Reviews

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Anthony Haughey
Destroyed files, Bosnia Herzegovina,1999
colour photograph
courtesy Gallery of Photography

© Robbie O'Halloran

Gallery of Photography
Dublin

March – April 2006

Anthony Haughey
Disputed territory

Within conflict the notion of site is of great importance. It is often the identification of a territory as significant or associated with a specific group or historical event which acts as the catalyst for the staging of brutality and atrocity. In just the same way it is often the memory and reverberation of the conflict in the minds of the victims which gives these sites their post-conflict gravity and significance.

Contrary to the popular conceit that the world is more civilised than ever, there is no shortage of such 'sites' to which victims of conflict return. Whether in a field in Antrim or a dirt road in Rwanda, it is the search for the missing elements which lead us back to these places and it is as much a search for meaning as it is for physical evidence.

In this atmosphere the smallest of items retain a potent significance. A wristwatch, an engraved cigarette lighter or an item of clothing can engender a feeling of loss and tragedy which differs essentially to the realism of direct footage of conflict. Looking through the long list of prosecutions pending at The International Criminal Tribunal for the former Yugoslavia (ICTY), it is clear that the process of sifting through the 'sites' of grievance is not simply a physical, geographical one but also a virtual one. The death in March 2006 of Slobodan Milosevic provoked an unmitigated sense of disappointment at the loss of a vital link to the events in the former Yugoslavia in the decade beginning 1989 when he reversed Kosovan autonomy, effectively triggering conflict. The vacuum his death left in the process of resolution and accountability seemed to emphasise the importance of verbal testimony as the only effective way back to the 'site' or origin of the events.

Anthony Haughey's ongoing project, ***Disputed Territory***, has for several years, been examining the aftermath of conflict in Northern Ireland, Bosnia and Kosovo. The centrepiece of the show at the Gallery of Photography in Dublin is a multi media installation titled '***Resolution***'. It comprises 24 light boxes containing items such as wristwatches, combs and keys, bagged and numbered as evidence of terrible events. Amongst these are images of the scars left by bullet wounds which are presented in a clinical and unsentimental way. Accompanying these forensic snapshots is the recorded, audio testimony of people who survived the various purges and massacres. They tell of astonishing escapes and are recounted with a matter-of-factness which echoes the chillingly methodical killings themselves.

There are difficulties implicit in the presentation of material such as this. Haughey is aware of the responsibility to avoid over-dramatization and so the images and sound are presented as more of a virtual environment than an installation. It is important not to force the empathies of the viewer and the images on their own succeed in this restraint. The installation as a whole however, paradoxically loses some of its impact for the very reason of its artfully considered presentation. Beyond the artifice of the installation it is the relentless authenticity of the testimonies themselves which impress themselves upon us.

This same quiet intensity however, permeates what is arguably the strongest element of Haughey's project; still-photography. These images are slow-burners. Devoid of obvious drama, they slowly release their significance through the implied horrors they represent. Loss of evidence is made tangible when we read the title of one image of charred metal structures scattered around an empty lot; '***Destroyed files 1999, Bosnia***'. The seeming banality of a group of men digging earth in Pristina provokes a sinister anticipation of what they might be digging for. The scene itself is captured from a distance and the entire composition is evocative of the great historical dramas of Poussin, played out amidst the grandiose beauty of an indifferent landscape. If the aftermath of conflict is the agonizing search for meaning in apparently meaningless events, for logic in a cycle of chaos, then this is evoked with almost painful beauty in the image of a single naked light bulb hanging from a wire over an empty field in Kosovo,1999. The search for missing persons involves the recovery of personal effects and the meticulous examination of the actual sites of violence. These very sites however, can be seen as impassive, empty allotments, unyielding of meaning. Any enlightenment and resolution must be supplied by the victims themselves.

There may be a multitude of resentments and tensions which can converge in conflict through a sequence of events but there is no single logic which can be applied to the horrors that follow. In this very way we are left to speculate on the reason why the faces of the children in a photograph found at Vaso Pasha primary school in Kosovo have been scratched out. This is only one of the powerful mysteries Haughey presents, which should ensure that the events of this, all too recent decade of havoc, remain in our minds for years to come.

Robbie O'Halloran is an artist and writer on art.

(opposite left)
Anthony Haughey
Shotgun cartridges, Armagh/ Louth border, Ireland, 1999
colour photograph
courtesy Gallery of Photography

(right)
Anthony Haughey
Men digging, Pristina, Kosovo, 1999
colour photograph
courtesy Gallery of Photography

La longue dureé

Anthony Haughey's exhibition at the Gallery of Photography shows European conflict zones after the heat of war has abated, giving us a vision of the devestation of war even after living memory is gone. By Billy Leahy

One of the most famous images snapped by reportage photographer Lee Miller during the Second World War was a self-portrait in which Man Ray's former muse enjoyed a playful and relaxing soak in what was once Hitler's bath. Despite throwing herself into the raging scenes of tumultuous battle as a war photographer, it was a photograph taken in the aftermath of Berlin's fall that became the iconic image.

Here was a former model, Parisian surrealist and friend of the French and New York avant-garde frolicking in a bathtub that, just weeks earlier, was probably occupied by the leader of the Third Reich. Given such a scenario, it was clear the war in Europe was at an end.

Photographs taken in the aftermath of war have little in common with those more sensationalist shots recorded by hungry news photographers in search of their next short-lived moment of glory on the following day's front page. Such images are media fodder – taken, printed and devoured in our news-ravenous society within 24 hours.

On the other hand, images documented in an area of conflict after the heat of combat has abated tend to be a whole lot more contemplative, both in terms of how the image is found or chosen by the photographer (this is not "capturing the moment") and how the viewer reacts to it and is asked to ponder these deserted landscapes and discarded props.

This latter category of war photography forms *Disputed Territory*, a project of prominent Irish photographer Anthony Haughey since 1998, currently on display at the Gallery of Photography. In the series, Haughey attempts to explore conflict over territory and identity in contemporary Europe, with Ireland, Bosnia and Kosovo the main focus.

Disputed Territory could not be more understated or subtle – the images are deliberately everyday and visually flirt with the banal, while composition does not seem to be a major concern. The result of this is two-fold: firstly, the aesthetic element does not eclipse the contemplated reasoning behind the works; and secondly, the everyday nature of the pictures gives them an "any place, any time" feel.

Disputed Territory is the first of three exhibitions at the Gallery of Photography examining the complex and deeply intriguing relationship between art and the legacy of conflict. Art's reaction to conflict is by nature a considered and intellectual one, as it digests events before importing them to a creative context. Therefore, art needs distance and time in order to measure its response.

The emotional moments of conflict are removed and replaced with an examination of the long-term costs of conflict and the dregs of unseemly acts and deeds

Documentation of events and horrific conflicts is of course hugely valuable, but it remains very one-dimensional and can become increasingly difficult to relate to when actual living memory of that time has passed. What art can offer, through its examination of the aftermath, is a constantly relevant body of work, where the emotional moments of conflict are removed and replaced with an examination of the long-term costs of conflict and the dregs of unseemly acts and deeds.

This is *la longue durée*, or the long moment, where art – inspired by the necessity to remember when time fades our recollection – provides a vehicle for sober reflection when living memory is gone. This is not a definite record of a particular event that is happening or has recently occurred, but rather a strong and measured symbolic response to the universal cost and consequences of those or similar actions. And for that, it is all the richer.

Pictured top: Shotgun cartridges, Armagh/Louth border, Ireland 1999. Left: 'Class of 73' – found photograph. Both part of *Disputed Territory* by Anthony Haughey

More *Disputed Territory* continues at the Gallery of Photography, Meeting House Square, Temple Bar, until 15 April. 01 671 4654, www.irish-photography.com

Visual Art Eimear McKeith

War memorial

Anthony Haughey's photographs of the victims of various conflicts are understated yet very powerful

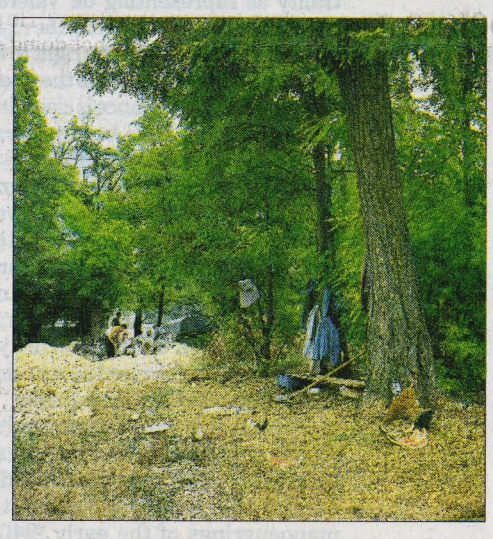
A TINY, faded, black-and-white photograph with scalloped edges depicts a class of 10-year-old children, sitting with their teacher on the steps of their school. Taken in 1973, it is such a familiar type of image that it could almost be any school or any group of children. Except for one unsettling, inescapable fact: the face of every single child has been scratched out.

The effect is haunting, violent, dehumanising. Who would painstakingly take the time to erase the face, and the identity, of each child?

The photograph was discovered by Northern Irish photographer Anthony Haughey when he visited the city of Pec in Kosovo in August 1999. He found it in a primary school that had been used as a barracks for Serbian soldiers between February and June of that year. As you look at the photo you are forced to wonder what became of these ethnic Albanian children, who they were, if they are still alive. The violation of the image is all the more poignant because they are innocent children, unaware of what would face them some 25 years later, when war broke out in Kosovo.

This image forms the touchstone for Haughey's exhibition, 'Disputed Territory', at Dublin's Gallery of Photography. The title refers to a long-term, ongoing project in which he is investigating the legacy of conflict in several European regions, including Northern Ireland, Bosnia and Kosovo.

In Haughey's images there are no dramatic decisive moments, and none of the emotional, violent or bloody images usually associated with war photography. Instead, he presents us with understated, restrained images that depict the aftermath of war and that often seem, at first, to be quotidian and detached in the extreme. But by doing this, Haughey addresses the complexities of conflict on a powerful and profound level.



Above: 'Class of '73 – Vaso Pashe Primary School, Pec, Kosovo; Right: Anthony Haughey's 'Destroyed files, Bosnia Herzegovina, 1999'; 'Men digging, Pristina, Kosovo, 1999'

The first photograph you encounter encapsulates Haughey's strategy. It is hanging on its own in a small room. The square shape, which he uses for all his photographs, undermines the traditional rectangular landscape format. It depicts an area of charred land scattered with bits of rusted metal. The title gives a clue to its meaning: 'Destroyed files, Bosnia Herzegovina, 1999'. Immediately, the photograph takes on a darker significance.

This destruction of archives and documents is an erasure of history, a cancelling-out of identity and the past.

But Haughey's recording of it redresses, or at least acknowledges, this destructive act. This is emphasised further when, later in the exhibition, you see the violated photo of schoolchildren and a life-size projection of the same image. It is a strong evocation of the faceless, anonymous victims of war and it underlines Haughey's interest in documentation, remembrance and the restoration of identity.

Powerful suggestions are hidden in the titles or the details of Haughey's images, imbuing seemingly everyday scenes with significance and symbolism.

The viewer may even read more into an image than is actually there. 'Men digging, Pristina, Kosovo, 1999', for example, depicts a woodland scene with men at work in the background. While it is impossible to tell what they are digging up, inevitably the viewer will wonder if it is a mass grave.

The centrepiece of the show is 'Resolution', an installation focusing on the massacre of some 8,000 Muslim men in Srebrenica in 1995. Hanging on the wall in a scatter arrangement are 19 photographs in small rectangular light boxes. The images depict catalogued objects in plastic bags – glasses, watches, combs, keys – things that were once personal belongings. On the adjacent wall a video piece documents a white-suited, gloved figure emptying out bag after bag of muddy, crumpled clothes. Five more light boxes have been placed on the floor, featuring photographs of bullet-wound scars.

