

CENTRE FOR CREATIVE PRACTICES

Presents

NEW VOICES OF IRELAND SERIES 5

PERFORMANCES | INSTALLATIONS | WORKSHOPS

WWW.CFCP.IE/NV015

22ND SEPTEMBER - 5 PM - 11 PM @ CULTURE NIGHT



MIGRATION

FROM BURDENS

TO OPPORTUNITIES

WELCOME TO THE NEW VOICES OF IRELAND SERIES 5!

The New Voices of Ireland Series started during the Irish Presidency of the EU in 2013 and since then it has become the flagship event for emerging, experimental and migrant artists in Ireland who see it as a great opportunity to gain the exposure and experience so critical for furthering of their creative careers and connecting with their peers and hundreds of new audiences.

From its very beginning the New Voices of Ireland Series was aimed at connecting new creative talent from various communities and social groups from all over Ireland and making them an active voice in the social debate about the issues dominating our society.

In 2017 we asked artists to respond to the theme “Migration – from burdens to opportunities” and to reflect upon the complexity of this topic through their creative practice.

In the face of “anxieties about cultural identity and cultural differences” we aspire, with the New Voices Series, in contributing to alleviate tensions and foster cohesion, dialogue and mutual understanding through a multidisciplinary, intercultural, participatory practice that goes beyond the obvious and the familiar, and counterbalances movements advocating for closed and exclusionary cultural identities.

In promoting intercultural dialogue, cultural diversity and wellbeing of all people we constantly deal with mental and physical borders and aim to create references and tools helping migrants and refugees as well as their welcoming communities to get to know themselves, each other and the process they are part of.

The New Voices of Ireland Series programme and process encompasses two stages. In stage one a group of multidisciplinary, intercultural artists meets twice for a day to share their ideas, collaborate and feedback on each other's' practice. The second stage is the public engagement through a group show presented during Culture Night in the centre of Dublin. Whilst this year the group will have their first public engagement during the Bluefire Streetfest, on the 16th Sep in Smithfield in Dublin 8.

The participating artists were selected through an open call. This year, we have received over 45 submissions and selected 7 projects to take part in the 2017 New Voices of Ireland Series.

The programme you are going to see encompasses a broad and engaging mix of participatory performances, workshops and installations.

Our great partner Dublin Institute of Design, headed by its new Head of Design, Danielle Townsend has again provided us with their amazing venue in 45 Kildare Street. As many of you will remember from the previous years, the Institute is everything but a standard venue for a show. The maze of its rooms spread over three floors just adds an extra touch to the diverse and engaging experience of the New Voices of Ireland Series 2017. We love this new home and are really grateful to DID's for their generous support!!!

We are delighted that the New Voices of Ireland Series have been noted in other EU countries as a great example of intercultural collaboration and exchange and that we were invited to tour with the show to the Intercultural Festival Wertep in Poland in 2018. Also our local Electric Picnic and Fringe Festival have expressed their interest in hosting our New Voices programme next year.

Thank you to the Arts Council for their kind support, thank you to all participating artists and of course a great tank you to our host - Dublin Institute of Design!

We trust that with the continued support of the Arts Council and our other partners we would be able to further contribute to make Ireland a leading example of a tolerant, open and creative society that knows how to effectively integrate and utilise the human potential brought by migrants. This is a very real challenge and a great opportunity if tackled in the right way.

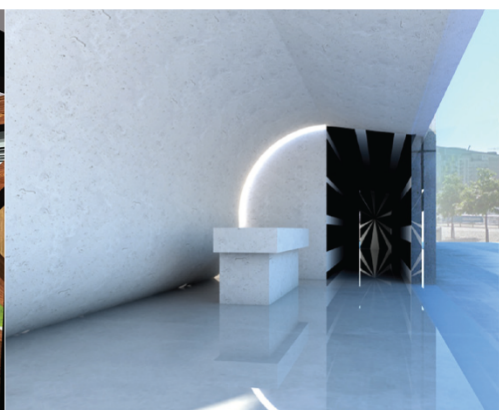
We are looking forward to meeting on Friday the 22nd Sep 2016 you and to sharing with you the great experience of the Culture Night & a glass of wine!))

Monika Sapielak & Ian Oliver
Centre for Creative Practices



Centre for Creative Practices

In Partnership with Dublin Institute of Design



Dublin Institute of Design is based in the heart of the city, in Kildare Street, and has been nurturing creativity for over 24 years. The Institute prides itself on being a complete design college offering a range of courses from, graphic, web, fashion & costume and interior design right up to photography & video, visual merchandising and computer aided design. The Institute has produced International award winning students, which is down to the strength of the programmes and the dedication of its lecturers and support staff.

The theme for the New Voices exhibition "Nurturing the Social Capital" seemed to fit in perfectly with the values of the Institute and we are delighted to bring the CFCP to our unique venue.

We have a diverse student body interested in all areas of design and creativity and from culturally diverse backgrounds, which are helping to shape our modern Ireland. As an Institute we nurture this creativity in our students, as these young people are the future decision makers in our society and we look forward encouraging new thinking through this partnership.

Danielle Townsend
Programme Coordinator
Dublin Institute of Design

To find out more about the courses we offer check out our website www.dublindesign.ie or call 01 6790286

CULTURE NIGHT PROGRAMME AT DUBLIN INSTITUTE OF DESIGN:

BASEMENT

-El Putnam (USA/Ireland) – “Blood and Soil”, participatory performance and workshop “to undermine the assumption of a national cultural myth of origin”.

GROUND FLOOR

-Mark Lawlor (UK/Ireland) – “Traffic” featuring 1,300 pairs of shoes made of cardboard and maps. Audience can get involved in making the shoes and walking in them.

