

# Invasion



SAAREMAA BIENNAAL 1997

# Invasion

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Cape Clear, County Cork  
Population of County Cork:  
Ealanike arv Cork'i maakonnas:  
1841. - 854,118  
1991. - 410,369

## Disappearing Ireland

"The world has to be dismantled and reassembled in order to grasp, however clumsily, the experience of another. To talk of entering the other's subjectivity is misleading. The subjectivity of another does not simply constitute a different interior attitude to the same exterior facts. The constellation of facts, of which he is the centre, is different"

John Berger and Jean Mohr, *A Seventh Man*

Anthony Haughey's photographs involve us in a story of emigration and an attempt to give us an account of the lives of those who left Ireland. As Haughey says: "the experience of many first generation Irish people is one of identity crisis... in between worlds or in limbo, neither existing fully integrated in either the home country (Ireland) or host country (America)." (1). "The Edge of Europe" stems for the year Haughey spent living in the Irish-speaking community of Dunquin, County Kerry, on the West coast of Ireland. A few miles of the Kerry coast lie the Blasket Islands which are part of the foundational myths of the Irish state. Visiting scholars encouraged the islanders to write their memoirs and these were placed on the school curriculum as an essential record of a Gaelic Ireland.

Yet, as Fintan O'Toole points out, another story of emigration and depopulation is already under way in this literature. Before World War One more islanders were living in Springfield, Massachusetts, than on the islands themselves. The islanders' desires in relation to America were mixed: "they dreamed of American bounty washing its way across the waves to them" (2).

The islands were abandoned in 1953 and it is the story of the emigration of some of these islanders to America which concerns Haughey. He journeyed to Springfield, Massachusetts, and Hartford, Connecticut, and met and photographed the emigrant islanders. The Irish identity being reflected upon is formed between the Irish West coast and the American East coast. Haughey's subject also concerns the Americanisation of Ireland. This began in the 1950s with the opening up Ireland as a European base for multinational companies. America's presence is visible in his photos, from the lone basketball hoop in an exposed field in County Cork to the coach load of Irish-Americans seeing Ireland as a John Hinde postcard.

Emigration is seen in terms of dislocation and suffering. The most strik-

ing image of Haughey's work is that of the Great Blasket Island, taken from Dunquin. Black tape on the window through which he took the picture appears to cross out the island. The Great Blasket Island, steeped in foundational myths of Ireland, remains abandoned and unattainable. While the cross can be read as an emphatic reiteration of desertion, this negated landscape also becomes of interest in relationship to recent critical writing on landscape representation. William J. T. Mitchell has argued how landscape painting can be seen to be "bound up with the discourses of imperialism"(3). For Mitchell, landscape is seen as "something like the "dreamwork" of imperialism, unfolding its own movement in time and space from a central point of origin and folding back on itself to disclose both utopian fantasies of the perfect imperial prospect and fractured images of unresolved ambivalence and unsuppressed resistance." His examples of resistance and anti-colonial landscape formations include a New Zealand paint-

## Evacuating The Blaskets



The photo, directly below, at the Blasket Islands, off the Beara Coast of Kerry, apparently, when most of the inhabitants crossed their names in six islanders left a new home and at their departure by the last steamer ever left the mainland at Dunquin. Due to the heavy swell of the sea, six islanders made the journey to the mainland and in the picture can be seen the frail canoe, locally known as the 'fender', resting on the rough sea, before the start of the "odyssey" to the waiting steamer, under a sky and moon unbroken since the great gales.

"Et teistsuguste kultuuride kogemusest pisutki osa saada, peab meie maailmavaate esmalt maha lammutama ja ümber ehitama. Rääkida "sisenemisest" teistsugusesse subjektiivsusesse on eksitav. "Teise" subjektiviteet ei ole palgat see, mis ühitedele-samadele välistele oludele teistsuguse sisemise seisukoha võtab. Erinev on ka faktide konstellatsioon, mille keskel see "teine" asub".