As you take in these images and watch the video, you are also listening to testimonies by people who narrowly escaped death during the conflicts in Bosnia and Kosovo. One man, shot 12 times by a firing squad, somehow managed to survive. Another escaped from a mound of burning bodies. These recollections are all the more horrifying because they force you to wonder: for every person who made a miraculous escape, how many died?

This is the power of Haughey's work – his ambiguous images make suggestions, pose questions, and leave the viewer to draw connections and conclusions. This is appropriate for the subject he is dealing with, for how can you sum up the catastrophe of war? How can you address the unimaginable concept of ethnic cleansing? It can only be represented in fragments – the viewers must use their imagination to fill in the gaps. His images, by their very nature, acknowledge the impossibility of adequately representing war.

The death last week of Slobodan Milosevic was a strong reminder of the relevance of Haughey's work, and of the enduring legacies of conflict. Without a trace of sentimentality, without any dramatic or provocative images, this exhibition is so subtly powerful and quietly moving that it will continue to haunt you long after you have left the gallery.

'Disputed Territory' continues at the Gallery of Photography until 15 April

Darker days

PHOTOGRAPHY
Disputed Territory ★★★★☆

Nicholson & Bass, €40

Irish photographer Anthony Haughey has spent time in Northern Ireland, Kosovo and Bosnia-Herzegovina and Disputed Territory brings together his work from each of these areas. Haughey's images deal with the aftermath of conflict, rather the conflict itself. As such there are no gory pictures of the so called 'decisive moments', but rather the residual effects of warfare on the people and the landscape.

The photographs from Northern Ireland testify to a world of surveillance, in which an otherwise innocuous landscape is peppered with objects pertaining to vigilance; a security camera, for instance, peeping over the branches of a tree or surveillance devices towering above a hedgerow in South Armagh, suggests a culture of suspicion and mistrust.

In Bosnia & Herzegovina, the landscape is understandably more afflicted by the ravages of warfare with images of burnt out buildings and scorched earth. The image Srebenica (UN Safe Area) Bosnia 2002 has a rather grisly history; in 1995 Serb militiamen began their final assault on Srebenica and 20,000 Muslims took refuge in the Dutch US army base in Potocari. Under threat from Serb commander Ratko Mladic, 8,000 Muslim men were released and systematically murdered by Serb militia. Haughey's picture of the base, some seven years after the atrocity, appears surprisingly benign but it is the accompanying dark history that modulates the viewer's perception of the photograph.

The central image from the section on Kosovo is a 1973 class picture of Albanian schoolchildren (in which the face of each child had been scratched out by Serbian militia) retrieved by Haughey in Pec (pictured). Using the photograph as

a starting point, Haughey began to research the fate of each of the children, who would have been in their thirties during the conflict in Kosovo. Most had survived, though many had been displaced and were living in other parts of Europe. The image, corrupted as it may have been, provided a means of researching the lives of those otherwise silenced by conflict. Haughey may eschew the traditional approach of capturing the bloodiest moments of warfare but these quieter images are only marginally less unsettling and important. *Daragh Reddin*

An accompanying exhibition runs until Apr 15 at the Gallery Of Photography, Meeting House Square, Temple Bar D2. Tel: (01) 671 4654. www.irish-photography.com

Bearing the scars of conflict

Visual Arts

Aidan Dunne

Reviewed

Disputed Territory, Anthony Haughey, Gallery of Photography until April 15 (01-6714654); **I Am Here Somewhere**, Clodagh Emoe, Temple Bar Gallery until April 8 (01-6710073); **The Lake**, Stephen Loughman, Kevin Kavanagh until Mar 25 (01-8740064)

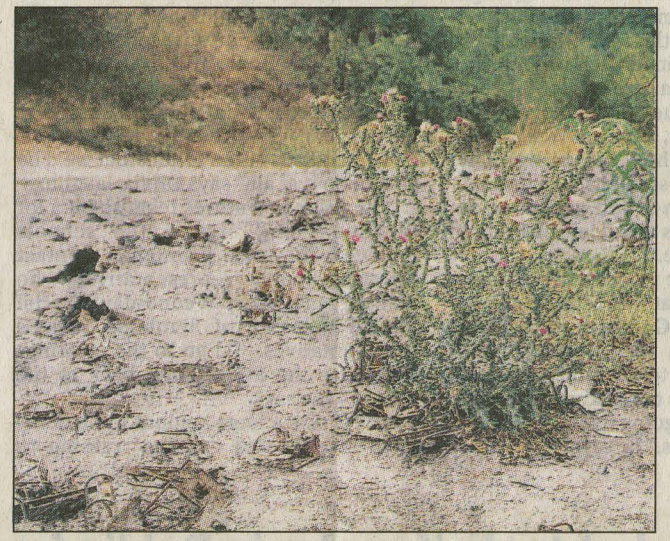
The *Disputed Territory* in Anthony Haughey's exhibition is a general term for several sites of former conflict in contemporary Europe. Made over a period of several years, his work records landscapes and events that we generally do not see because they are not newsworthy in conventional terms. He shows us areas in Ireland, Bosnia and Kosovo following the conclusion of violence, subsequent to the departure of the world's media, scenes of aftermath rather than action.

We have never been so inundated with photographic imagery as we are at this point in our history. Digital media have created something close to a climate of universal depiction.

Yet just as digital imagery – generally of poor optical quality – has become pervasive, many photographers have become increasingly wary of conventional pictorial narratives. Whereas in the past it seemed desirable to tell simplified stories in a summary fashion in iconic images, now a whole generation of photographers has grown up with an inbuilt scepticism about such images. Haughey is one of those who sets out to reconsider the way photography is used to convey information about the world.

The largest piece in the exhibition, *Resolution*, made in co-operation with the International Centre for Missing Persons, is an audio-visual installation. Both symbolic and exemplary of myriad, fragmentary details, multiple electrical leads snake their way to a series of tiny backlit screens distributed irregularly on a wall and the floor of the gallery.

Each screen features a single image of an object, such as a pocket knife or a cigarette lighter, or a part of a human body with a distinctive marking, such as a tattoo or a scar. On a larger monitor we see a technician sifting carefully through soil-stained clothing. An audio recording recounts first-hand, hair-raising stories of survival and escape in the midst of massacres. The objects and details we see are used as a means of identifying the dead.



Destroyed files, Bosnia Herzegovina,* from Anthony Haughey's compelling exhibition *Disputed Territory

Relatives of missing individuals can sift through albums of such details.

In his large format colour photographs, Haughey tends to focus on things that are at first glance innocuous or peripheral: a scattering of metal scraps on a piece of burnt scrubland, or a field at the edge of a town churned into muddy heaps of earth.

In each case he is inviting us to ask why. The metal scraps are all that remain of a heap of incinerated files in Bosnia Herzegovina, while the field adjoins the Garvaghy Road at Drumcree and its disarray relates to the efforts of British army engineers to prevent the Orange Order marching in August 2002.

Recurrently he alternates between the long view and the fragmentary close-up, avoiding easily readable constructions. There is a certain uneasiness about his images that that surely derives from his own wary uneasiness: a sense that he is carefully picking his way through a problematic landscape. *Disputed Territory* is a compelling exhibition.

In *I Am Here Somewhere*, Clodagh Emoe suggests a correspondence between physical and mental spaces. The human effort to grasp the immensity of the physical world symbolises and is perhaps interchangeable with the effort to grasp our existential predicament. In both cases she sees us teetering on the edge of an immense nothingness, a void, to which we are, of course, irresistibly drawn. There is a retrospective quality to many of her pieces, and perhaps a nostalgia for an era of epic, confident exploration.We see old documentary footage of mountaineers ascending a Himalayan peak (perhaps Everest – the mountain is not identified). The title, *Past the Point of No Return*, suggests that they are setting off into an unknown.

Equally, the writer of the text partly legible on the disintegrating pages of a yellowing volume of *The Approach to Philosophy* steps with great sureness into the cognitive reaches.

A video piece, *The End is in the Beginning*, and works called *The Change of Heart* introduce a different note, further undercutting the idea of heroic endeavour and any assumed confidence about our place in the universe. The French artist Yves Klein famously staged a *Leap into the Void*, in fact a jump from a high window, a work which understandably resulted in injury.

In Emoe's video a figure comically scrambles back up a variety of edifices, thinking better of a leap into the unknown. The artist herself makes a number of deft moves and conceptual leaps in what is a fine solo show.

In his exhibition, *The Lake*, Stephen Loughman presents us with a series of paintings that may or may not be sequential steps in a narrative sequence. His images are expertly made and draw on cinematic conventions, but in a stylised way. That is, he announces the artifice of what he is doing at the outset. We know we are looking at contrived scenes and we can guess that they are not going to link up into a coherent, linear plot. Rather, he is drawing our attention to the way narratives are set up via structured images.

An empty pub interior leads on to two moderately creepy landscapes set deep in forestry plantations. A full moon glows through tree tops. A baby sleeps peacefully. A cabin looms in the mist, illuminated from within. Leaves undulate beneath the surface of *The Lake*. A rope dangles in the water . . . and so on.

The work depends on our not being able to put two and two together. Loughman must be able to generate a strong sense of narrative associations and expectations without sacrificing the meaning of his images to a functional role in an actual narrative. Once an image has done its job in narrative terms it's finished. With *The Lake*, we are suspended within an extended moment of uneasy anticipation. The show is pretty much, and very satisfactorily, a composite installation, and the pictures work best in each other's company.

Disputed Territory

Anthony Haughey's photographs of disputed territories focus on Northern Ireland, Bosnia-Herzegovina and Kosovo, his images concentrating on the efforts of people to cope in the aftermath of war. Haughey deals in memory and identity rather than the photogenic action of conflict photo-reportage, using to good effect, in his meditation on the struggle for survival in ravaged liminal territories, passport photos and photographs of schoolchildren found with their faces scratched out (above). The show's centrepiece, Resolution, uses film and light boxes to catalogue the personal effects of some of the estimated 8,000 mostly Muslim men massacred at Srebrenica. As with the other pieces, the lack of drama here paradoxically heightens the emotional impact, the calm sifting of artefacts saying more than any obviously visceral image could about the determination of survivors to remember those systematically destroyed.

Catherine Leen

Gallery of Photography, today 1pm-6pm, Tue-Sat 11am-6pm, free (01 671 4654)

Culture Magazine, *The Sunday Times*, 19 March 2006

source

REVIEW

Disputed Territory by **Anthony Haughey** was at the Galerie Bodo Niemann, Berlin, January 23rd - February 27th, 1999.

Other work by **Anthony Haughey**

Bullet hole in telephone kiosk, Co. Tyrone

Bombed Bridge, Fermanagh/ Cavan Border

Remnants Of The Conflict

In the small space of the gallery I am surrounded by Anthony Haughey's large, square-format colour photographs. They were taken during the recent armistice, and show the no man's land between the borders of the Republic of Ireland and Northern Ireland.

Although I have never been to Ireland there is a phalanx of 'Irish' images in my head: on the one side the advertising industry's trope of green hills and red-haired youngsters on folk music record sleeves and on the posters sticking to the building site fences all over Berlin, announcing slide shows about Ireland which are ever so popular with the Germans. On the other side there is the movie and media coverage of the 'Troubles' with its often sensational imagery of brutal shootings, exploding car bombs and snipers. And then there is an incident which enables a personal link to the feeling of unease emanating from Haughey's pictures. It is the memory of a telephone call to another Irish artist, Victor Sloan, living in Portadown, in the course of which a car bomb exploded nearby his house and within hearing distance. The shock of being witness to an event that appeared to be a slice of daily life - I would have thought it was part of an exaggerated and stereotyped notion of Northern Ireland as the site of a permanent threat of violence erupting out of the blue - is comparable to the shock of revelation when one starts to read and understand the particulars of Haughey's images of the border land.