-Olga Dziubak (Poland/Northern Ireland) - “And obsessions will disappear”, an audio-visual installation with purple colour.

FIRST FLOOR

-Eleonor Lawler (Dublin/UK) - participatory happening investigating narrative qualities of textiles.

-Mirjana Reneduzic (Croatia/Dublin) - ‘Broken Promise Land’, a warm, deep and at times comic one-person show about a young Croatian girl.

THIRD FLOOR

-Kiera O’Toole (Australia/Ireland) - an interactive, happening on the topic insider/outsider in which Kiera investigates migration as a universal and shared experience

-Csilla Toldy (Hungary/Northern Ireland) – a bilingual poet will engage audiences in the erasure technique to create poetry transforming hate speeches into positive expressions of human creativity. Csilla will also read her own work.

LIVE PERFORMANCES “IN THE BOARDROOM”:

-Eleonor Lawler –live installation - 5 pm, 7 pm, 8 pm, 10.30 pm

-Mirjana Reneduzic – performance 6 pm, 9.00 pm

-Csilla Toldy – erasure poetry workshop – 5 pm, 6 pm 7 pm, 9 pm; reading - 8 pm

-Mark Lawlor – “Traffic” workshop - 5 pm, 6 pm, 7 pm, 8 pm, 9 pm, 10 pm

-El Putnam – 5.30 pm, 6.30 pm, 7.30 pm, 8.30 pm, 9.30 pm, 10.30 pm participatory performance and workshop

-Kiera O’Toole - an interactive, happening - 5.30 pm, 6.30 pm, 7.30 pm, 8.30 pm, 9.30 pm, 10.30



LIVING IN THE GAP

For many people of my generation 1989 was a defining year, when the geopolitical map of the world shifted and the post-World War II, tripartite Cold War arrangement came to an end. As the Iron Curtain lifted up, and the ideological rivalry of communism and capitalism expired, there was a short-lived moment when we all believed that we could live free from the hegemony of any systems. There was a sense of euphoric freedom and plenitude of possibilities. But as neoliberal capitalism dawned upon us, and the West claimed its status of the “first world”, whose economic, technological, political, and epistemological infrastructure of power were hailed as victorious, the ‘East’ soon emerged as ‘former’, secondary. The world order was quickly redefined and a new hierarchy established. Citizens of the East, like myself, who looked up to the West and longed for its privileges soon learnt that they weren’t really part of the package. Positioned outside of EU structures, we fell into the second category of citizenship where freedom of movement and access to the labour market remained restricted. This act of exclusion made us different, and once again the nagging longing to be truly ‘Western’, or simply equal, took hold.

Two decades on, my personal story is very different. Granted the official status of European citizen in 2004, I was part of the massive migration movement that took place in the mid- to late 2000s and saw thousands of Eastern Europeans leave their motherland to try their luck somewhere else. Some of us moved countries because of financial circumstances, others – out of pure curiosity of what it’s like to live elsewhere. This sudden influx of new nationals transformed some of the previously homogenous European countries into multicultural metropolises, Ireland being a particularly strong example of this case. Its social landscape was inadvertently changed between 2004-2006, when it reportedly welcomed nearly 100,000 new immigrants per year. Was it an easy adjustment for either of the parties? I doubt it... I remember arriving in Dublin only to realise that my previous professional experience wasn’t immediately acknowledged and valued. Despite working in my field for many years, I had to start at the bottom, building my professional credibility and network from scratch. I went back to college and did another degree in order to speed up the process of assimilation. This experience isn’t necessarily unique to foreign nationals. Many migrants with Irish nationality, returning to the country after years of absence, find themselves, too, in a new and unfamiliar environment. Living abroad and immersing oneself in a new culture often creates a sense of displacement, challenging one’s notion of identity and belonging. There is a sense of a gap that cannot be bridged and with it comes the often-accompanying feeling of alienation.

Currently in its fifth edition, the New Voices of Ireland Series was founded as an acknowledgement of and response to such complexities of migration. Its founders - Monika Sapielak and Ian Oliver, who run the Centre for Creative Practices and for whom Ireland, too, is home by choice - not only understood the complex nature and challenges that come with the emergence of cultural diversity in this previously homogenous society, but also recognised the urgent need for mediation between migrants and local communities to allow for integration and cross-pollination of ideas. Using their expertise in the field of cultural production, Sapielak and Oliver created a public platform for artists to address urgent social issues and in doing so, connect them to local groups and facilitate the necessary exposure. In the past five years, over hundred artists engaged with over sixteen thousand members of the public through participatory and collaborative practices addressing Ireland's most pressing social problems.

This year's edition is particularly timely. Titled 'Migration – from Burdens to Opportunities', it looks closely at migration in the context of the recent rise of xenophobia and alt-right movements and presents the collaborative works of: Mark Lawlor (UK), El Putnam (US), Eleanor Lawler (IE), Kiera O'Toole (IE), Mirjana Reneduzic (HR), Olga Dziubak (PL), and Csilla Toldy (HU). Though all the selected artists are now Irish residents, some are only here in passing and some have been living here for many years and intend to stay. Some, like Lawler and O'Toole, returned after a period of time abroad and are re-learning to live and navigate the Irish way of life. Each artist has personally experienced and entered the cycle of migration that feeds into the project. It was fascinating to listen to their personal stories during the early workshop meetings: choices they made, the reasons why they made them, and how they influence their artistic practice. But all in all, we knew we were the lucky ones. I have this sentence written down in my notes from the meeting: 'Unless you look like a migrant, you're not a migrant', which crudely sums it up. Geographical positioning, the place of one's birth, determines one's life and the opportunities that come with it. We were all born in the right place. There was no particular sense of limitation or restriction in our set of circumstances. We discussed the distinctions between being 'legal' or 'illegal', 'migrant' or a 'refugee' and the privilege of being simply an 'expat'. This terminology clearly determines opportunities that are given to us – be it education, work, access to healthcare or food.