John Berger ja Jean Mohr, "Seitsmes Inimene"

Anthony Haughey fotod kutsuvad meid osalema emigratsiooni stooris ja püüavad esitada kokkuvõtet nende elust, kes lirimaa maha on jätnud. Nagu Haughey ise märgib, "on paljude esimese põlve liri emigrantide elu sisuks identiteedikriis... nad on kõlkumas kahe maailma vahel ja hüljatud - ei tunne end osana ei kunagises kodus (lirimaa) ega ka uues elupaigas (Ameerikas)"(1).

"Euroopa Äärel" on pärit ajast, mil Haughey elas lirikeelses Dunquin'i kogukonnas Kentis, lirimaa Läänerannikul. Kerry rannikust vaid mõned miilid eemal paiknevad Blasketi saared – liri riigimütoloogia hällipaik. Rändöpetlased innustasid saarte elanikkonda oma mälestusi kirja panema ning varsti leidsid need kindla koha kooliöpikutes ja muutusid oluliseks osaks Keltiaegse lirimaa ajaloost. Ometi, nagu rõhutab kohalik kirjanik Fintan O'Toole, on neisse öpikuisse jöudmas ka hoopis teistsugused lood emigratsionist ning rahva väljarännetest. Enne Esimest Maailmasõda elas rohkem saareasukaid juba Springfieldis Massachusettsis kui oma kunagises kodupaigas. Nende Ameerika-ootused olid segasevöitu: "Unistati nimelt Ameerika helduse ning andide kohe-kohesest üle lainete lirimale jöudmisest"(2).

Lääneranniku saared hüljati 1953. aastal ja see, mis Haughey t huvitab, on nende kunagiste asukate Ameerikasse emigreerumise lugu. Ta reisis Spriengfieldi Massachusettsi osariigis ja Hartfordi Connecticutis, kohtus liri emigrantidega ning pildistas neid. Identiteet, millega Haughey tegeleb, on niisiis kujunenud lirimaa lääne- ja Ameerika idaranniku vahel. Eraldi teemaks selles töös on ka lirimaa amerikaniseerumine, mis sai alguse 1950-ndatel koos rahvusvaheliste korporatsioonide rajamisega. Ameerika presence on fotodel nähtav nii mahajäetud korvpalliplatsis, Cork'i maakonna tübermaades kui bussitäites iiri-ameerika turistides, kelle jaoks on lirimaa ilmselt midagi John Hinde'i postkaartide taolist.

Emigratsiooni käsitletakse kui kannatusi ning kodutunde puudumist. Kõige meeldejäävam ja vapustavam neist töödest on foto, mis pildistatud Dunquin's ja mis kujutab Suurt Blasketi Saart. Must kleeplint aknal justkui "tõmbaks maha" taamal nähaoleva saare, stimuleerides arvukaid kaastähendusi. Suur Blasketi Saar, mis on liri mütoloogia lähetepaigaks mõjub mahajäetu ja kättesaamatuna. Kuigi seda risti võiks tõlgendada ka lihtsa mahajätmise / taaskordumise sümbolina, saab seda siiski palju huvitavamalt taustata hiljutiste kriitiliste uurimustega, mille teemaks maastiku representatsioon.

William J. T. Mitchell on näidanud, kuidas näiteks maastikumaali võib tõlgendada kui "imperialistlikust mõtteviisist lähipöiminud nähtust" (3). Mitchellile on maastik "midagi imperialismi "unelmate toote" laadset, milles säärane maailmakord oma arengu nii ajas kui ruumis - keskpunktile joondudes lahti laotab – ning seejärel jälle kokku pakib. Sihiks on avalikustada utopistlike fantaasiaid täiuslikust imperiaaltulevikust – ja peita lahendamatu ambivalents ning vastupanu destruktivsed visioonid". Mitchelli näited vastupanust ja antikoloniaalsetest "maastiku" formatsioonidest sisaldavad Uus-Meremaa maalikunsti, mis ei taha Euroopa maastikutõlgenduse kokkulepete raamidesse kuidagi ära mahtuda: Maooride figuratiivne gravüür mõne maalisteeni paremääres muutub "võõra nägemuse embleemiks, mis jõllitab pildi-

ruumist tagasi vaatajaruumi." (4). Ta viitab ka Jean Mohri fotole, mis esitleb maastikku kui vaidlustatavat territooriumi ja näitab meile israeli paneelelamu kubistlikku arhitektuuri, mille silma-taolised aknad teostaksid justkui kontrolli eemalasuvu Araabia küla üle.