At first glance they are just impressions of a pastoral landscape. There are no people in his photographs, but the traces they have left in this 'disputed territory' are telling. It is the small detail which is disturbing the seemingly tranquil scenery: the pieces of barbed wire amongst the greenery, the broken glass panes on the grass, the torn

black rubbish bag draped around a wooden post like a flag. Yes, the landscape in his images is certainly green, but there are no blue skies with sunshine, it is not populated with smiling faces. Instead, it is scarred with the remnants of the conflict that raged over it, the atmosphere is definitely not friendly, but sinister and somber, charged with danger. Haughey's images oscillate between the two predominant perceptions of Ireland as tourist spot and as terror-ridden hell. His picture Bullet Hole in Telephone Kiosk combines these opposite views by literally overlayering them: we look onto an idyllic winding country road through the bullet-shattered window pane of a telephone booth at the road side.

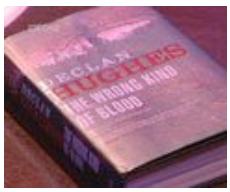
The Galerie Bodo Niemann, a gallery devoted to photography, is part of a large complex of buildings which have been extensively renovated after the reunification of the two German states. Situated in the East Berlin district called 'Mitte' ('Centre'), it is now indeed at the heart of Berlin, housing theatres, cinemas, restaurants and galleries behind its polished surfaces devoid of the shrapnel fissures still visible in a few facades of houses in neighbouring streets which have not been done up since the Second World War. And not too far away, next to the Reichstag, similar funeral wreaths as in Haughey's Memorial I (showing a wreath amongst some twigs) can be found, shaded by some trees, to commemorate the lives of people who were shot dead trying to cross the few yards of blank space between the two sides of the Berlin Wall into the West. Outside of Berlin, along the former border line, nature is doing its best to overgrow the cleared stripes breaking up the landscape.

Andrea Lange

tonight, and moves to the Helix from 3 to 15 April.

The Book: The Wrong Kind of Blood

Watch the clip



Declan Hughes is well known for his work with Rough Magic Theatre as both a director and a writer. His latest venture is a crime novel, what is to be the first mystery for Ed Loy, a private detective back in Dublin after 20 years to bury his mother. Dublin, of course, has changed a lot in the last 20 years and, before he knows it, he's on the case - organised crime, corruption and murder. 'The Wrong Kind of Blood' is published by John Murray and costs €19.00.

The Exhibition: Disputed Territory

Watch the clip

Anthony Haughey's exhibition of photographs at the Gallery of Photography takes us to places where the land is literally loaded. He's been to places that many of us know only from our television screens and photographed the effects on the landscape of various territorial conflicts. The exhibition, which also includes found photographs and a sound/video installation piece, is titled 'Disputed Territory'. It runs at the Gallery of Photography until 9 April, and there is a limited edition book of the same title to accompany the exhibition.

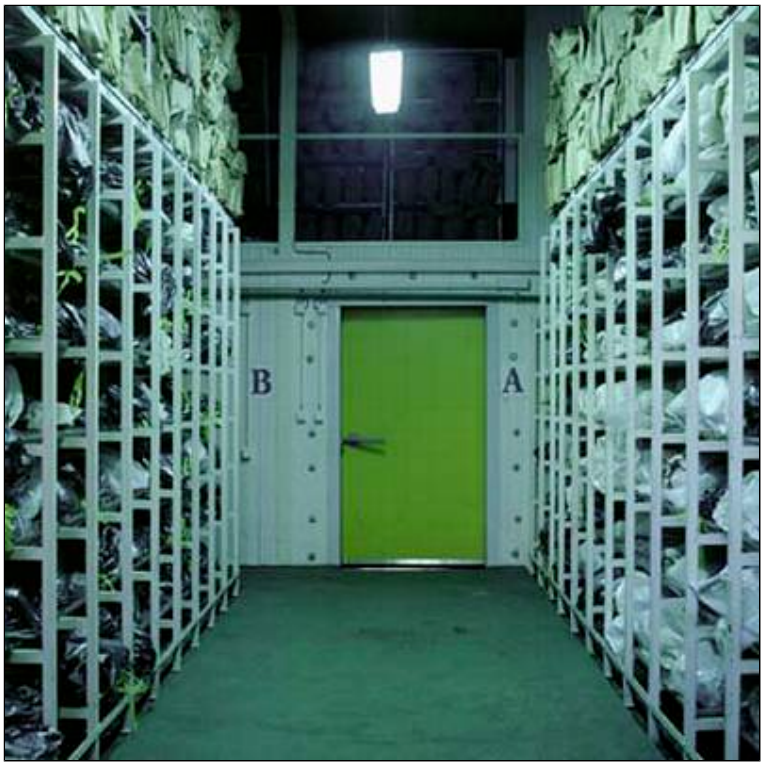
The Performance: The Redneck Manifesto

Watch the clip

This week The Redneck Manifesto, widely regarded as one of the country's best live bands, release their mini album, 'Seven Stabs'. To coincide with that they will be playing Dublin's Vicar Street this Thursday. Here with 'No One Plans Eleven', The Redneck Manifesto.

Territoire contesté selon Anthony Haughey, entretien avec Greg Larsson

Anthony Haughey, Shotgun cartridges, Armagh, Louth border, Ireland (1998), tirage Lambdachrome, 125 x 125 cm



Avec Disputed territorry, c'est la première fois qu'Anthony Haughey, artiste irlandais, présente une synthèse du travail qu'il mène depuis plusieurs années, sans impatience, avec discernement, autour de la question de l'après conflits. S'inscrivant dès le départ dans ce qui vient une fois les armes tues, il a cherché, analysé, représenté des traces, matérielles ou dans les consciences, de ce qui reste, ne s'efface pas. En Irlande comme en Bosnie, au Kosovo, il utilise la distanciation, l'apparemment banal, décortique le drame pour en retirer l'affect, et livre un travail sensible, dénué de compassion stérile. Questionnement et respect ; deux mots pour appréhender ces oeuvres (photographies, vidéos, installations d'images, travail sonore) qui n'assènent aucune vérité aux visiteurs. Elles ne se donnent pas d'emblée, mais ont simplement l'exigence de leur demander attention et engagement. Dans l'entretien qui suit, Anthony Haughey revient sur le processus qui aboutit à une exposition au Centre culturel irlandais à Paris.

Les œuvres présentées dans l'exposition sont issues d'un travail amorcé depuis longtemps en Irlande ?

C'est un projet thématique commencé en 1998. A partir du moment où je me suis installé à Dundalk, près de la frontière Nord, j'ai commencé à me promener dans les environs, et j'ai réalisé que des choses intéressantes se passaient dans ce no man's land, reflétant l'histoire, la culture des deux communautés. Tout cela était exprimé jusque dans le paysage. J'ai donc marché longuement, regardé les objets laissés au bord des routes, des champs ou des rivières. Lorsqu'on regarde des cartes géographiques de cette région frontalière, certaines suggestions peuvent être faites à travers des allégories, des métaphores. Mon approche est d'utiliser l'appareil photo pour suggérer un sens particulier. Il y a donc une relation entre les hommes et les paysages, dans laquelle le regardeur de l'image doit s'investir. Car l'image n'est pas totalement lisible immédiatement. Il y a son aspect formel, puis d'autres sens – comme le processus politique entre le Nord et le Sud de l'Irlande. Ce travail est assez lent. On ne remarque pas la frontière mais on y trouve des choses étranges, comme ces petites plantations d'arbres qui n'ont pas encore émergé de leur protection en plastique. Au-delà du visible, cette image tente de suggérer une certaine forme de fragilité, de renaissance, d'optimisme lié au processus de paix. Sa signification est ambivalente, car ces objets ressemblent aussi aux pierres tombales d'un cimetière militaire. Il y a là l'idée que tous ces gens sont morts, que la vie a été régimentée pendant des années. Ce travail encourage une multiplicité de lectures, en laissant les choses ouvertes, y compris dans le titre des œuvres.

Comment le projet a t-il évolué vers les Balkans et le conflit en ex-Yougoslavie ?

Peu après la réalisation de cette première partie, j'ai rencontré des personnes à Dublin, réfugiées de la guerre des Balkans, dont une est devenue un ami. Au cours de nos discussions, il m'a suggéré de me rendre à Sarajevo. Le projet, qui n'est pas construit de façon linéaire, s'est poursuivi empiriquement. C'est l'une des caractéristiques des arts visuels que de combiner les choses pour les formuler.

Dans le cas de la Bosnie, le frère de cet ami m'a introduit parmi les défenseurs du siège de Sarajevo. Il m'a montré de nombreux endroits, nous avons voyagé en Bosnie, et comme je m'y étais intéressé en Irlande, j'ai regardé les traces dans l'après-conflit, de façon détachée, non littérale, comme une antithèse au photo-journalisme, une recherche réflexive sans narration immédiate. En me mettant dans cette position, je suggère au spectateur de ne pas regarder que l'évènement, sa représentation, mais également son impact sur l'histoire, etc.

A cette époque, le médium que j'utilisais était la photographie. Comme il s'agit d'histoires humaines avant tout, je me suis intéressé aux entretiens avec des survivants réalisés par Human Rights Watch. Cependant, leur transcription sur le papier les rendait secs et académiques, comme la lecture d'accusation à un procès, sans que les témoins soient là pour parler. J'ai donc rassemblé ces histoires de personnes, je les ai enregistrées grâce aux voix d'un homme et d'une femme qui ont émigré à Dublin. Pour donner une audience plus large à ces histoires individuelles, l'enregistrement des voix a été réalisé en serbo-croate et en anglais. Cela créée un effet dialectique intéressant. Je pense que la création d'un microcosme autour

Il y a une pièce intitulée "Après Srebrenica", qui consiste en une installation de photographies dans des caissons lumineux au sol et au mur, représentant des détails de corps d'un côté et des objets dans des sacs translucides de l'autre. L'aspect plastique de cette pièce renvoie plus à l'idée d'une enquête criminelle...

Oui, je pense que c'est une description assez précise et pertinente. Ce travail, fait à partir de celui du CIPD, comporte une dimension éthique très forte. Ce qui est frappant dans la mission de cette organisation, c'est la précision de ses investigations. Lorsque des corps sont exhumés de fosses communes, il ne reste pour ainsi dire pas grand-chose des dépouilles, en dehors des effets personnels. Tout le travail consiste à remettre ces éléments ensemble pour essayer d'identifier les personnes. Ce sont des choses parfois très personnelles comme des étuis à cigarettes, des lunettes. Bien entendu, il s'agit à nouveau d'une construction faite en référence à ce que j'ai vu, mais ce ne sont pas des images directes. Je ne voulais pas représenter cela, c'est trop personnel. Tous ces objets sont photographiés à travers des sacs en plastique qui portent des numéros de code écrits au feutre. Mon intention était d'être allusif face aux recoupements scientifiques des enquêteurs. Ces codes sont utilisés jusqu'à la conclusion des travaux, qui utilisent également des méthodes ADN, permettant de réduire le temps d'identification à une petite dizaine d'années. Une base de données est alimentée et recoupée avec des analyses de sang prélevé sur des personnes qui ont perdu un ou des proches. Mais les membres du CIPD sont également très attachés aux aspects sociaux et psychologiques. Quand un mort est identifié à 99%, ils font venir la famille. Ils leur montrent les effets personnels en les laissant "identifier" eux-mêmes leur disparu, sans dire "cette personne est celle que vous recherchez". Cela permet aux familles de reconnaître leur proche et de faire leur travail de deuil.

Pour revenir au choix formel des caissons lumineux, je pense qu'ils fonctionnent un peu comme un mémorial ou des tombes, des traces laissées par quelqu'un. Le sens de ces boîtes délivre un message à la fois singulier et vaste. Elles représentent moins qu'elle ne sont une référence qui permet d'enclencher la question de la mémoire.

Pouvez-vous parler d'une autre pièce intitulée "Resolution" et de ses ressorts ?

Il y a beaucoup d'ambiguïté dans le titre de cette pièce. Le mot résolution renvoie à la solution apportée à la recherche des personnes disparues mais aussi à un contexte politique, celui des résolutions des Nations Unies. Dans le cas de Srebrenica, cette partie du territoire avait été déclarée zone protégée... Il y a donc plusieurs facettes au sens que l'on apporte à résolution.