In light of the current refugee crisis and the rise of xenophobia and hatred around the world, it is worth reminding ourselves that there are still many people who feel like second category citizens on a regular basis. They were born in the 'wrong' country or with what might be perceived as the 'wrong' skin tone. They experience discrimination and abuse and are often afraid to keep their head high. They cannot access the opportunities, which we perceive as being our constitutional rights. We don't have to look far. EU agencies such as Frontex have been established to reinforce the borders between EU and non-EU countries, thus creating a new East / West division. For us, European citizens, the world has shrunk, while for those positioned outside the privileged structures, the gap between the two worlds is as big as ever.

Marysia Wieckiewicz-Carroll is an independent curator and art writer based in Dublin. She's one of the four editors of Paper Visual Art Journal.



EL PUTNAM

BLOOD AND SOIL

EL (Emily Lauren) Putnam is a visual artist, scholar, and writer working predominately in performance art, video, sound, and interactive media. Her work draws from multiple themes and sources, including explorations of gender and sexuality, play, materialism, and the study of place, which she investigates through personal and cultural lenses. Her writing and research focuses on continental aesthetic philosophy, performance studies, digital studies, feminist theory, and examining the influence of neoliberalism on artistic production. EL has actively been presenting artworks and performances in the United States and Europe for the past decade, and has been a member of the Mobius Artists Group since 2009.

EL Putnam:

In 2013, I moved to Ireland from the United States on an EU Stamp Four family visa. Even though I anticipated making the transition from one nation to another would impact me, I could not have predicted the degree of cultural differences I experienced. The major linguistic and ethnic differences between the United States and Ireland are not extreme, as centuries of exchange and migration have caused ongoing cultural permeability between the two nations. The most influential differences come through everyday habits and behaviours — mundane actions that make up the ordinary. At times I find it difficult to articulate the exact moments of cultural difference, though certain routines I have performed many times in the US, even something as simple as providing appropriate personal space when walking down the sidewalk, become moments of alienation through defamiliarisation.

I create art from my situated knowledge, and my creative approach to engaging with migration comes from my experiences. Some of my most recent works specifically relate to becoming a mother in Ireland, where I not only learned how to deal with a foreign medical system, but came to value the nuances of cultural differences through the intimacy of the maternal. Throughout my work, my strategy is to destabilize the normal and make the ordinary strange, communicating my own sensations of alienation. To do so, I draw attention to routine ideas and cultural presumptions, twisting them and defamiliarising them while exposing them as constructed. The purpose of this strategy is to undermine the assumption of a national cultural myth of origin — a natural beginning from which a nation emerges. I keep in mind that myths are commonly attributed after the fact to create a sense of national unity, or in some instances—as what I am witnessing in Trump's America from a distance—a sense of superiority in particular groups and attributing this as innately national characteristics reserved for certain privileged individuals. I want to challenge this sense of entitlement through the exposure of constructed customs and practices.

Therefore, my inspiration for Blood and Soil is *jus sanguinis* and *jus soli*, right of blood and right of soil, which are the two ways that people are commonly entitled to national citizenship. Both circumstances are beyond the control of the individual upon which they affect, as they relate to circumstances of natality, but have come to define the rights of individual to cross or to be barred from passing borders. In my own life, I am an American married to a German, meaning our daughter has the right to three national citizenships, American, German, and Irish, based on the blood she inherited and the soil on which she was born; a flexibility in national identity that came through the intersection of two people in a particular nation, none of which she could directly influence.

Recently I have moved to a border community, only a few hundred meters from the border to Northern Ireland at the corner of Louth and Monaghan. As both my partner and I are foreigners, we lack direct experience with the traumas of the Troubles that have affected this region for decades. As the prospect of Brexit looms, the future of this region is uncertain, where even the existing plans on how to handle Britain's physical border with Ireland are vague, to say the least. Thus my relation to migration and national differences is not just manifest in my artistic practice, but is rooted in the embodied experiences of my everyday existence, tied to shifts in national destiny that have yet to be unveiled.



MARK LAWLOR

TRAFFIC

Mark Lawlor is a London born Irish visual artist and writer.

He graduated from Trinity College in Drama and Theatre Studies and went on to complete an MPhil there.

For several years he worked as a volunteer in a drop-in centre for homeless, St Wilfred's Centre in Sheffield.

This experience made him re-think his art. Lawlor's recent exhibitions include: 'WINGED' solo exhibition, Singal Arts Centre, Bray (2016); Installation in Trans-Art Cavan for Healy Times (2014); 'OUT OF SORTS' exhibition in Tartu, Estonia (2014); Kelham Island Arts Cooperative, Sheffield (2013); 'WATER' group show in Workstation, Sheffield (2012). In 2014 he received Residence in Truki-Museum in Tartu, Developing Creative Practice Across Borders. Lifelong learning programme -Leonardo daVinci Mobility Programme, Estonia. His writing was published in the Sunday Tribune, New School in New York, Cork Literacy Review and The Moth Arts and Literature Magazine. In 2016 his artwork won a competition which was produced as a tote-bag for the Irish Refugees Council. He lives and works between England and Ireland.

7. INT: HOUSE EARLY MORNING

Early morning light comes through a big window. An old house on the turn for worse. It has not been looked after. Double doors are light blue, paint flaking, and open onto what was once a living room. Books piled up on the floor. On the walls many heads of African animals. Lion skin, male, on the floor. Spears and shields have gone dusty. LIL is asleep on a futon. LIL is in her early forties. ALEX sits awake in a cane chair, his shirt is undone and he sweats. ALEX is fifty nine. Drug paraphernalia is scattered about.

