in conflict and using the photographs that he took whilst in Angola, he has produced oil paintings of the local people.

Christian Aid have produced a documentary made from film footage taken by the film crew who accompanied John Keane on his trip. This will be available to view in the resource area next to the exhibition space. If you would like a free copy on DVD to watch in school, please contact Christian Aid on schools@christianaid.org.uk.

More information about the Children in Conflict exhibition, the work of Christian Aid and other teachers' resources is available on the following websites:

- Children in Conflict: www.christianaid.org.uk/conflict and www.wolverhamptonart.org.uk/wolves
- Christian Aid: www.christianaid.org.uk
- Teachers' Resources: www.christianaid.org.uk/learn and www.wolverhamptonart.org.uk/art_insight/teachers_resources

Children in Conflict

Background to John Keane's Work

John Keane's work has been based on the stories and people he met while in Angola with Christian Aid. The following links are for a short film from this trip in which Adriana Chitula, 18, tells the story of how she was separated from her parents in 2001.

www.togethertv.org - Adriana Chitula's story can also be found on this website, Together TV, along with other videos and other resources telling the stories of people from the developing world.

<http://www.youtube.com/watch?v=SCcsq-kOvJs> - Adriana Chitula's story can also be watched on YouTube.

In Appendix A, you will also find printable versions of two more stories from Angola that led to works by John Keane, which could be used in class.

Using the exhibition

Issues to explore within the Children in Conflict exhibition

The issues encompassed in the works on display, include:

Child soldiers; landmines; abduction; propaganda; HIV and AIDS; war zones, refugees; family life; communities in areas of conflict.

By visiting the exhibition students will be compelled to use their imagination to consider other people's experiences and be prompted to express, justify and defend a personal opinion about issues, problems or events.

These issues reflect topics that can be studied in

- the PSHE curriculum,
- citizenship
- or within the key skill of communication and participation in discussions.

Research for a topical political, moral, social or cultural issue, problem or event can be prompted by visiting the exhibition and then analysing different sources like the Christian Aid website (www.christian-aid.org.uk) or Together TV (www.togethertv.org) in addition to the visit.

On looking at a piece of artwork, your starting point for responding to what you see will always be your own life experience. The beliefs and ideas that support this reaction can also be considered when understanding our personal response. This framework to

Disputed Territory

Disputed Territory began during the Good Friday Agreement and subsequent peace negotiations in Ireland. The series began near my home, which is two miles from the border between the South and North of Ireland, where a network of rural roads meander between the two jurisdictions; the demarcation between the two is almost invisible. The landscape in this region is defined by human intervention where constructed signs and markers indicate a desire for political dominance of one or more groups. This region as in many other areas of the world has become marked with signs of conflict. Through a process of long-term observation often returning to the same locations many times; the resulting landscape images refer to hidden histories; reflect collective memories and unresolved tensions between communities with opposing cultural identities. .

In *Shotgun Cartridges, S. Armagh* for example, thousands of spent red, white and blue ammunition casings litter the landscape. The raised bank of earth in the background is reminiscent of the frontline in a war zone. The spent cartridges could allude to the stockpiling and hiding of weapons in rural areas by paramilitary groups, a major issue during the current peace negotiations in N. Ireland, or perhaps a memorial to the thousands of people killed during the conflict.

This series has expanded into wider Europe and the Balkans, to Bosnia and Kosovo, where simmering tensions indicate deep historical antagonism between communities. The aftermath of war is made visible through the material damage of burnt out buildings, destroyed homes and damaged bodies. Less visible are the psychological scars that remain.

In *Destroyed files, Bosnia*, thousands of rusting spines from office files are visible in the ashes of the remnants of a huge fire. Why were the files burned? Was it to remove evidence of citizenship? Reports during the conflict in the former Yugoslavia suggested that, in addition to genocide and forced removal across 'national' boundaries, attempts were made to erase ethnic groups from state records, their passports and identity papers taken away at gunpoint.

In the works presented here there is no clearly defined sense of place, no visible signs to anchor the work in a specific location; there is a disturbing sense of unease, the traces of division, unresolved conflicts and international nationhood disputes.