C'est une œuvre vidéo intimement liée au lieu où elle a été réalisée. Pratiquement, la caméra est fixée sur un tripode dans les locaux du CIPD, regardant le sol. On voit un homme en habits blancs, jamais son visage, mais seulement ses mains sous les gants, allant chercher un sac brun à plusieurs reprises, le vidant sur le sol. On voit des vêtements, des objets, de la terre, de la poussière. C'est un cycle continu fait de la répétition de ces gestes. Au fur et à mesure qu'il soulève les vêtements, on y distingue des déchirures, des trous de balles. Cette notion de cycle sans narration se réfère à cette expérience mais aussi à celle d'autres conflits, génocides, élargis à la question de

d'une situation particulière doit résonner au-delà de lui et avoir une portée universelle.

Plus tard, j'ai été confronté au massacre de Srebrenica. Il s'agit du meurtre et de la disparition d'environ 8000 hommes et jeunes hommes en juillet 1995, en l'espace de quelques jours. Pas très loin de là à Tuzla, se trouve une sorte de morgue où sont amenés les corps exhumés pour identification. Ce travail est effectué par deux organisations ; le Centre international pour les personnes disparues (CIPD), ONG financée par les Etats-Unis d'Amérique et les Pays Bas, et le PIE. Ces deux organisations m'ont invité à venir voir ce qu'elles faisaient. J'ai interviewé et filmé des responsables de ces structures, observé leur travail quotidien et j'ai décidé d'en faire une vidéo. J'ai fait cela en pensant à l'essai que Roland Barthes avait écrit en 1969 sur les photographies chocs et la sur-élaboration que les photographes avaient mis dans ces images d'horreurs. Il disait qu'il n'y avait plus d'espace pour le spectateur. Cette préméditation ou pré-médiation vous dit comment penser. Le point de vue que Barthes défendait est qu'il devait y avoir une autre façon de faire pour ne pas mener le spectateur directement à la conclusion et permettre le dialogue. Et c'est ce dialogue qui autorise l'investissement du spectateur et de fait une meilleure compréhension des enjeux. Cet argument est désormais classique et a été développé par Susan Sontag dans son essai "Sur la photographie". Sa position dans les années 1970 était que la photographie a peu d'impact, que les images d'atrocités ont un effet limité. Pourtant, dans son dernier livre "Devant la douleur des autres", elle a un avis très différent et je me demande si cela est l'effet de son expérience à Sarajevo pendant la guerre. Elle est très courageuse d'affirmer son changement de position, en regard de sa confrontation personnelle entre théorie et expérience.

Comment avez-vous intégrez les questions posées par ces auteurs ?

Bien entendu, toutes ces questions se sont posées à moi ; le rapport de la réalité à la fiction, à la chose construite, au réalisme critique. En art, tout est une construction, la question est de savoir comment vous négocier cela, quel discours vous construisez autour de vos idées. En tant qu'artiste, c'est ma capacité à parler à la troisième personne, à m'effacer pour prendre de la distance, mettre les choses en perspective, dans toutes les étapes du processus. Et cette prise de recul se poursuit jusque dans le montage d'une exposition, la réalisation d'une publication. Il ne faut pas trop élaborer les choses, je crois devoir faire confiance au spectateur dans son aptitude à faire une partie du chemin. Je considère importante la réaction du public, le fait qu'il soit perturbé en découvrant ce travail. Je convie le spectateur à une sorte d'expérience dans un espace performatif, celui de la galerie.

l'identité qui court dans toutes ces situations d'après guerre. L'installation est aussi composée d'une bande-son enregistrée à partir des témoignages de survivants. Il était pour moi essentiel de revenir aux histoires personnelles et de s'appuyer sur elles. Mon intention d'artiste est donc très clair ; il s'agit de mettre tous ces éléments de recherches ensemble pour produire une expérience d'ensemble.

L'exposition ne s'arrête pas à l'espace de la galerie. Vous avez souhaité investir la majeure partie du Centre Culturel irlandais, intérieurs et extérieurs.

Dans le jardin sont disposées des photographies de femmes poussées à l'exil par l'invasion des paramilitaires, privées de leurs papiers d'identité. Une fois arrivées en Macédoine, elles étaient prises en charge et photographiées en studio pour refaire des papiers d'identité. Ces images sont ici sorties de leur contexte et vont bien sûr beaucoup plus loin dans le sens qu'elles portent.

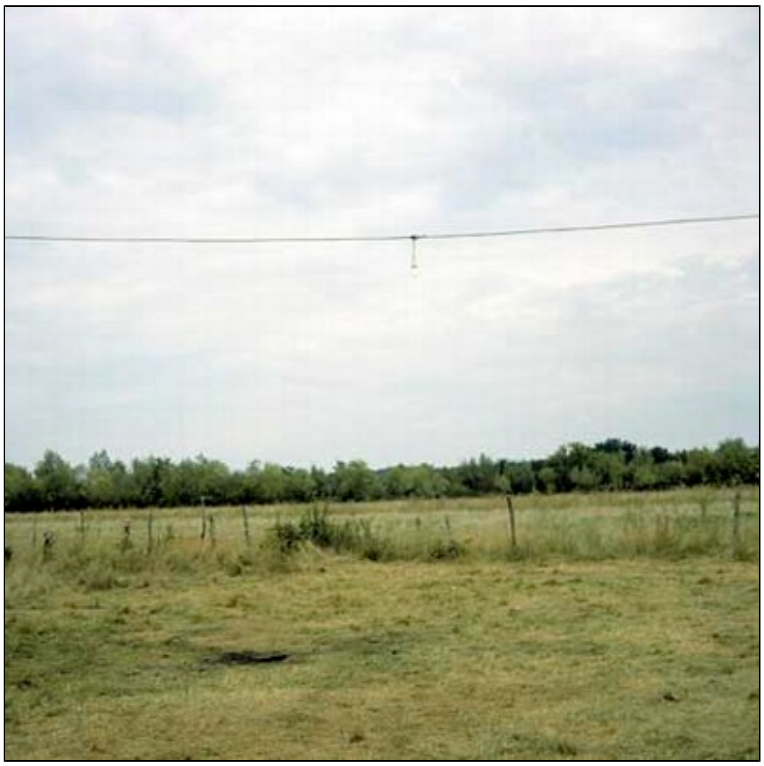
Dans la librairie se trouve un livre d'artiste, posé sur une table. On peut y voir des pages noires en dehors d'un texte à peine lisible où l'on distingue le nom de personnes et leur âge. Il s'agit des habitants d'un village au Kosovo, mais le livre ne dit pas ce qui est arrivé. En détaillant les noms des habitants, on se rend compte qu'ils sont tous liés, ils portent tous le même nom de famille.

Quelle est la part d'achèvement de ce projet dans votre parcours ?

C'est difficile de conclure un travail, mais je pense que ce chapitre est effectivement clos. D'autant plus que c'est une partie sombre, lourde à porter, faite de choses que j'aimerais parfois ne pas avoir vues. Il était donc temps d'en venir à cette autre exigence qu'est la monstration et la réception par le public. L'ensemble de cette exposition est très contextualisé, en réponse aux bâtiments, à l'architecture, aux relations qui peuvent naître entre les pièces présentées et des éléments liés à la mémoire du Collège des Irlandais à Paris.

C'est la première fois que je le montre et je ne le montrerais pas dans n'importe quelle condition, car il est exigent vis à vis des spectateurs. J'aimerais dans les prochains mois m'atteler à la publication d'un catalogue avec des textes critiques, des documents, car ce que montre l'exposition est seulement la partie immergée d'un travail très important.

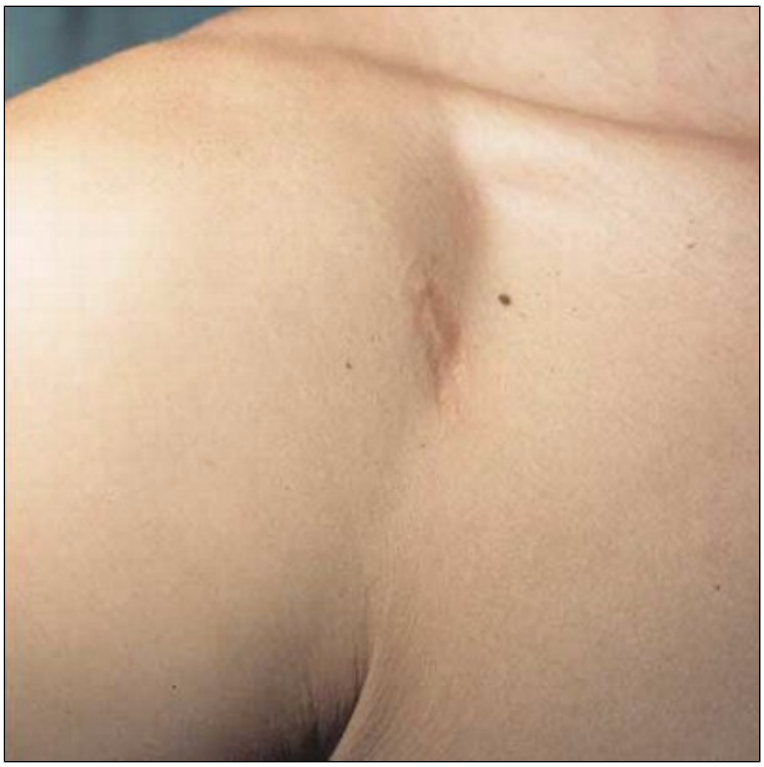
Propos recueillis par Greg Larsson
à Dublin, en février 2004



Disputed Territory a été présentée au Centre Culturel Irlandais à Paris du 30 janvier au 6 mars 2004

Le travail d'Anthony Haughey a été exposé au Centre national de la photographie en 1996 et aux Rencontres internationales de photographie à Arles en 1998. Né en 1963, enseignant au Dublin Institute of Technology, Anthony Haughey est représenté par la Gallery of Photography, Dublin (www.irish-photography.com).

Publications en consultation au CCI : Monitor, 2001, The edge of Europe, 1996



D'autres informations dans le

Re-Negotiated Territory - analysis of Irish photography
Afterimage, July, 2001 by Justin Carville

The Politics of Place, Space and Landscape in Irish Photography

During the first collapse of Northern Ireland's devolved Legislative Assembly, former United States President Bill Clinton offered a comment on the opposing nationalist and unionist parties involved that prompted a short-lived but derisive commentary from those journalists who had followed Clinton's role in the Northern Ireland peace process. [1] In obvious frustration at the inability of the Ulster Unionist Party led by David Trimble, and Sinn Fein, led by Gerry Adams, to reach a compromise that would see the full implementation of the 1998 Good Friday Agreement, Clinton remarked, "they're like a couple of drunks walking out of the bar for the last time, when they get to the swinging door they turn around and go back in and say, 'I just can't quite get there,'" [2] The subsequent media attention to these remarks led to a succession of claims by journalists that Clinton had resorted to racial stereotypes of drunken Irish-ness to express his displeasure at the ongoing political stalemate taking place across th e Atlantic. Clinton's peculiar brand of "paddy-whackery" has a well documented history and offered nothing new to the lexicon of stereotypes that already exist to describe Ireland and its citizens, the irony is however that these stereotypes have historically originated from the print media itself. [3]

Despite efforts by some sections of the international media to make journalistic capital out of Clinton's remarks, the reaction of the Irish media was much more subdued. [4] Indeed the reaction of most of the Irish public was one of perplexed amusement at the fuss that was being made over such a banal comment. Unfortunate as Clinton's choice of metaphor was it was no worse than what had come before. What had been interpreted as racial stereotyping by certain sections of the international and U.S. media had been recognized as an inability to articulate an ongoing complex political situation by the Irish public. The metaphors, euphemisms and discourse used by foreign affairs spokespeople and the western media have frequently fallen back on stereotypical images of Ireland in their frustration to articulate the complexities of Irish historical and political life. What Clinton and other foreign observers of what has been labeled "The Troubles" have failed to grasp is that the discourses used to describe the shift s in Irish politics need to be re-negotiated in an ongoing basis. In relation to the current political situation in Northern Ireland (even though politicians from both sides of the unionist and nationalist divide speak of an everlasting peace and a complete cessation of sectarian violence) what is taking place is a peace process, a process that has and will continue to be reviewed and negotiated for some time to come.