8. EXT: FACTORY (PRISON) MORNING

Outside the factory, factory itself, off white, many red windows. It says WADE over the door. DENNIS, comes along on a bicycle. DENNIS has an extra wheel, spokes broken resting on the handlebars of his old raleigh bike. Stops to look in, sees AMADOU, who runs towards him, takes broken wheel and passes it through the gates, furtively.

AMADOU

[Smiles. Nods his head.]

DENNIS

[Winks.DENNIS, away on his bicycle up town.]

9. INT: HOUSE MORNING

ALEX looks out the window, he thinks he sees something, and rises from chair. ALEX raises his hands, puts them down again. He raises his hands to see better, and also subconsciously a sign of surrender.

ALEX

Christ...LIL...LIL...wake up...look... do you see him...

10. EXT: FOREST MORNING

AMADOU stops, gets his breath, looks at the back of the big house. AMADOU looks at windows, doors, checking the place.

AMADOU

Sourire

[AMADOU smiles.]

Reacts to a movement in a window.

AMADOU

Merde.

AMADOU disappears into trees.

11. INT: HOUSE MORNING

ALEX'S loud voice disturbs LIL. LIL rolls over.

LIL

Shussss.....not now.

ALEX looks over to LIL, looks back out window.

ALEX

He's...gone...

LIL

Stop talking.

ALEX

He was there...

ALEX starts to button his shirt.

Useless...you know that LILIAN...

Noise from a bluebottle caught in a spiders web fills the room. High up on the window a large spider scurries towards the noise.

12. EXT: SPORTS FIELD [Dream sequence.] DAY

All through this scene there is the VO of LIL. Close up of grass, or ground, with white lines.

LIL OS

[LIL says this in a sing song voice.]

...ALEX is hallucinating...[x3]

AMADOU is on the running track, running. AMADOU in lead, men behind him, with mattocks, machetes, axes.



OLGA DZIUBAK

AND OBSESSIONS WILL DISAPPEAR

“And obsessions will disappear” is an audio-visual installation with purple colour based on love stories collected from migrants in Ireland and Northern Ireland. The story is reading through different voices. The audience spend time and hear the stories in therapeutic purple environment.

Polish multimedia artist, currently based in Belfast NI. She uses a performative approach to create pictures and installations. Olga is interested in political and social problems, and their impact on the individual human experience. Thematic interests include: camouflage, the aesthetics of pop culture and the military, physical and emotional gestures, shame and transgressions, and political influences on life and visual culture. She graduated with an MA in Multimedia Art from the Academy of Arts in Szczecin (2016). Olga was awarded in the 12. Geppert Competition of Young Painters

Olga Dziubak:

How to love without borders?

We are all migrants. The structure of our DNA includes every moment of existence on Earth. There was a time without borders, one piece of land was surrounded by the ocean. We have been living in nomadic groups exploring a land, believing in mysticism of nature, following through instincts. And those groups of migrant people created beautiful cultures, related with human nature and geographic situation.

Nomadic lifestyle has become a form of normality with new possibilities due to high speed traveling, technology and communication.

Moving places can change your way of thinking, can open the mind to completely unexpected issues. I am a part of contemporary nomadic society. My artistic practise is inspired by my daily existence. Migration is constantly changing my approach to art. I observe. I listen. I feel. I process. I create. Currently I am based in Belfast, situated on the Western edge of Europe with a significant memory of conflict and revolution.

What is the best medicine for loneliness? Call a person who you love.

I am from generation Y. My best friends and lovers are far away and so close at the same time, just inside my pocket. We are everywhere, we are citizens of the world, exchanging information and impressions.

Human relations and love within this multimedia era are changing shape. Social media users are focused to be individual, independent, self-sufficient, its often becoming narcissistic. On the other hand, society through multimedia are helping cultures become visible. This is a complexity of presence.

We live in a politically unstable world. Private lives are becoming political. Contemporary residents and migrants are still afraid of opening their minds and hearts to interactions. The Potential of love can surmount limitations of fear. There is no shame to feel. Love and revolution are coming together, they guarantee a sense of freedom. I am interested in how love can overthrow borders. Love as a feeling has been a universal transgressive tool in society for centuries.

I invite people to share their love stories from the past. Sharing intimate memories is an uneasy task. Talking about feelings with other people can have a therapeutic aspect. It can help to control trauma and find a resolution for negative issues. The colour purple was used by doctors to treat obsessions. It is an uneasy task to treat obsessions connected with race, gender, sexuality and nationality in contemporary society.

Life with other people is like looking into a mirror, to find another perception. It makes it possible to approach the world differently. Be curious and open minded to others. Standing together is the best tool to fight with conservatism, nationalism and many forms of intolerance. There is no me and you, there is us. Now, take a sit, look at the colour purple and listen to voices of love.



ELEANOR LAWLOR

PERFORMANCE

Following a BA Fine Art from DIT in 2001, Lawler travelled to London to study for an MA in Textiles in 2003 at Goldsmiths College. She remained in London teaching art and creating work independently, showing films in Liverpool Biennale, Whitechapel Gallery and co-curating “Visual Deflections” I & II in 2008 and 2009.

Returning to Dublin and joining MART in 2010 she took part in “An Instructional” touring London, Berlin & Dublin with film and installation work and had her first live performance work at LIVESTOCK at The Market Studios in Dublin during May 2011. She joined the Market Studios in November 2011 and became a regular performer with LIVESTOCK curating and co-curating LIVESTOCK performance events until the Market Studios closed in 2015.