Haughey "mahatõmmatud" maastik näib niisuguste tõlgendustega riimuvat. Rosalind Krauss arvates on Meri ajaloo ja sootsiumi "must auk", see on modernismi spetsifiline atribuut ja väljendusvhend (5). Haughey meremaastikud, mis konfigureeritud emigratsiooniteemat rõhutavaks sekvensiks, peegeldavad siiski liri lääne- ja Ameerika idaranniku vahel toimunut ning selle veteväljaga seonduvaid igatsusi ning kirgi. Meri ühendab ja lahutab – Haughey tühjad mere-maastikes on see külm ning vangistav. Ühel pildil avaneb meile vaade läänest, Bloody Forelandist Donegalis; teisel aga idast, Rockportist Massachusettsi osariigis.

Raamatus on need pildid paaritatud portreedega teise põlvkonna iri-ameeriklastest. Bostoni Niamh'i portreel vaatab naine meid frontaalselt ja kiretult nagu mõni rentnikust talupoeg Walker Evans 30ndate aastate fotol. Kõrvuti igavikulise ja avatud vaatega ookeanile loovad portreed meis erilise distantsitunde, filingu, et lähemale ei pääse. Nõnda jäab üle vaid "teise" subjektiivsuse kaudne aimamine.

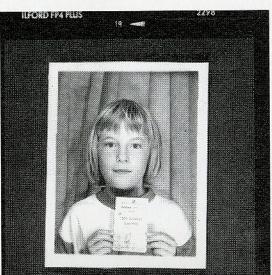
liri maastiku kui maaelu-idülli lahutamatuks osaks on John Hinde'i 1950ndatel tehtud postkaandid. Agrarise eksistentsi idealiseeringud koos igatsustega seltsielu ja primitivistliku lihtsuse järele, on osaks ka Haughey lirimaa-visioonist. Ent tulipunkt on siin mujal – tema pildid toovad nähtavale selle, kuidas turism säärased kujutelmad lirimaa konstrueerib. Haughey pildistab vaeste väljatõstmisseeni "Model World" is" Newtownmountkennedy's. Ainult et tema vaatenurk mudel-maailmale taandab selle turistile põlviniulatuvaks legolandiks, justkui "Gulliveri Reisides", raamatus, mis Haughey arvates on lirimale ärimiselt tunnuslik. "Gulliverilood on kui metafoor suhetele võimsa (gigandi) kolonisaatori ja väikese rahva vahel, kes otsustas invaadorile vastu seista"(6).

Emigrantide igatsus häabunud kuuluvustunde järele on lahutamatu kaotuse- ja kurbusaistingutest. Eelviimane pilt sarjas "Euroopa äärel" on portree Billist, kes lahkus Great Blasketi saarelt 1949. aastal ja siirdus elama Springfieldi USA-s. Pildistatud läbi autoakna lahustub nägu klaasipeegeldustes nõnda tugevasti, et selle olemasolu muutub küstavaks. Haughey metafoorsed ja sugestivsed fotod on ankurdatud konkreetsete paigatähenduste külge, igatsus on läbi imbuund müütidest liri lääneranniku kohta.

Neis liri-ainelistes fotoseeriatates vilksab aeg-ajalt ka märke elust jo ühiskonnast - suplejad mängimas väikeses välijuuljas, tantsivad noored Dunquini jõulupoel jne. Ometi on nendeli naabriteks vaid vähesed figuurid, kes Belmulleti tehisjuuljas ringi kahlavad – kogu nähtavat ümbristseb omakorda Atlandi veteväljade külmalta hoovav ääreitus. Haughey pildid on leinavad, isegi eleegilised, nende püsivaks alatooniks on lirimaa hääbumine.

