



# *Migrant Artists* **on Ireland**

*Series January - June 2013*  
Exhibitions | Performances | Discussions





## Migrant Artists on Ireland Series 2013

From January till June 2013 Ireland will take over the Presidency in the EU. The Presidency aims to tackle the economic crises in Europe but also the topic of Multiculturalism and Integration will be high on the agenda. In this context CFCP presents views of migrant artists, both those who have migrated to and emigrated from Ireland on how living in a new country shaped their art and changed perspectives as well as how they intend to change or shape their current environment or the home country.

We have selected 12 artists to present their projects reflecting on moving personal experiences, historical events and places they encountered; social and cultural issues; musical idioms; questions of identity; gates as symbol of borders; transitional states and the necessity to leave a country to make a living.

Every month from January till June two artists will take over our space and present their works as exhibitions, concerts, performances, screenings, mime show and installations. An opportunity to meet each artist will be provided in our monthly in a "Making of" Q/A session.

### Artists:

Kirsti Kotilainen, Finland | Nina Panagopoulou, Greece | Deepa Mann-Kler, India | Treasa O'Brien, Ireland | Jarek Dobrzański, Poland | Talie Mau, Germany | La Cosa Preziosa, Italy | Magdolna Toth, Hungary | Liadain Speranza, Ireland | Karin Wimmer, Germany | Svetlana Sobcenco, Lithuania | Britta Sandqvist, Sweden |



## Inside - Outside

State or political affairs come sometimes as a handy **catalyst** for remarkable cultural initiatives. The special focus on Ireland as the President country of the EU and its role in Europe which became unpredictable and apprehensive was the reason for us to look at the recent Ireland from an **inside**, but given our **origins**, also **outside perspective** and find an adequate **representation** for this twist. This apparent contradiction becomes a reflection of the reality as soon as we include both the 17 % of migrants' population living **in Ireland** and also Irish citizens who emigrated to other countries in recent years. Our call is to see how migrant artists are finding their ways in a new country, culture and language, and to help them to become visible and their work rewarded.

Due to the **specifics** of migration we still don't know how many migrant artists **live in Ireland**. All that we know is that we have met so many **highly skilled**, technically outstanding & very dedicated foreign artists who live in the country but who have not had the opportunity to **share** their amazing skills with wider audiences due to the fact that producing and showcasing **art requires means** they don't have. Of course this problem affects all artists or at least most of them but the newcomers have to overcome additional **barriers** to establish a working access to the arts scene in a new country.

Since we started CFCP in 2009 we worked with over 200 migrant artists resident in Ireland, promoting them, providing them with available resources and a dedicated venue, encouraging them to showcase their art to the **benefit** of the local and international **audiences**. There is still so much more to do and so many more who we haven't met yet. Our current focus is to make wider audiences and artistic programme directors aware of the incredibly diverse **artistic potential available** on their door step. The next step will be to shape a framework where the local and the migrant artist can work hand in hand and profit from each other's knowledge. In many traditions guests bring **gifts**, many of them did, just the gifts brought to Ireland by the migrant artists **need to be unwrapped...**

The sine qua non for a vibrant culture, for mental and social growth, for the pride to be able to produce outstanding pieces of work which last for more than one generation is exchange, migration, diversity, also often connected with some frictions. Ireland knows the benefits and problems resulting from migration from its own history and the present times. However now as a host to 766,770 migrants Ireland can also become a **role model** as a country creating workable conditions for an artistic diversity and inclusion to its own benefit and to the benefit of other European countries only now **waking up** to this call. If we realise that in 2010 there were 214 million international migrants and that by 2050 there will be more than 400 million (IOM, report 2010) we realise that platforms facilitating practical intercultural exchange are an urgent necessity. As the first arts centre in Europe dedicated to integrating artistic and human potential brought by migrant artists we at CFCP will do our best to see it happening.





For the show **Migrant Artists on Ireland** we selected or commissioned works by twelve artists representing various countries, mostly but not only European. To stick to our “Inside-Outside” twist we were delighted to include an Indian artist living in Belfast and an Irish film maker living and working currently in the UK. We looked for diversity in genres, topics and techniques.

Every month from January till June two artists will share our space and present their **exhibitions, concerts, performances, screenings, mime shows and installations. Let’s meet** them and let them meet each other; let’s see what can happen from the **encounters**.

A series of interviews with each artist carried out by a Polish journalist living in Dublin will be presented on Near FM and available as podcasts soon our website [www.cfcpl.ie/MAI](http://www.cfcpl.ie/MAI).

We would like to welcome everybody to enjoy the new Irish artistic diversity, a glass of wine and a frank exchange in our relaxed space at CFCP.