Eleanor performed in Transveral III @ the Chocolate Factory in 2012 and in 2013 travelled to Portugal to take part in “Zero Sum Art Games”. Later in 2013 travelling to the US to perform at Mobius in Boston and Panoply Performance Lab in New York, with “SuperSaturated Road Trip”, exhibiting the work with performance at The Market Studios in November 2013.

She has continued curating Livestock and has been an Assistant Director at Dublin Live Art Festival since 2013. She is an active member of the MART Gallery and Studios in Dublin 6.

Eleanor took part in Moving Bodies Festival - Butoh and Live Art 05/15 MART Rathmines also performing at 126 Gallery Galway 08/15, PAB Norway 09/15, FIX Festival Belfast 12/15, Livestock “C’m on Everybody” 03/16, Butoh Cafe, 03/16, Butoh Festival in Dublin and Turino, 06 & 07/16 and Culture Night at MART in Rathmines 10/16.

Eleanor Lawlor:

Leaving Dublin at 45 years of age to study and live in London was an exciting prospect. London, the very name exuded excitement, opportunity, diversity, new experience, challenge and a new start. London gave all it promised but the two years turned very quickly to eight years and the prospect of moving back to Dublin became a reality. I had grown to miss the casual friendliness of Dublin, the chat and what romantically appeared to be an easier, less anxious approach to living. The artist in me welcomed the challenge, returning “home” with new ideas and perspectives but the reality was somewhat less exciting.

What we bring “back home” with us quickly turns from romance to reality as we begin the process of re-integration. Meetings with friends for catch ups while we were home became less and less necessary, working became shockingly less productive, how had I not noticed this before? The Textile MA that I was so proud of in London became another language in Dublin that was less of a language more of what appeared to be an obsession, even an objectification of textiles. This “home” was not as easy to assimilate as an exciting adventure in another city that was not my own but could make my own space in. However, friendships re-kindled and professional connections made in a breathtakingly less formal way, studio space availability and opportunities for performance work began to make a difference.

Textiles remain as a predominant feature of my performance, they are so closely connected to me, to my ideas of expression, to everyone around me and their “object”ness apart from the body is hugely impressive. Textiles are omnipresent and immersive, everyone sleeps with textiles over their bodies, everyone wears clothes, they are next to our skin and age at the same rate as our skin.

Emotional ties to textiles are all around us; the bedspread in our grandparents house, the crocheted blanket on the back of the couch, the tablecloth that was our mother’s best, the gorgeous coat that we bought that we only wear for special occasions.

Migrating people have a different story bringing their own memories with their move, helping create a new home in a foreign place that is emotionally comforting. What kind of memories come with their textiles? If you were leaving your country with only one suitcase, would you bring one thing that reminded you of all of the people you were leaving behind, something that comforted you and perhaps represented your culture? Embroidered textiles, colours of embroidery threads, particular designs, traditional or modern. Remembering where we came from helps us to remember who we are, especially in the depths of a creating a new home, a place to feel safe both emotionally and physically. Migrating peoples bring new ideas of comfort, design and colour that may never have been available in Ireland, giving an opportunity to share in a universal understanding of textiles. These “other” textiles allow us an insight into cultures that enters our psyche below our conscious radar and speaks to our intuition.

Using textiles in my performance brings another layer of communication to my work. The thing about textiles is that, on the surface (pardon the pun), they appear unimportant even frivolous, but their importance is overwhelming.



MIRJANA RENDULIC

BROKEN PROMISE LAND

'Broken Promise Land' is a 45 minutes long solo show. It is about Tea, a young Croatian girl who travels from Croatia, through Italy, Japan and finally to Ireland looking to fulfil her dream of living in New York.

Tea has got big dreams but ends up working in a lap dancing club while saving money for college.

Tea introduces us to a war torn Zagreb in the late 90's, using Croatian she talks about her family, and playing multiple characters she paints her journey through three countries.

This story is not a seedy piece, it is a warm, deep and at times comic tale about a young girl growing up and looking for emancipation.

MIGRATION and my personal/artistic take on it – by Mirjana Rendulic

I always knew I will live somewhere else. That is probably because I watched too much TV and somehow saw that the grass is greener in places like America. From fancy buildings, to better jobs, cars, to women somehow seeming more outspoken, or emancipated, which was not the word I did not know the meaning of while growing up in Croatia. But I wanted to be like Cagney and Lacey so I decided I will find those two heroes within myself if I move to an English speaking country.

I was heading to America. But I ended up in Ireland, and I settled. The only thing is, even though I was seeking my emancipation and to have my voice heard I could not do it for many years as I struggled with visa's, being accepted by the community here while developing my new found voice. I learned a lot about myself during those years and I had to change as well and adapt to where I live now which took time. I guess some people at times felt my outspoken approach was interesting, and some possibly saw it as too much, and I think finding a balance and my voice in all that, by training as an actor, drama facilitator and finally a writer I found the courage to express myself. That is how my play 'Broken Promise Land' came about. It is a fictional account of mine and experiences of other foreign women I met in my first year in Ireland. It is a frank account of one girl's dream to become emancipated. But that came with risks. Risks that only someone in their early twenties can possibly take, as people of that age have no fears yet, not as many.

I wrote a story about someone who wants to be a student in an English speaking country, almost under any cost or danger. But only a girl with common sense can do this. And I don't encourage anyone to do the same. In terms of my practice as an artist I like documentary theatre with heart. And my future stories have that as well, I hope, the stories that I collected over the years speaking to migrants.

Being a migrant artist is full of tests, risks and opportunities while you are watching your fellow migrants going back home as they decided that home country has more stability after all.

Being a migrant means you can become anyone you want but sometimes you need to start from below zero because you need to get to the starting point. And you deal with the State and you are luckier if you are white and if your country finally joined EU.