It is, however, not just the political situation in Northern Ireland that faces these continual re-negotiations. A broad spectrum of political, historical and cultural practices are continually re-negotiated as a result of massive upheavals brought about by unprecedented economic prosperity and immigration throughout the whole of Ireland. Images of economic prosperity and peace, however, remain alien to those who have viewed Ireland through the two portholes of urban conflict and rural idyll. Such representations after all have been the dominant

images of Ireland since the rise of colonial tourism and the uprisings of 1798 and 1916. [5] These representations have for the most part been produced [and distributed by outside media agencies, either through journalistic representations of Northern Ireland or high production value publications of the Irish landscape aimed at the diaspora. With these dominant representations emanating from outside cultural representative practices, Irish artists and photographers h ave been left with no alternative but to re-articulate representations of Ireland in terms of these outside media influences. That is to say, artists and photographers have not discarded the remnants of images of Ireland's past in their attempts to represent the changes taking place in the Irish political and social landscape. Rather, these representations form the basis of a re-negotiated territory that sets out to counter the dominant representations of Ireland that exist in western culture.

I use the phrase re-negotiated territory here, to put in place a frame of reference to address the practices of a number of Irish photographers who have approached the representation of space and place through a direct engagement with the changing political and philosophical discourses associated with Irish identity. This re-negotiation can be identified as threefold. Firstly, it is a re-negotiation of the territory of photographic practice that sets out to critically engage with the political economy of photographic representations of Ireland. This does not just entail a re-negotiation of the politics of representation, it also sets out to open up the way in which the viewer encounters these representations. Secondly, it is a re-negotiation of the way space is represented in the photographic image. Space in Ireland is shaped by particular ideologies that are fixed in the prevailing discourses of unionism and nationalism and the photographers discussed in this essay are aware of the role of the photographic image in constructing space in relation to identity. Their re-negotiation of space is not to "reshape" it but rather to open it up to multiple and contesting narratives. Thirdly, their work sets out to re-negotiate the dominant discourses used to describe the representation of Irish history, politics and culture. That is to say, by opening up the representation of space and place, their work allows for alternative, contested and frequently unspoken narratives of identity to be expressed through their work.

The term group is used loosely in relation to these photographers here. The intent is to concentrate on only three photographers and specific bodies of work, Paul Seawright's "Sectarian Murder" (1988) and "Police Force" (1998) series, Anthony Haughey's ongoing series, "Disputed Territory," begun in 1998 and David Farrell's ongoing series, "Sites," begun in 1999. There are a number of other photographers (most notably Victor Sloan and John Duncan), whose work addresses similar issues albeit through different strategies. The latter's "Be Prepared" (1999) series in particular uses allegory, a strategy that is central to the re-negotiation of territory by the photographers discussed in this paper, to de-contextualize the urban spaces of Belfast's city fringes. [6] The work of Duncan and Sloan as well as that by two of the photographers addressed in this essay have been discussed, albeit in different contexts, in two group exhibitions and catalogs, "The Lie of the Land" and "Revealing Views," and I do not wish to retrace previously explored issues. [7] I focus on the work of Seawright,

Haughey and Farrell as I consider their work to be most closely linked to the threefold strategy of re-negotiation outlined above.

Photography, allegory and re-negotiation Within the mass media, the photographic image has been the dominant form of stereotypical representations of Ireland and it is these photographic representations that form the counterpoint to this re-negotiated territory. The extent to which the photographic image has become a contested issue in Ireland was illustrated during Clinton's visit to Belfast in 1998 when Sinn Fein successfully obscured from the rest of the world's media the moment when the U.S. president shook Adams's hand outside Sinn Fein offices on the Falls Road. The only photograph taken was by Sinn Fein's PR officer, who had control of its subsequent reproduction and distribution. This incident highlights the extent to which the political economy of the mass media is embedded in the discourses of the current political situation. The same observation can also be made regarding those Irish photographers and artists discussed here who engage with the representation of space and landscape. The issue at stake for many Irish photographers and artis ts is not just the politics of representation, but the political context in which the viewing public encounters these representations. It is significant that many of the photographers involved in contesting these dominant images of Ireland have worked within the documentary tradition that has been responsible for the production and distribution of this dominant imagery. This particular mode of documentary by Irish photographers might be referred to as a critical documentary practice. It is critical in the sense that it interrogates the documentary mode of representation, and the subjects that have become the focus of visiting documentary photographers and photojournalists. [8] This re-negotiated practice is thus a re-articulation of the altruistic ideals of traditional documentary photography as well as the subject matter that dominates documentary imagery of Ireland.

Before going on to discuss the work of Irish photographers, I want to briefly discuss the dominant mode of representation their work sets out to re-negotiate. Photographic representations of Northern Ireland have, since the civil unrest of the late 1960s and early '70s, revolved around two specific areas: documentary humanism and conflict photography. [9] The print media, particularly picture magazines and the British tabloid newspapers have been at the forefront of distributing the latter type of imagery. [10] During the initial years of civil unrest, photographs of Northern Ireland in picture magazines in particular were similar to the types of combat photography that the public had been accustomed to since the Korean and Vietnam Wars. [11] During 1970 and 1971 Life magazine ran three picture stories on Northern Ireland that focused predominately on confrontations between the nationalist community and British troops. In September 1970, Lift ran the story, "A Classic Scene of Irish Violence," that featured a double-page panoramic shot of a confrontation between nationalists from William Street in Derry and British troops in riot gear. The accompanying caption gives a sense of the editorial stance taken on the subject:

In this picture a classic street-fighting situation has developed. Angry Catholics from the Bogside section have attacked soldiers on the fringes of the area, and the soldiers are moving in to contain them. A few rioters gather behind barrels

in an empty lot where a betting shop was burnt down in last year's riots. But some soldiers outflanked them and soon had the area cleared. [12]

Here we have the familiar empathizing of the reporter with the fate of the combat soldier who, despite facing extreme hostility, succeeds in subduing the violent mob threatening to disrupt civil society. The title and caption alone clearly equates violence with Irish identity as opposed to the British troops who are portrayed as bringing stability to the violence taking place in the province. To refer to the confrontation as classic "violence" somehow infers that what is taking place is merely a re-enactment of past traditions, a continuation of the country's heritage rather than a response to increasing frustrations with social, political and ideological inequality. The position taken by Life's editors is clearly, in John Taylor's terms, the "official perspective," a correspondence that suits the purposes of both the media and the State. [13] This argument is no doubt familiar to readers, but the currency of such imagery in the political economy of media portrayal of Northern Ireland is such that it is wort h repeating if only to highlight the ideological rhetoric behind representations of Ireland that contemporary Irish photographers seek to contest.

This example from Life offers us material for historical salvage, however, because within the rhetoric lays the fundamental problem behind media representations of Northern Ireland. The scene is represented as an isolated act of extremist mob violence. Like the troops in the photograph, the journalistic discourse moves in to contain the scene, isolating it from what came before. This confrontation is treated like other seemingly random acts of terrorism in the mass media, dislocated from the cultural and political history behind the conflict. [14]

Life attempted to readdress this in a subsequent photostory with an accompanying article by Loudon Wainwright that attempted to deal with the reasons behind the violence taking place in 1970 and 1971. [15] While Wainwright's article and the accompanying photographs represented the upheavals in both Protestant and Catholic communities, and to some extent attempted to attribute the social conditions of these communities to the rising conflict between them, they avoided the fundamental issue behind the conflict. Like the previous photo-essay it failed to point out that beneath the unrest in both communities was a frustration at the obstacles they faced in attempting to establish their identity within the territorial spaces of Northern Ireland's urban centers. The photograph of nationalists clashing with the British army in Derry was not simply an isolated act of riotous contempt for British authority, but part of a wider conflict over control and freedom of movement within a particular territorial space. Yet as titles such as that of Clive Limpkin's 1972 book Battle of the Bogside suggest, it has been the norm for the conflict to be represented through the discourse of terrorism, crime and war. Media representations often present the conflict as purely a Protestant and Catholic divide rather than a conflict over civil rights and a desire to establish territorial boundaries in which to express nationalist and unionist identity. [16]

The cultural critic Luke Gibbons has drawn attention to the transformative capacity of culture in Ireland, that is to say culture's ability to alter the social

conditions under which we interpret representations of Irish history and politics. [17] Writing of the transformative capacity of Irish culture and its relationship with the weight of tradition of Irish literary criticism, Gibbons states:

Cultural representations do not simply come after the event, "reflecting" experience or embellishing it with aesthetic form, but significantly alter and shape the ways we make sense of our lives. This would be unproblematic were it not for the fact that to make culture a material force in this way is often construed as an attack on the autonomy of art. For culture to be effective as "equipment for living," in Kenneth Burke's phrase, it has to be grounded in the material conditions of society, but this runs counter to those familiar currents within literary and cultural criticism which, under various invocations of "the aesthetic," see the creative imagination as entirely transcending its social and political circumstances, gathering itself up, as Yeats expressed it, into "the artifice of eternity." [18]

To transform something, particularly identity whether national or sexual, is to perhaps suggest an unequivocal fixity and closure as an outcome of this transformative process. After all, such outcomes are, as Gibbons suggests, the desires of those subaltern cultures wishing to gain recognition by emulating their masters in the imperial center. [19] I would suggest, however, that the transformative capacity of culture is dependent upon those forms of cultural practice being open to continuing re-negotiation. Indeed, as Gibbons goes on to state, often embedded within these totalizing images of cultural and national identity are alternative and more complex narratives. Where Gibbons's formulation of the transformative capacity of culture is most forceful is in his insistence on the allegorical function of Irish culture as an instrument of cultural transformation. The centrality of allegory in formulations of cultural identity in Ireland is particularly pertinent to a discussion on Irish photography because what I wish to argue is that what links the photographic practices discussed in this essay is the use of allegory as a strategy to re-negotiate the representation of space and place within the context of cultural identity in Ireland.

Allegory has of course been given a central place in conceptualizations of postmodernist art practice. [20] Writing in the journal October, Craig Owens discusses the allegorical structure of reading one text through another:

Conceived in this way, allegory becomes the model of all commentary, all critique, insofar as these are involved in rewriting a primary text in terms of its figural meaning. I am interested, however, in what occurs when this relationship takes place within works of art, when it describes their structure. Allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them. He lays claim to the culturally significant, poses as its interpreter. And in his hands the image becomes something other [sic]. He does not restore an original meaning that may have been lost or obscured; allegory is not hermeneutics. Rather, he adds another meaning to the image. If he adds, however, he does so only to replace: the allegorical meaning supplants an antecedent one; it is a supplement. [21]

Owens goes on to identify the link between allegory and postmodernist art as those practices that use appropriation, site specificity, strategies of accumulation, impermanence, hybridization and discursivity The work discussed here uses similar strategies in divergent ways.