Thank you to Mr Ray Yeates that he agreed to open the series. It means a lot to the artists and to us.

Thanks to the Arts Council, Dublin City Council and Arthur Guinness Fund for their on-going support.

**Monika Sapielak**  
**Programme Director**  
**Centre for Creative Practices**



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## Timetable

### Exhibitions

24 – 31 January  
24 – 31 January  
14 – 21 February  
21 – 28 March  
18 – 25 April

Experiments in Ireland - Nina Panagopoulou - Greece  
Coats - Kirsti Kotilainen – Finland  
Perceptions - Deepa Mann-Kler – India  
Root|Blossom|Jargon - Talie Mau – Germany  
The Gate / Opposites - Magdolna Toth – Hungary

### Screening / Discussion

16 February 6.30pm

Too Good to Resist - Treasa O'Brien – Ireland

### Performances \*

21 – 28 March 8.30pm  
24 – 25 May 7pm  
21 - 23 June 7pm

TradScendence - Jarek Dobrzański – Poland  
Views of a Travelling Clown - Karin Wimmer – Germany  
Wilde Men on a Bench - Britta Sanqvist - Sweden

### Installations

18 – 25 April  
23 – 30 May  
20 – 27 June

-liminal State - La Cosa Preziosa – Italy  
Migrant - Liadain Speranza – Ireland / USA  
Geography of identity - Svetlana Sobcenco – Lithuania

### The Artists – Talks / Discussions

31 January 7pm  
16 February 8pm  
23 March 7pm  
20 April 7pm  
24 May 8pm  
22 June 8pm

Nina Panagopoulou – Greece & Kirsti Kotilainen – Finland  
Treasa O'Brien – Ireland & Deepa Mann-Kler – India  
Jarek Dobrzanski – Poland & Talie Mau – Germany  
La Cosa Preziosa – Italy & Magdolna Toth - Hungary  
Karin Wimmer – Germany & Liadain Speranza – Ireland / USA  
Britta Sanqvist – Sweden & Svetlana Sobcenco – Lithuania

### Organisations & Individuals - Talks / Discussions

28 March 7pm  
25 April 7pm  
30 May 7pm  
24 June 7pm

Societies on the crossroad between Multiculturalism and Interculturalism? Why is it relevant?  
Spaces in culturally diverse societies – from everyday encounters to participative interaction. Are Dublin's spaces inclusive?  
Taste - people like what they know – audience development for new artistic voices.  
Promotion of diversity. Are Media staying behind?