There are all sorts of migrants and I am lucky that I achieved so much and even though I call myself Irish now I am still a migrant (and many Irish see me that way which is sometimes good but sometimes a bit stale) and I overcame many burdens and have worked my way up to many opportunities for which I am grateful. I would not have had those in my own country.

It took many years until I became an artist in Ireland. 13 years of my existence in Ireland led to it, while I lived, loved, settled, re-settled, changed multiple addresses and was even on the verge of going back and then on the verge of heading elsewhere, and yet I kept at it and stayed an artist.

I achieved my goal. I came to reinvent myself and find my voice, and somehow I did it.

I hope you enjoy 'Broken Promise Land'. It represents the voice of migrant women who rarely speak up, but who work hard towards saving money for their dream.



KIERA O'TOOLE

DRAWING CONVERSATIONS

Kiera O'Toole is an independent visual artist and researcher based in The Model Arts Gallery in Co Sligo, Ireland. Her practice examines the perceptual experience of drawing and considers the felt and lived experiences of place and non- place. I am concerned with the experience of drawing as both the maker of drawing and drawing as an encounter. O'Toole completed a MPhil (Fine Art) in Newcastle University, Australia in 2013.

Exhibited in Ireland, Finland and Australia including National Museum of Australia in 2011. Obtained several artists in residencies in Australia and Ireland. Panelist for New Perspectives on Drawing for Bart Lodewijks' exhibition in The Model, Co. Sligo, Ireland, and the 20th Australasian Conference for Irish Studies in University of NSW, Australia and in the Not just Ned: the true history of the Irish in Australia at the National Museum of Australia. Public collections in the OPW, Wicklow County Council, Lissadell House Art Collection in Ireland and in the Maitland Regional Gallery and Mercure Hotels in Australia. Private collections are in Ireland, Australia, UK and USA. O'Toole leads the CDP :Coolaney Drawing Project which is an ongoing collaborative project with local residents from a small village of Coolaney in Co. Sligo to explore the material culture and histories of Coolaney through drawing. Currently establishing an online platform with four professional Irish artists to test and experiment the parameters of contemporary drawing practices.

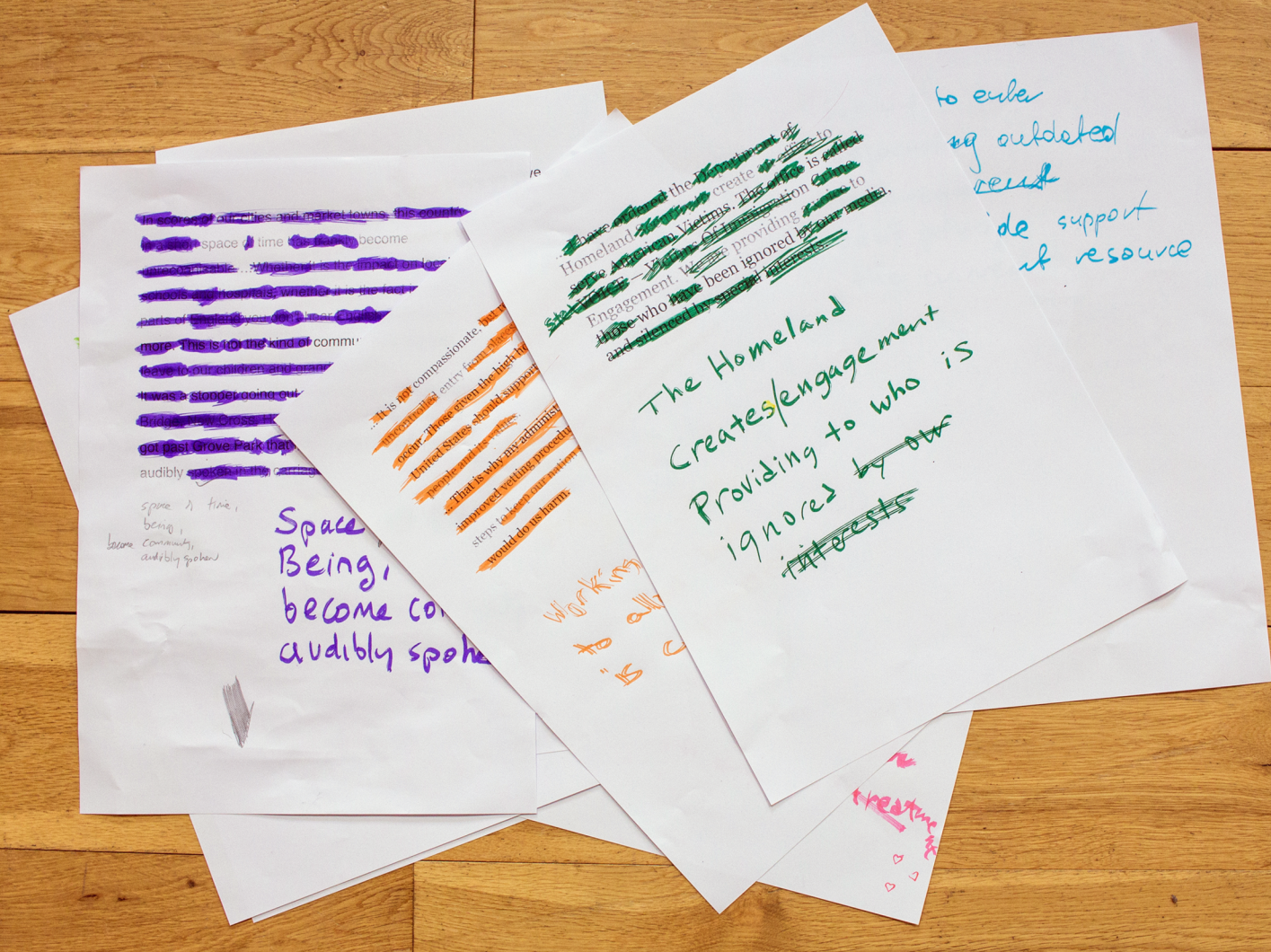
www.kieraotooleartist.com

KIERA O'TOOLE:

As a returning migrant after ten years of residing in Australia, my experience as a “liminal personae” is continually explored through my practice and lived experiences. My migrational experience is triggered by the presence of my husband and son who are both Australian, by the constant comparison of the weather, living conditions and by the slight Australian twang that resides in my accent. Being an insider and outsider of one's own culture is challenging. I returned to a vastly different economic, cultural and artistic landscape from the one I emigrated from. My practice is informed by my cultural and aesthetic heritage and by my migrational experiences and builds upon ten years of exploring the notions of migration and national identity. From the position of a migrant, this research includes my MPhil (fine art) which translates the embodied experience of migration and is a critical reappraisal of ‘Irishness’ to uncover new meanings into the West of Ireland as legacy of an Irish national identity.

As a global contemporary phenomenon, migration might be said to be a transient, transcultural and displacing experience. The notion of being an insider and outsider is further developed through the ‘performance’ as a personal and shared experience. Although it is impossible to fully share subjective experiences, the ‘performance’ drawing will act as an interface for public participation. The ‘performance’ does not address the representation or stereotypes of migrants nor the geopolitics or cultural aesthetic productions and how this might be culturally benefit to the host nation. This is not to deny migrants their cultural agency, rather the ‘performance’ invites individuals to participate in creating a holding space for transitional experiences. By removing the hierarchy of the artist who is an Irish national born citizen, any perceived power struggle maybe displaced between artist / audience and national / non-national and instead accommodate a shared experience of co-authorship that is enacted through drawing.

In this performance, I engage in the idea that drawing can transverse across cultural borders and converse through visual form. Drawing as a non-linguistic and experiential way of perceiving acts as a catalyst for participation and as a recording of the potential phenomenological connections between myself and the participants. Drawing reveals the history of it's making through drawings' characteristics: immediacy, intimacy and modesty of means and is the recording of the drawers' thoughts which in turn confirms the presence of self in place. Hand drawn lines ‘migrate’ over the drawing surface tracing the residual marks left behind by participants. Likened to Australian artist, Ian Howard's ‘wall drawings’, the scale of the ‘performance drawing’ correlates to the surface and structure of the space and transforms the ‘performance drawing’ into an installation as the viewer becomes a participant. The resulting collaborative drawing is the visible embodiment of lived experiences and of visual conversations developed between artist, viewer, materials, time and space.



CSILLA TOLDY

THE POWER OF WORDS

Csilla Toldy was born in Budapest. She escaped from socialist Hungary as a teenager in 1981. After an odyssey in Europe she finally settled and worked as a translator in Germany. She worked as a script writer of promo videos and art documentaries shot in Germany, for MTV. In 1995, she moved to the British Isles with a writer's visa to work on films. She has an MA in creative writing for film and television from The University of Sheffield and she took part in screen writing workshops organised by Sundance, Arista, The National Film and Television School. Her scripts were supported by British Screen, The European Commission and Northern Ireland Screen and she won the Katapult Prize and The Special Prize of the Motion Pictures Association of America. Her feature script "Blessed Mary" set in Northern Ireland was placed as a Drama (Foreign Film) Genre Finalist in the APMFF Screenplay Competition 2015 in New Jersey. She produced and directed "The Bloom Mystery" her 29' documentary based on Joyce's Ulysses. This co-production with Duna Muhely, Hungary was screened at the 39th Hungarian Film Festival, and at Bloomsday celebrations internationally. Csilla's short experimental video-poems have been selected and screened at the Videoholica Video Art Festival in Varna, the Toronto Wildsound Festival and ZEBRA International Poetry in Film Festival in Munster/Germany and at the Lighthouse Art Centre in Poole, UK. Her latest, "Bussokusekika" will be exhibited in Berlin at the Leno Gallery in April 2017. Csilla's short fiction and poetry have appeared in numerous UK and Irish literary magazines and anthologies. Her poetry collection Red Roots - Orange Sky was published by Lapwing Publications Belfast in 2013, followed by an anthology of short fiction, poetry and memoir in 2015. She performed The Emigrant Woman's Tale, a story told in poetry and song, with singer song writer Fil Campbell at festivals and libraries in Northern Ireland. Most recently, Csilla's poetry was anthologised in "Mothers and Sons" by Demeter Press, Canada. Csilla's writing was supported by The Art's Council of Northern Ireland and Newry and Mourne Council. She was short and long listed for many prizes, including the Fish Prize, The Bridport Prize and Oxford Brook International Poetry Prize.

CSILLA TOLDY:

Migration -uprooted, free, breaking out, escape, move on, finding freedom, a human right, breaking boundaries, on the edge, cutting edge, birds do it, animals do it, natural need

The Hungarians, when they arrived to Europe at the end of the first century AD, were nomads. The whole of Western Europe was scared of them. They invaded a territory and refused to budge. However, the mighty Catholic kingdoms of Europe forced them to settle, to give up their old religion, and to become Christians.

Many hundred years later Maria Theresia, Habsburg Empress forced the Hungarian Gipsies to settle in Hungary. Until then they were travellers. Suddenly, they had to live in houses, on the outskirts of villages. It was against their nature to stay in one place and they still have not found their place in society.

The snail, the crab carry their homes with them, the birds can build nests anywhere.