The allegorical structure of reading one text through another is a central aspect of the work done by the three photographers discussed here. The strategy employed, however, does not just involve the establishment of a critical relationship between texts, it also incorporates the opening up of the image as a site through which the viewer can formulate contesting narratives. Seawright articulated this strategy succinctly when interviewed after winning the Irish Museum of Modern Art's Glen Dimplex award in 1997. Commenting on his photograph of a Royal Ulster Constabulary (RUC) officer's head, highlighting a radio ear piece, from the series "Police Force," Seawright recalled how one review outside of Ireland interpreted the image as being about the darkness of surveillance, describing the ear piece as being a beetle-like creature burrowing in the ear of the RUC officer. The RUC, however, wanted to use the photograph on the over of their Police Beat magazine because they saw the image as being about the discomfo rt of wearing a surveillance device. The reading of the image by the print media sector of Northern Ireland's security forces can be seen in many respects to be a diffusing of the more overt rhetoric of the image as commentary on the furtiveness of institutionalized surveillance. This is not to suggest that such a reading is any less real or valid; indeed what this example demonstrates is that the image as allegory is in need of completion by the viewer. As Seawright describes it, "A lot of the meaning is constructed within the image as people look at it. A lot happens right there." [22]

This strategy does not just incorporate the parody or direct quotation of prior texts, but uses everyday objects as the basis of its allegorical structure. Formulations of alternative narratives to describe representations of Northern Ireland are not forced upon the viewing public, but originate from the contextualized encounters between the viewer and the image. I would suggest that what distinguishes the use of allegory in Irish photography from those postmodernist art practices discussed by Owens is that they employ an allegory of the everyday. I would, contend that an allegory, of the everyday-incorporates the use of everyday objects, banal and frequently arbitrary fragments to rescue those histories and narratives of subaltern groups that are in danger of disappearing under the weight of traditional and totalizing images of nationalist and unionist identity. By using the everyday as an allegorical strategy, such work opens up space for interpretation to take place in the process of analysis. In the fina l section of his Trauerspeil study, Walter Benjamin remarked, "If it is to hold its own against the tendency-to absorption, the allegorical must constantly unfold. in-new and surprising ways." [23] In its resistance to closure, an allegory of the everyday opens the image to a continual and contested re-negotiation, working. against any predetermined and formulaic modes of analysis. In its embrace of the everyday as the vehicle through which contested readings can be recognized and acknowledged, recent Irish photography actively sets out to re-negotiate the territorial spaces of photographic practice and discourse. From this perspective, it is important that the photographic works discussed here are-not viewed as outside of the material forces of culture, distanced from the social

realities of Irish life. The aim of the artists and photographers discussed in this essay is not merely to present alternative images of Ireland, but through this act force the viewing public to rethink the narratives and discourses that have been used to. make sense of their own experiences of Irish history, politics and culture.

Space, place and landscape

Identity in Northern Ireland over the last 30 years in particular has been articulated in terms of sectarianism. Its physical manifestation appearing in the painted curbstones, flags and murals that demarcate the borders of the two communities in working class areas of most towns and cities throughout Ulster. [24] These physical objects are part of the cultural imagery that binds people together into what Benedict Anderson terms "imagined communities," where signifiers of a territorial space offer -acceptance-with one hand and exclusion with -the other. [25] Paul Graham in his 1987 series "Troubled Land" represented this sectarian landscape in terms of the constructed borders between the nationalist and- unionist communities. [26] With its emphasis on painted curbstones, sectarian graffiti and murals, Graham's series used the local internal physical barriers of sectarian division as a metaphor for-the border between North-and South, the history of which legitimizes contemporary nationalist and unionist claims to territory. But it is a body of work by Seawright that brings to the fore a more sinister aspect of sectarian claims to territorial space.

Seawright's series "Sectarian Murder" brought to the fore an aspect of sectarian division in Northern Ireland that had remained invisible to visiting photojournalists and documentary photographers like Graham. [27] While Graham had focused on the visible and concrete physical manifestations of sectarianism, Seawright attempted to represent -the ideological territorialism that sectarian murder instills in the two communities. Graham's "Troubled Land" however, was to prove a useful departure point for Seawrights "Sectarian Murder" series. As a former student of Graham, Seawright saw the series as failing to reflect his own experiences of growing up in a Protestant working-class area of North Belfast and took -a more autobiographical approach to the everyday-fears, of living in a community marked by conflicts over territory. [28]

When sectarian murder is represented in- the print and broadcast-media, one of the overriding traits is-the focus on the identity of the victim, generally through--a passport-sytle photograph-or a heavily cropped family portrait. As a consequence, such-media representations tend to locate sectarian murder its victim and its in a immediate family of the deceased rather than the wider community. Sectarian murder, however, is a psychological form of markingout territory that has -a direct impact -on those who live and work within-the spaces where these acts are perpetrated. Thesites where sectariam murderstake place are locations where the spatial behaviors of groups in-deciding where to reside, work and recreate form-part of the process of acknowledging and expressing their identity. [29]

Seawrights overriding concern, then, was to produce a body -of work that acknowledged the complex relationship between sectarian murder and the ambiguity of the geographical space where it took place. [30] The image Tuesday 10th January -1973, (1973) for example, illustrates some of the re-negotiations with media reporting, memory and space with which the series sought to engage. As with all the images in the series, the color photograph of-the site is accompanied by an account of the murder as reported in the media and the date it-took place. The text reads, "The car traveled to a deserted tourist spot known as the Giants Ring. The 14-year-old boy was made to kneel on the grass verge, his anorak was pulled over his head, then he was shot at dose range, dying instantly Like the other "Sectarian Murder" images, the caption lays bare-the plain facts of date, location and circumstances of the murders. Religious designations are removed from the text and each individual incident is represented as a seemingly ne utral act of murder. By its lack of information, the text distances the- individual homicides from the history of reprisals that area prominent feature-of sectarian murders. There is no emotive commentary,- no naming of the victims religion-or the paramilitary organization responsible for the killing.

The image itself represents. a Neolithic stone tomb in the foreground of a tourist spot known as the Giants Ring, a site once-used for pagan rituals. Here we have a doubling of strategies that attempt to decontextualize the specificity of sectarianism through a neutralizing of place. The representation of the location has an arbitrary relationship with the sectarian murder. There is nothing in the image to suggest anything sinister has taken place at this location-it is suspicious only by its very ordinariness. But the image creates a tension between past and present, landscape and memory. Sites such as- the Giants Ring were studied by a professional, largely Protestant middle class who used archaeology as a way to express their interest in all things Irish during the turn of the nineteenth century. [31] Seawrights image, however, attempts to show how the history and memory of space is re-negotiated through the effects of sectarian murder and conflict on- different communities. The Neolithic history of the G iants Ring studied by the Protestant middle class of the late Victorian, early Edwardian era bears no relation to the sectarian history of the site to the working-class communities of Belfast in the late twentieth century. The history of geographical spaces such as the Giants Ring are continually displaced as territory is claimed and reclaimed by histories of the conflict that exist in nationalist and unionist communities.

As a response-to the dominant representations of sectarianism, Seawrights work- attempts to show how the physical and ideological. sectarian divisions between the communities impact upon and reinforce one another. The "Sectarian Murder" series sets out to challenge the viewer to confront the ideological and psychological territorialism that sectarian murder engenders in the communities affected. This form of sectarianism is impossible to represent as a tangible physical object, yet it is as visible to the working-class nationalist and unionist communities of Northern Ireland as the murals and flags that mark out-the territories of the two- communities.

The tension that "Sectarian -Murders" attempts to create between the physical and psychological markers of territory is also part of there-negotiation of the dominant generalized narratives of reporting sectarian murder. A central aspect of the series is the role of the viewers and their knowledge of the space represented. This is not to say that interpretation is confined to parochial knowledge of place and its significance in terms of identity, but the connotations are deliberately. open-ended to allow for a dialogue between the-photographer, the image and the viewer in the generation of meaning. For those who reside and work within the communities that Seawright comes from, the image of the Giants Ring may well be a representation of a familiar landmark, but the fear and anxiety of sectarian murder, although never spoken openly, is never far away. Equally, for those viewers outside of Northern-Ireland and distanced from-the history of the conflict, the relationship-between text and image leaves the conno tations open to interpretation. Viewers frequently-struggle to associate- the religious affiliation of victims with the geographical, space represented in the image. The text supplies only part of the-narrative of the individual murders, and the exclusion of religion- attempts to confront viewers with the complexities of sectarian murder in Northern Ireland and their role in establishing territorial boundaries.

Seawright, in-an-obvious attempt to de-contextualize the specificity of place that is evident in his work on Northern Ireland,[has in his. two most recent series, "The Missing," (1997) and "Margins" (1999) removed any reference to the history -of the spaces represented. [32] "Margins," which was begun in Paris, references those spaces referred to-as the "terrain vague as well as Walter Benjamin's often repeated comment on Eugene Atget's photographs of Paris being like- the scene of a crime. [33] The large color photographs of what Seawright calls "malevolent spaces" in-various European cities represent the wasteland, underpasses and municipal. spaces that most people avoid, but that are the types of locations where the bodily remnants of crimes are- disposed of. [34]

The series "The Missing which began with-the case of a Catholic murdered by the IRA and buried in Belfast's Black Mountains during the early years of "The Troubles," is in some respects the beginnings of his move away-from-the specificity of-Northern Ireland to more generic themes relevant to similar experiences in other communities. Every nation has its missing, either through ethnic cleaning, political conflict or domestic crime. In a strange act of transference, the case of the missing in Ireland brings us across the border, in terms of both geographic and photographic-territory.

The disappearance from nationalist communities of predominantly Catholic residents believed to have been killed by the IRA remained a dark silent passage of the conflict in Northern Ireland throughout the closing decades of the twentieth century. Although the "disappeared" have been a common factor in many political conflicts throughout Latin, North American and-African nations, it has rarely trespassed on the vocabulary used to describe the conflict in Northern Ireland. The reported 14 individuals have remained the unhidden casualties of over 30 years of conflict. After years of denial, it was only in the beginning of 1999 that the IRA admitted its involvement in the abduction,

murder and burial of nine nationalists throughout the 1970s. [35] In a strange attempt at catharsis eight of the "disappeared" were buried across the border in the Republic of Ireland, in the landscape that is a Romantic symbol of nationalist identity. Nationalists have viewed landscape in the Republic of Ireland as de-colonized and therefore by association pure, stable and homogeneous. In an act that sets out to destabilize this very narrow conception of the landscape, Farrell's series "Sites" depicts the physical transformations of space around the large-scale excavations for the bodies of the eight "disappeared." Farrell's series is in part a project to memorialize the eight "disappeared" and an attempt to foreground the multifarious registers of memory that are constituted by space and landscape. Through close-ups of material excavated in searches and references to conventions of landscape representation, Farrell's photographs of the sites of the "disappeared" show the physical traces left by the searches themselves and the impromptu memorials left by the families of the "disappeared" during their vigils at the sites.

Few memorials exist to acknowledge the unwilling victims of atrocities from both the North and the South. Indeed, as the journalist Fintan O'Toole has commented, contrasting Ireland's attempts to acknowledge atrocities with the memorial to the bombing of the Alfred P. Murrah federal office building in Oklahoma City, "The instinct has been to rebuild, repair and move on." [36] The memory of bombings and massacres tend as a result to rest with the families of victims or survivors rather than the dominant narratives of the conflict. Memorials in Ireland are invariably political and reflect the sectarianism prevalent in acts of commemoration. The commemoration of Remembrance Day for World War I for example is by and large regarded as a unionist ceremony in the North, a debt owed to unionists by Britain. [37] Its commemoration in the South has been marginalized through indifference toward the role of the Irish in the first World War and the priority of the state in commemorating the events of 1916 and 1922. [38] Memorials to the recent conflict have unsurprisingly largely been the preserve of paramilitary groups and are localized in the various territories of the two communities, either through wall murals or paramilitary graves such as the republican plot at Milltown cemetery in Belfast.