#### Mark Durden

- (1) Vestlusest kunstnikuga, märts, 1997.
- (2) Fintan O'Toole, "Black Hole, Green Card, The Disappearance of Ireland", New Island Books, Dublin, 1994, lk.26.
- (3) W.J.T.Mitchell, "Imperial Landscape", raamatus "Landscape and Power", The University of Chicago Press, 1994, lk. 9.
- (4) Samas, lk.10.
- (5) Rosalind Krauss, "The Optical Unconsciousness", Cambridge, MIT Press, 1993
- (6) Vestlusest kunstnikuga, märts, 1997.





Caherdaniel, County Kerry  
Population of County Kerry:  
Ealaíne arv Kerry maakonnas:  
1841. - 293,880  
1991. - 121,894

ing which is not quite fully accommodated to the conventions of European landscape representations: a Maori carved figure to the right of the scene becoming "the emblem of an alien vision that stares back into the space of the beholder"(4). He also refers us to a photograph by Jean Mohr which represents landscape as contested territory, showing the cubist architecture of an Israeli condominium in the West bank, its eye-like windows looking down on an Arab village in the distance. Haughey's cancelled-out landscape seems to accord with such representations.

The sea, void of history and the social, is a special kind of medium for modernism according to Rosalind Krauss(5). Yet placed in the sequence of photographs which concern emigration, Haughey's seascapes reflect on the gulf between the Irish West Coast and the American East Coast, and the longing and desires attached to such waters. The sea both connects and divides - it's cold and isolating in Haughey's empty seascapes, one looking from West from Bloody Foreland, County Donegal, and the other East from Rockport, Massachusetts. In the book, the images are paired with portraits of second generation Irish-Americans. In the portrait of Niamh, Boston, she gazes out at us, her frontality and inexpressivity reminiscent of some Walker Evans' portraits of tenant farmers. Paired with the infinite view of an expanse of the ocean, the feeling given is a sense of distance and the impossibility of getting close, of understanding another's subjectivity.

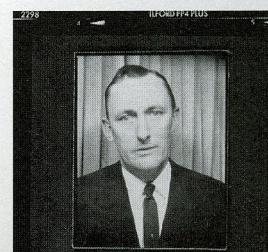
Integral to the myth of Irish landscape as a rural idyll are John Hinde's postcards taken in the late 50s. Such idealizations of rural existence, with their longing for community and primitive simplicity, are also a part of Haughey's representation of Ireland. Only his pictures reveal to us the way tourism constructs such view of an Ireland. Haughey photographs a famine eviction scene in "Model World",

Newtownmountkennedy. Only his view of this model world is dwarfed by the feet of a visitor, an allusion to "Gulliver's Travels", a book which Haughey sees in relationship to Ireland: "a metaphor for the relationship between powerful (giant) coloniser and a smaller nation which chose to fight the invader."(6)

The emigrants' search for a sense of belonging is not without a sense of loss and sadness. The penultimate image in "The Edge of Europe" is a portrait of Billy, who left The Great Blasket Island in 1949 for Springfield, Massachusetts. Taken through his car window, reflections appear to wash him out, he is hardly present. Haughey's metaphoric and suggestive photographs are anchored in particular identifications with place, a longing steeped in the myth of the Irish West. Among his series of photos in Ireland there are few glimmers of life and community - the play of bathers in a small inland pool, the dancing youths at a Christmas party in Dunquin. But these are set against the loneliness of those few bathing figures in a man-made estuary pool in Belmullet, and all set against the overriding sense of the vastness and coldness of the waters of the Atlantic. Haughey's pictures are lamentful, even elegiac and their lasting impression is of a disappearing Ireland.

#### Mark Durden

- (1) From a discussion with the artist, March, 1997.
- (2) Fintan O'Toole, "Black Hole, Green Card, The Disappearance of Ireland"; New Island Books, Dublin, 1994, p. 26.
- (3) W.J.T. Mitchell, "Imperial Landscape", in "Landscape and Power", The University of Chicago Press, 1994, p. 9.
- (4) Ibid., p. 10.
- (5) Rosalind Krauss, "The Optical Unconsciousness", Cambridge, MA, MIT Press, 1993.
- (6) From a discussion with the artist, March, 1997.





Great Blasket Island, abandoned 1953.  
Suur Blasket'i saar, maha jäetud 1953.aastal.