Anthony Haughey

Aftermath

Anthony Haughey's Disputed Territory series is an on-going project that investigates the continuing conflict over territory, rights and ownership of land in Europe. What makes this significant is that such a focus is too often dissolved in a lazy rhetoric of globalisation i.e. borders don't mean anything anymore. Whilst borders have moved throughout history, their meaning and function in flux, their consequence as a power effect remains.

Haughey has been living and working near the border between Northern Ireland and the Republic for a number of years. At the height of the conflict, it was the most heavily militarised and monitored zone outside of the Eastern Bloc and yet for most of it the demarcation between the two jurisdictions continues to be almost invisible. Without recourse to maps themselves unreliable forms of representation, determining one territory from another is a tricky and difficult task.

Haughey uses these images of the environment and landscape not only to represent the sites and spaces themselves but to also to indicate the social, cultural and political stakes involved where two different states and at least two different communities perceive the same landscape in very different terms. This is accomplished by the foregrounding of markers, objects and signs whose status and significance is not always precise or conclusive but which requires a more complex form of reading which politicises the landscape as territory.

More recently Haughey has extended his focus to the Balkans, examining Bosnia and Kosova for similar signs of conflict. This is not to level them to sameness but to draw out the human costs of war and the extremities that people are driven to in the most urgent of times. Furthermore, it suggests that territorial claims are an ongoing political reality in the new integrating Europe that is not likely to go away.

As in his images from Ireland, Haughey eschews the spectacular and decisive 'moment', instead representing that time after the storm of war, murder and ethnic cleansing. These images represent the aftershock; the trace of acts and deeds which are almost un-representable.

While they remain on whole quiet images they indicate a profound unease directing attention to the horror of what has gone on before and the aftermath with which we must now deal. In these images of debris after the acts of terror, there is a demand that we remember that remembrance and forgetting are hardly innocent and neutral acts but always contain a powerful political charge that refuses to dissipate. The photographs of bodily scars and spaces serve as a kind of afterimage seared on the retina of memory which provide a forceful metaphor for the complex and difficult task of addressing the history of conflict.

SHIFTS Photography Conference Keynote Speakers

The final Keynote Speakers of the 'Shifts' Conference which will be held in Jyväskylä, Finland, from October 19th to 22nd 2006, are now announced.
The speakers and their titles are:

Mr. ROGER F BALLEEN, Photographer, South-Africa, 'Shadow Chambers'

Mr. LUIGI GARIGLIO, Photographer, Italy, 2006 IPRN residence in Finland, '2 a.m.'

Mr. ANTHONY HAUGHEY, Artist & Senior Research Fellow, Interface Research Centre, University of Ulster, Belfast, UK 'The Persistence of Evidence, Remnants of the Conflict Zone'

Mr. MARTIN LISTER, Professor, School of Cultural Studies, UWE, Bristol, UK, 'Can we construct a canon for art in a 'post-industrial' age?'

Mr. JAN-ERIK LUNDSTRÖM, Historian, Theorist, Critic of Photography and Director of Bild Museet, Umeå Universitet, Sweden, 'After the Fact: Reconceptualizing documentary, repositioning photography'

Mr. TUOMO MANNINEN, Photographer, Finland, 2006 IPRN residence in France, 'Work – Paris'

Ms. KATE MELLOR, Photographer, UK, 2004 IPRN residence in Slovakia, 'Panels from the Panelak'

Mr. PEDRO MEYER, Photographer & editor ZoneZero.com, Mexico, 'If you liked documentary work, you are going to love digital images'

Mr. DAG PETERSSON, PhD, the Royal Danish Library, Denmark, 'Jacob Riis and the Making of the Other Half'

Mr. MIKKO PILKAMA, NOKIA, Director SeeNew-Division 'Mobile Digital Imaging Usage'

Ms. RIITTA RAATIKAINEN, Curator and Journalist, Finland, 'O Finland! - Finnish Documentary Photography Project'

Mr. LAURENCE SHORT, Project Manager of IPRN (International Photography Research Network), UK 'i(p/r)n'

Mrs. ÆSA SIGURJONSDOTTIR, Curator, Iceland, 'A Strange Place Called Nowhere'

Ms. LIZ WELLS, Curator and Critic on Photography, UK, 'Image...Memory...Identity...'

Mr. JUSTIN WINKLER, PD Dr. phil. habil., University Basel, Switzerland, 'Objects are closer than they appear: Changing views and attitudes to changing spaces'