There is in many respects a terrible irony in all this. The families of the "disappeared" still living in nationalist areas of Northern Ireland live among wall murals commemorating republican martyrs killed in the conflict while their own histories have remained unspoken and neglected. Stories of nationalists killing nationalists are still taboo in histories of the conflict, part of the amnesia present in most communities where the control of territory is marked by fear and intimidation. The irony has not been lost on at least one family member of the "disappeared." Helen McKendry, daughter of Jean McConville, a widowed mother of 10 abducted and killed by the IRA in 1972 for coming to the aid of a dying British soldier, has spoken openly about the unwritten histories of the "disappeared." [39] On the prospect of burying her mother at the family grave in Milltown cemetery with a planned headstone inscription reading "Jean McConville disappeared and was subsequently murdered by the Provisional IRA in 1972," sh e stated, "When the tourists visit the IRA graves, I want them to see my mother's and ask questions about what happened to her. The 'disappeared' were part of Irish history whether the Provos like it or not. I don't want them

ever forgotten." [40] This statement is a significant one, coming as it does from a member of the nationalist community. It signifies intent to force a re-negotiation of histories of the conflict on territory where the memories of nationalist struggles are articulated through Paramilitarism, Celtic icons and symbols of republican martyrdom. The prospect of such a memorial just yards from the republican plot is not a disavowal of the history of republican struggles, but an attempt to highlight the complex historical formations of contemporary Irish political culture.

The fact that such a memorial is not currently in place has less to do with a lack of closure for a family's grief than displaced memories of landscape. Despite the identification of six locations where the "disappeared" are said to have been buried, only two bodies have ever been recovered. It is these displaced memories of space and memorializing that converge in Farrell's series. By drawing heavily on a tradition of representing landscape in Ireland as an idealized rural idyll, Farrell's photographs draw attention to the fragmentary, overlapping and often silenced memories of landscape. The sites are represented as disrupted, invaded and sometimes renewed spaces. His photographs of the site at Templetown, Co. Louth, for the body of McConville which has never been discovered, show the changes to the landscape during various stages of the search. Farrell has noted how each time he visits a site, the changes require him to rethink and re-negotiate his approach to representing the landscape. [41] His diptych of the McConville site at Templetown for example, shows an undulating grass verge in the background and traces of heavy excavation machinery crisscrossing the foreground. The tracks do not quite match between two images in a metaphor for the displacement of place and the disruption of memory.

The physical disruptions to space in Farrell's photographs work allegorically to describe the ruptures of memory and landscape. The diptych foregrounds the newly formed landscape caused by the disruptions of the present, but the stability of the past remains visible in the background. The disruption to the entrenched conventions of landscape imagery brings the past into direct confrontation with the present, interrupting the historical continuity of landscape and memory that exists in national culture. This is a resistance to those imagined conceptions of nationhood moving through what Anderson calls "homogeneous empty time," connecting people to parts of the country they have never had direct contact or association with. [42] Farrell's series is not an attempt to introduce the experiences of the "disappeared" and their families into the history of space but to de-historicize the totalizing narratives of landscape that exist in nationalist culture.

Farrell also inverts the act of looking at the landscape through the picturesque gaze. As a well-known scenic spot, Templetown beach has been the destination for many tourists hoping to see the unpolluted picturesque Irish landscape. Farrell turns his lens away from the scenic site of the tourist's gaze into the site of grievous memory. [43] In another photograph, Iniskeen Co. Monaghan (2000), the site where two bodies of the disappeared were recovered, the picturesque gaze and grievous memory converge. A man stands surveying the picturesque landscape around him while simultaneously exhibiting his mastery

of the natural world, an image that is repeated in the commodified imagery that structures and gives meaning to the tourist's romantic gaze. In the foreground, however, the mother of one of the "disappeared" kneels at a makeshift shrine in a quite moment of remembrance. The memorial to another more grievous memory of landscape interrupts the romantic tourist's gaze that shapes and gives stability to the col lective memories of landscape that exist in national culture.

Farrell's references to landscape and tourism within the context of the conflict in Northern Ireland are a timely diversion from the dominant approaches to the subject. As the peace process allows the tourist industry to expand, those spaces once used to signify territorial boundaries and sectarian identity are becoming locations for tourists wishing to experience post-conflict histories of sectarian division. Farrell is just one of a number of photographers from the Republic of Ireland who reference landscape as an important motif to critically engage with issues of space and identity. Photographers wishing to interrogate the nostalgia and ideology of the Irish landscape have contested this popular conception through references to the tourist imagery and heritage industries that promote and give stability to the image of Ireland as pre-modern rural idyll.

What is significant about the landscape that is the subject of Farrell's photographs is that it is not only the discourses used to describe experiences of them that need to be re-negotiated, but the physical terrain itself has been altered. The landscape here is impermanent, the geological formations of the space disrupted through excavation. That space can be impermanent is an issue that provokes a crisis in dominant ideologies of sectarian identity that privilege exclusivity and sovereign territoriality. For more extreme factions of unionism and republicanism, conflict over territory constitutes a war of attrition, privileging a winner-takes-all agenda over political dialogue. Territorial division is clearly visible, defined and closed to negotiation. [44]

Haughey's ongoing series "Disputed Territory" brings us to the border and to the spaces where lines of demarcation are at least ideologically quite clearly drawn. [45] Haughey's series is a timely exploration into contested terrain. In a time of increased European Federalism and the shift in rhetoric from the European Unions legislature in Brussels from nationalism to European regionalism, disputes over territory and sovereignty have taken on an added impetus and are very much at the front of European politics. Significantly Haughey's series does not just revolve around Ireland, it also incorporates the disputed territories of Bosnia, Kosovar and the Basque region of Spain, all parts of Europe that share with Ireland a conflict over territory and uneasy fractured moments of peace. Haughey's approach to this disputed space incorporates the representation of discarded remnants of human activity that may or may not be linked to conflict, optical surveillance devices that appear strangely detached from the natural world they monitor, and arbitrary spaces that make no overt reference to the conflict the series sets out to scrutinize. His concentration on the fragmentary, the ephemeral and the random is an allegorical technique that challenges any self-referential reading. The allegorical structure of the images force the viewer to look beyond the frame of the photograph, to search outside the prescribed references of photographic discourse.

The photograph Orange Barrier, Louth/Armagh Border (1998) demonstrates the extent to which the image is open to contested readings through the allegorical use of everyday objects. Let's begin with a simple description: There is an open field, and an orange plastic barrier supported by four poles stands in the middle. In the background, a mountain range is partly obscured by a hedgerow and trees. The sky is cloudy. There is no indication if the field of view is from south to north or north to south. Indeed, without the caption there would be no indication as to the precise location of the space recorded in the photographic image. There are oblique references to the conventions of landscape representation but none to conflict or any signs that this geological terrain is disputed territory. In the allegorical structure of the image, the individual objects and the relationship between them and any other objects or texts outside of the space framed by the photographic image can mean absolutely anything to anybody . [46] Allegory cuts across metaphor and metonymy, the image is both fragment and performs a figurative function. [47]

Read through the context of the conflict over territory, the image is still open to multiple, fractured and contested analysis. The plastic barrier takes on significance outside of its everyday function. In its isolated position, it stands precariously supported by four poles that keep it intact. Metaphorically the barrier can be read as the isolation felt by sections of the unionist community who long for perceptible borders to distinguish territory. It can also be read as a metaphor for nationalist perceptions of the self-enclosed siege mentality of the Orange Order, a politically and ideologically motivated religious organization perceived by many nationalists as a barrier to freedom of movement or even unification, an obstacle to both paramilitary and political solutions to the conflict. Yet what are considered to be barriers for some are considered as protections by others. For many unionists, the border is not just a line not to be crossed from north to south, it is also a barrier to invasion from what are perceived to be marauding nationalists on the other side.

These are rather extreme readings yet they are an essential feature of the rhetoric emanating from the polar ends of nationalism and unionism that have a vested interest in entrenched stereotypes. It would be wrong to become fixated on these polarized readings, however, since what is most subtly worked through in Haughey's series is that in the realities of day-to-day life the border region is much more porous and multifaceted than either nationalist or unionist discourses wish to acknowledge. Cartographically the border may be drawn as a clear, fixed line, but economic and social realities take little notice of marks left by the cartographer's hand. Urban territories may be clearly divided between the two sides, but the rural spaces of the border have necessitated alignments between the communities living on opposite sides of this divide, and neighbors may literally reside at opposite sides of the map's demarcation.

As a peripheral rural space, the border region is open to the flow of free trade and the exchange of goods. Indeed, it is unlikely that the peace process would have attracted the support of U.S. foreign policy without the pressure of global conglomerates and high finance. Capital has ensured that any marketing for foreign investment is predicated on promoting the entire "island of Ireland"

rather than its constituent parts. The flow of traffic across the border territories has in fact become increasingly institutionalized with the establishment of "cross-border bodies" as part of the recent agreement. But it is not just capitalism that keeps border traffic flowing. Extreme elements of loyalism and republicanism have been forced to rethink the function of the border, ideologically and geographically. An argument put forward by Liam Kennedy in the mid-1980s, suggesting re-partition of Northern Ireland along ethnic lines to create a truly sovereign unionist Northern Ireland, has recently received support from s ome loyalist paramilitary groups. [48] The viability of repartition is open to question, yet it is a significant development from organizations with deep-rooted beliefs in the territorial sovereignty of the province. No matter how rigid the borders of a proposed re-partitioned unionist Northern Ireland would be, the fact that it is part of the critical dialogue of loyalist paramilitarism demonstrates the extent to which the border is a central aspect of any re-negotiation of the discourses used to describe the current political situation.

Geographically, visually and even politically, the border is very much on the periphery of representations of Ireland. It is on the margins of the space where conflict takes place, yet ideologically it is at the heart of the dispute over territory. Haughey's series shifts the border away from the fringes of visual representations of Ireland toward a position where it can be re-negotiated through the everyday experiences of the viewer. There is always a sense in Haughey's series, however, that the conflict is never far from day-to-day life along the border. An image of spent shotgun cartridges, Shotgun Cartridges Louth/Armagh Border (1998), references landscape conventions to suggest a violent past, a nostalgic glance at territorial conflict. The lines between legitimate and illegitimate activity become blurred amid the psychological barrier that disputed territory confronts us with. The scattered red, white and blue cartridges, the colors painted on curbstones that demarcate loyalist communities throughout U lster, also indicate that issues of sovereignty and ownership of territory is all pervasive in our considerations of representations of Ireland. In yet another photograph, Surveillance Device, South Armagh (1998), the border is electronically monitored. As army checkpoints are abandoned and surveillance towers demolished, the territorial spaces of the border region are being physically transformed. This requires new ways of thinking about partition and division, re-negotiating the physical traces used to demarcate territorial boundaries. The physical borders may no longer exist but the authorities are watching and waiting for the moment when these disputed territories have to be renegotiated yet again. But as always with the border region between North and South, the traces of dispute are all around, suffused with memories that lay claim to territory.

In this essay I have attempted to put into context the range of social, political, and ideological issues that contemporary Irish photography engages with in the process of re-negotiating the representation of space, place and landscape. It is important to recognize that the allegorical strategies of these photographic practices mean that any reading of the images is not contingent upon these broad narratives of disputes or conflicts over territory. In the use of the everyday in their allegorical structure, they resist the absorption that Benjamin so forcefully warned against, and allow for multiple, contested and frequently

unsopken readings to take place in the process of analysis. They resist any closed readings through the arbitrary objects framed by the photographic image. The flat surface of the photographic image also becomes a space to be re-negotiated, a territory where contested narratives can be articulated.

What all the photographers discussed here have in common is an acknowledgement that in the context of Ireland, the past is embedded in the rhetoric of the present. The disciplinary formations of liberal historicism may wish to consign colonial rule, the famine and the conflict to their schematized periodization in history books, but historical memory always threatens to puncture these totalizing narratives of Ireland's past. As the past is drawn into collision with the present, memories of space continually transform images of territory and identity. In post-conflict Northern Ireland the peace process is just that--a process. Nothing has been resolved, no solution found or conclusion reached, and territories continue to be re-negotiated in the interim. The brief political stalemate has not enforced a "wait-and-see" strategy on contemporary Irish photography. All of the photographers discussed in this essay have ongoing projects on subjects that are yet to be resolved. For Farrell the sites need to be revisited as new information filters through to the authorities and new locations are identified. Only two of the "disappeared" have been recovered and periodically new locations are excavated and existing ones revisited. As political interest in the recovery of the bodies of the "disappeared" changes, Farrell is required to renegotiate and rethink his representations of these sites.