The Jews of Eastern Europe came and conquered Europe with their huge intellect and the knowledge of what people wanted and needed. Within a century, they were made homeless, nomads again, and eventually, they were largely exterminated by nations that could not compete with their resilience.

The fear of migration emanates from the fear of the new, fear of change, fear of loss of existence. If your belongings are bound to a place, the soil, the country, you don't want to leave, but protect what you have. The aliens come and invade and if they are stronger, better riders, better with the bow and arrow, better with the sword than you, they will take what you have and ultimately, you will either pay with your life - or become a nomad. But there is a third possibility: you can give in to the invaders and show them what you know. You can teach those nomads the skills to survive. For, quiet curiously, apart from fighting and riding and hunting, once they have settled, they have no skills to survive. They need you, the farmer, the owner of this land, to teach them how to grow produce.

Just recently, Hungary had a big scare of migrants coming from the East. They saw invasion, the hordes of dark skinned aliens upsetting their land, polluting their roads, plundering their fields. Moreover, these aliens spoke English on tv fluently, had money to pay the people smugglers and they had smartphones that connected them to the internet. They had these assets, or weapons that made them look superior and in control. They were aware of their human rights and they knew how to claim them. Compassion was declared taboo by both of these people's governments and they were only allowed to feel victimised.

We are becoming cosmopolitans. Many of us feel that the globe is our home, rather than a part of it, which is merely defined by borders that were moved around through the centuries. The first language forms attachment, the mother tongue. It is the most intimate language, the language of the soul. Yet, many of us learn our first language in a country that does not speak it.

When I left Hungary in 1981, the soul as a concept was still considered illegal there.

I write in English, which is not my first language, but rather the lingua franca, the global language as such. This is my chosen mode of expression, but the soul still whispers below it in Hungarian, enriching my metaphors.



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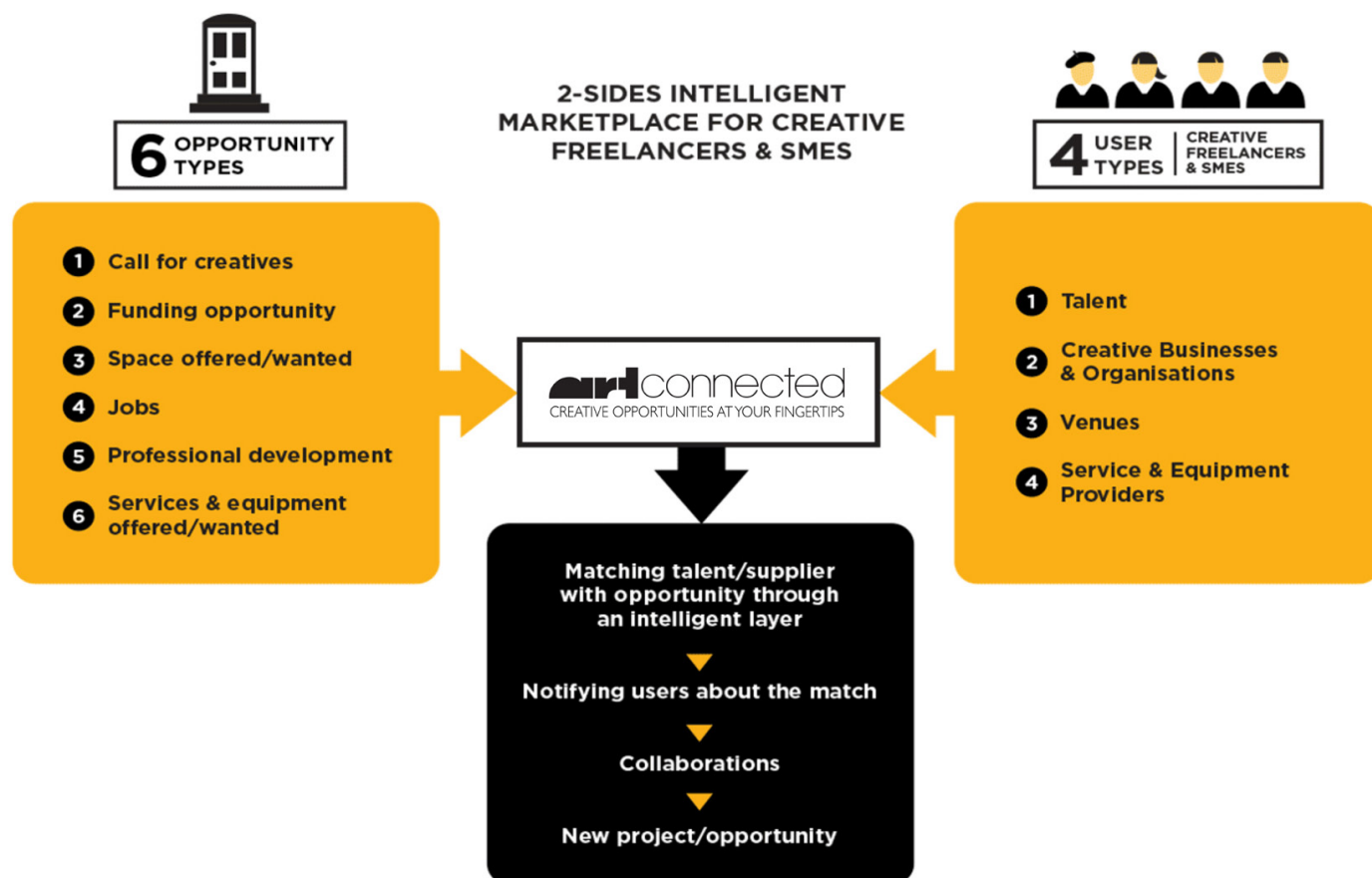
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