For both Seawright and Haughey, their ongoing projects have brought them further afield: Seawright to the peripheries of European cities, Haughey to the scarred territories of Ireland's European neighbors. The disputed territories of Ireland's border region physically and ideologically impinge upon the day-to-day political rhetoric of unionists and nationalists. While Haughey has been drawn to other territories marked by conflict in Europe, the ongoing anxiety expressed about the border in Ireland requires an occasional reexamination. This is not a cursory glance back home from the European mainland; the shifting role of the border in Irish political discourse requires closer scrutiny. A recent body of work by Victor Sloan on Drumcree, the site of a protracted standoff between Northern Ireland's police force, the Royal Ulster Constabulary, and the Orange Order (who are protesting their right to march along the largely nationalist Gervaghy Road), points to the irony of returning to sites of dispute. The photo graph Road, Drumcree, Portadown (2000), represents the scars left on the road surface by security barriers erected to prevent the annual Orange Order march from following its parade route through the nationalist housing estate a few hundred yards further on. Each year a new barrier is erected, only to be dismantled, stored and reassembled the following year. New scars appear annually on the sites of protest and disputes over territory as new divisions are erected to demarcate territory. This is not merely repetition or the reenactment of tradition, rather it is the chattering ghosts of the past coming back to haunt the present.

JUSTIN CARVILLE teaches Historical & Theoretical Studies in Photography at Dun Laoghaire Institute of Art, Design & Technology in Dublin.

NOTES

(1.) Clinton's remarks were made at a press conference during the dedication of a new U.S. Embassy in Ottawa, Canada during which he also mistook Quebec for France.

(2.) The participating nationalist and unionist Parties signed the Good Friday Agreement on April 10, 1998. The agreement paved the way for democratic elections in Northern Ireland, leading to the establishment of the Northern Ireland Legislative Assembly. The devolved government is made up of coalition cabinet members from Sinn Fein, the Ulster Unionist Party, and the Social Democratic and Labour Party (SDLP) with executive bodies made up of members from all parties elected to the assembly. The devolved government is part of an overall policy of devolution in Great Britain under Tony Blair's Labour government with devolved governments having already been established in Wales and Scotland. Despite the signing of the agreement in 1998, the Northern Ireland assembly has been something of a stop-and-go affair with a number of significant collapses during its short existence. The agreement was brokered by former U.S. Senator George Mitchell who subsequently led a review of the agreement as a result of the collaps e referred to above.

(3.) On the construction of Irish stereotypes in the print media see, L. Parry Curtis, Apes and Angels: The Irishman in Victorian Caricature (Washington, D.C.: Smithsonian Institution Press, 1997). For a counter perspective see Noel Ignatiev, How the Irish Became White (London: Routledge, 1996).

(4.) For an assessment of reactions to Clinton's remark see Susan Garrity, "A Gaffe--or an Attempt to Kick-Start the Peace?" in Sunday Independent, October 9, 1999.

(5.) A selection of such imagery can be found in Midge Podhoretz, ed., The Irish Uprising, 1916-1922 (Dublin: Macmillan, 1996); Helen Litton, The Irish Civil War: An Illustrated History (Niwot, CO: Irish American Book Company, 1998); Helen Litton Irish Rebellions 1798-1916: An Illustrated History (Niwot, CO: Irish American Book Company, 1998); and Tim Pat Coogan, ed., The Irish Civil War (London: Roberts Rinehart, 1998).

(6.) "Be Prepared" was exhibited at Ormeau Baths Gallery, Belfast, March 25-May 1, 1999. See the catalog by John Duncan, Be Prepared (Edinburgh: Stills Gallery, 1999). For a review of the exhibition see Brian McAvera, "Another Kind of World" in Source no. 19 (Summer 1999), unpaginated.

(7.) Lie of the Land opened at the new Gallery of Photography at Meeting House Square in 1995. See the catalog The Lie of the Land (Dublin: The Gallery of Photography, 1995). Revealing Views: Images From Ireland was held at the Royal Festival Hall, London, March 5-April 25, 1999. Martin McCabe's catalog essay provides a good brief overview of the work exhibited. See Martin McCabe, "Present Tense: Some Notes on Images from Ireland" in Revealing Views: Images From Ireland (London: Royal Festival Hall, 1999); Victor Sloan's work can be found in Victor Sloan: Selected Works 1980-2000 (Belfast: Ormeau Baths

Gallery/Orchard Gallery, 2001); Brian McAvera, Marking the North: The Work of Victor Sloan (Dublin: Open Air and York: Impressions Gallery, 1990); See also a discussion of this work in a review by Ruth Charity, "I-D Nationale" in Portfolio no. 16 (Spring 1993). pp. 12-22.

(8.) A publication that contains imagery from both the North and South of Ireland of this type is Red Saunders and Syd Shelton, ed., Ireland: A Week in the Life of A Nation (London: Century Hutchinson, 1986). For an interesting review of this work at the time of its publication see Luke Gibbons. "Alien Eye: Photography and Ireland" in Circa 12 (1986), pp. 10-11.

(9.) As an example see Mike Abrahams and Laurie Sparham, Still War: Photographs from the North of Ireland (London: New Amsterdam, 1999) and Tom Quinn, Children of Belfast Reclaiming Their Place Among the Stones (London: Devenish, 1999).

(10.) For an examination of the role of photography in reporting Northern Ireland in the British Press see John Taylor, "Northern Ireland and Terrorism" in War Photography: Realism in the British Press (London: Routledge, 1991).

(11.) For an overview of conflict photography see, Norman B. Moyes and David Kennerly, ed., Battle Eye: A History of American Combat Photography (New York: Metro, 1996).

(12.) "A Classic Scene of Irish Violence" in Life Vol. 69, no. 10 (September 4, 1970), pp. 48-49.

(13.) Taylor, p. 12.

(14.) Ibid., p. 3.

(15.) Loudon Wainwright, "A People Lost in Hate: The Endless Violence in Northern Ireland Gets Worse" in Life Vol. 71, no. 8 (August 20, 1971), pp. 20-25. The following articles featured photographs of Long Kesh Internment Camp taken by a prisoner and smuggled out by a visiting relative: "Fury Grows in Ulster" and "A Prisoners View of a British Internment Camp" in Life Vol. 71, no. 29 (November 12, 1971). pp. 35-37.

(16.) Clive Limpkin, The Battle of the Bogside (London: Penguin, 1972).

(17.) Luke Gibbons, "Introduction: Culture, History and Irish Identity" in Transformations in Irish Culture (Dublin: Cork University Press, 1996).

(18.) Ibid., pp. 8-9.

(19.) Ibid., p. 7.

(20.) See in particular Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism: part I" in October 12 (Spring 1980), pp. 67-86 and "The Allegorical Impulse: Toward a Theory of Postmodernism" part II in October 13

(Summer 1980), pp. 59-80. Although less explicit in his use of allegory as a function of postmodernism, the work of Douglas Crimp is also important to consult in the context of this discussion. See Douglas Crimp, "Pictures" in October 8 (Spring 1979), pp. 75-88; "The Photographic Activity of Postmodernism" in October 15 (Winter 1980), pp. 91-101 and "Appropriating Appropriation" in Image Scavengers: Photography (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1982) These essays are reproduced along with a number of other relevant essays in Douglas Crimp, The Museum's Ruins, (Cambridge, MA: MIT Press, 1993).

(21.) Ibid., Owens part I, p. 69.

(22.) Seawright quoted in "Northern Star" The Irish Times (wednesday, May 28, 1997), p. 15.

(23.) Walter Benjamin, John Osborne, trans., The Origin of the German Tragic Drama (London: Verso, 1998), p. 183.

(24.) Bill Rolston, Politics and Painting: Murals and Conflict in Northern Ireland (New Jersey: Fairleigh Dickenson University Press, 1991).

(25.) Benedict Anderson, Imagined Communities:. Reflections on the Origin and Spread of Nationalism (London: Versa, 1991), pp. 5-7. (26.) Paul Graham, Troubled Land (Manchester: Grey Editions, and Cornerhouse, 1987).

(27.) The "Sectarian Murder" series can be found in the following publications: Paul Seawright, Inside Information (London: Photographers Gallery and Dublin: The Gallery of Photography, 1995) and Paul Seawright, Paul Seawright (Salamanca: Ediciones Universidad Salamanca, 2000).

(28.) Interview with the author, May 26, 2000.

(29.) Neville Douglas, "Political Structures, Social Interaction and Identity Change in Northern Ireland" in Brian Graham, ed., In Search of Ireland: A Cultural Geography (London: Routledge, 1997). p. 152.

(30.) Interview with the author, August 13, 2000.

(31.) The literature on the literary and cultural revival of the late nineteenth and early twentieth centuries and its relationship with archaeology, science and natural history is extensive. Two useful edited volumes worth consulting are Peter J. Bowler and Nicholas White, eds., Science and Society in Ireland: The Social Context of Science and Technology in Ireland, 1800-1950 (Belfast: Institute of Irish Studies, 1997) and John Wilson Foster, ed., Nature in Ireland: A Scientific and Cultural History (Dublin: Lilliput, 1997).

(32.) For recent essays on this work see Ian Walker. "Terrain Vague" in Paul Seawright, and Mark Durden, "Paul Seawright: Malevolent Landscapes" in Portfolio 31 (June 2000). pp. 32-37.

(33.) Walter Benjamin, "A Small History of Photography" reprinted in Edmund Jephcott and Kingsley Shorter, trans., One Way Street and Other Writings, (London: Verso, 1985), p. 256.

(34.) Seawright quoted in Aidan Dunne "Malevolence in the City" in The Irish Times (Wednesday, September 15, 1999). p. 13.

(35.) "Group Seeks Information about the 14 'disappeared'" in The Irish Times (Tuesday, September 1, 1998).

(36.) Fintan O'Toole, "Art Has Not Reflected Our Grief" in The Irish Times (August 1, 2000).

(37.) Brian Graham, "The Imaging of Place: Representation and Identity in Contemporary Ireland" in Graham, p. 194.

(38.) On public commemorative statuary in the Republic of Ireland see Sighle Bhreathnach-Lynch, "Commemorating the Hero in Newly Independent Ireland: Expressions of Nationhood in Bronze and Stone" in Lawrence W. McBride, ed., Images, Icons and the Nationalist Imagination (Dublin: Four Courts, 2000).

(39.) Jim Cusack, "McConville Isolated as Falls Rejected British Army Role" in The Irish Times (Monday, May 31, 1999) and Jim Cusack, "A Family Tells of its Heartbroken Quest" in The Irish Times (Saturday, December 4, 1999).

(40.) Suzanne Breen, "Families With No Grave to Cry at Wait for Word" in The Irish Times (Saturday, April 3, 1999). p. 7.

(41.) Discussion between David Farrell and the author.

(42.) Anderson, p. 26.

(43.) John Urry, The Tourist's Gaze: Leisure and Travel in Contemporary Societies (London: Sage, 1990).

(44.) For a critical analysis of unionist and nationalist perspectives on territory in an era of increased European integration and Globalization see James Anderson. "Territorial Sovereignty and Political Identity: National Problems, Transnational Solutions?" in Graham, pp. 215-236.

(45.) Various stages of this body of work have been reproduced in the following catalogs: Revealing Views: Images From Ireland (London: Royal Festival Hall, Cornerhouse, 1999); BT Millennium New Media Collection (London: British Telecom, 2000); Warning Shots (Leeds: Royal Armouries Museum, 2000) and European Photography no. 68 (2000). See also a review of the exhibition "Disputed Territory," at Galerie Bodo Niemann Berlin, January 23-February 27, 1999 by Andrea Lange, "Remnants of Conflict," in Source 19 (Summer 1999).

(46.) Benjamin, p. 175.

(47.) Owens, Part I, pp. 72-75.

(48.) Brian Graham, "The Imagining of Place: Representation and Identity in Contemporary Ireland" in Graham, pp. 206-207.