### Closing debate: “Rocky Road to Interculturalism”

27 June 10am

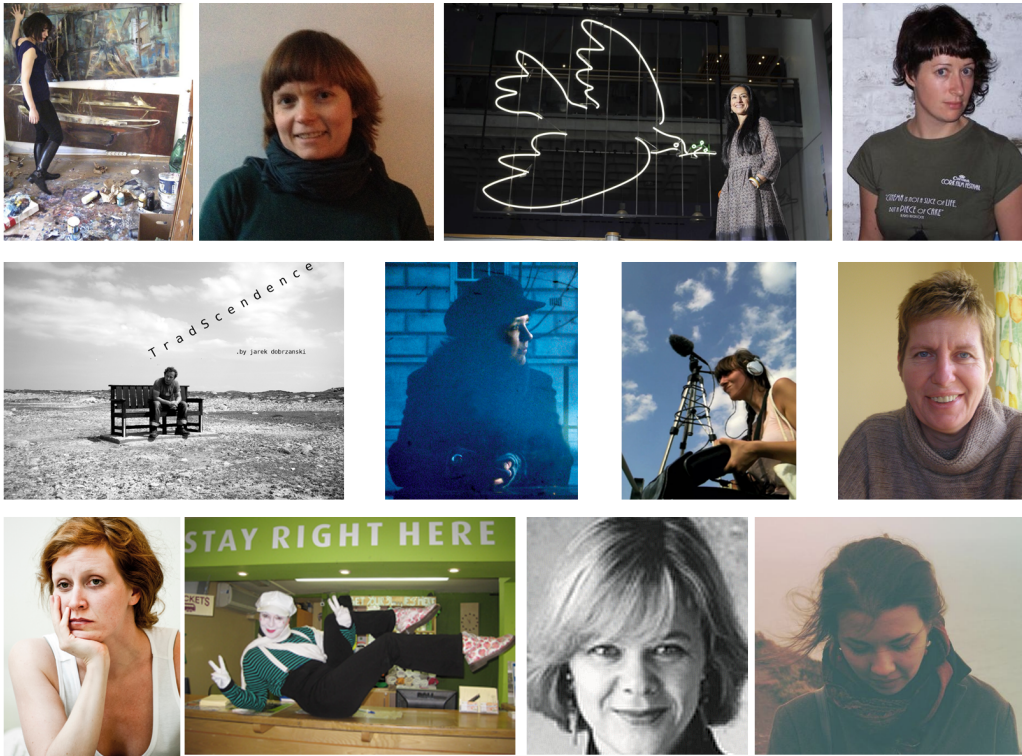
Rocky Road to Interculturalism

\* All performances will be charged at Members €6 / Non-members €8.50



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## The Series



24 – 31 January 2013

Exhibition

**Nina Panagopoulou - Greece**  
***Experiments in Ireland***

My work is inspired by the subjects of energy (waves), vibration and linearity. My main medium is painting. Exploring the combination of frequencies and vibration with colour and light. The relationship between them is examined in my work through layers of colour on a surface like canvas or a board. My paintings are expressionistic inspired by the scenery of Ireland, though I am exploring in the same time the area between abstraction and realism. Through my attendance to the Tyrone Guthrie Centre in Annaghmakerrig I used the reference of the lake there, I took pictures of this lake which looked like a sound wave, I translated this into painting using colours and light but by painting in plain air. Then standing outside and due to the weather I draw fast and use with quick strokes of paint in order to capture the scenery. I make my own paint with pigments as I like their character and quality of paint. Sometimes I use oil and sometimes acrylic due to their various potentials. Fantasy and reality are expressed through painting, examining the unconsciousness field.

**Nina Panagopoulou is a visual artist who was born in Athens/Greece in 1984.**

**She completed successfully her Masters in Fine Arts in the University for the Creative Arts, UCA-Kiad (2010-2011) from where she got a scholarship for her studies.**

**She studied Art and Painting in the Fine Art and Art Sciences Department in the University of Ioannina/Greece (2002-2004), with tutor in painting Doctor Dimitris Ratsikas, where she obtained her University Diploma in Arts. She took her first lessons of drawing in the capital of Greece in the studio of Michalis Veloudios. As her interest in painting was parallel with interest in music the same period of time she attended the Experimental Musical High School of Pallini in Greece. She studied piano (12 years) and classical singing as the main direction in her musical studies. She was involved in choirs and piano performances during her attendance in private music schools from the age of 7. During her MA she did her research in sound and art creating experimental musical instruments and her complete project was the composition of image with sound in a continuous flow of abstraction and dialogs between them. The aim of this project was the exploration of memories through this combination of these two forms of art.**

**Her painting can be abstract and realistic at the same time. It is exploring memories and abstraction in the field of unconsciousness.**



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24 – 31 January 2013

Exhibition

**Kirsti Kotilainen – Finland**  
**Coats**

*Coats* is a reflection on migrant women in Ireland. It also reflects on the death of a migrant woman, Savita Halappanavar.

It reflects on the very limited ability of migrant women in Ireland, the vast majority with very limited voting rights, to impact on the laws governing their lives, and sometimes their deaths in their adoptive homeland.

The installation is a series of portraits of seven migrant women, representing seven different nationalities, aged between 14 to 48 years, each a resident in Ireland between 8 and 20 years.

The women are portrayed through the coats they would ordinarily wear. The coats are suspended in space, holding the shape of the bodies that would ordinarily carry the coats.

The seven women are thus simultaneously present and absent, visible and invisible; individuals but faceless and anonymous.

**Kirsti Kotilainen is a Finnish national, resident in Ireland for 9 years. She has completed a Diploma in Fine Arts in the National College of Art and Design and is a member of Brunswick Mills Art studios, Smithfield, Dublin 7. She works in multiple media ranging from drawing and paint to video and installation pieces.**



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14 – 21 February 2013

Exhibition

**Deepa Mann-Kler – India**  
***Perception***

Contemporary artist Deepa Mann-Kler and Aidan Monaghan have worked together to produce a series of photographs called *Perception* that respond to the history and experience of the former inmates as well as prison officers and their families from the former Maze/Long Kesh prison, where political prisoners were held during The Troubles. The 3D images – made by the artist and photographed by Aidan – explore the themes of confinement, restricted space and the absence of identity. They show a figure attempting to push through taut, opaque material. While you can see the hands and outline of a face, you cannot make out the actual features of the person. Deepa said: “I didn’t live in Northern Ireland during the height of The Troubles and I have no particular political allegiances. My response to the prison site is on both artistic and humane levels. I visited the Maze earlier this year and was shown H Block 6, the hospital, the chapel and the control room. I am acutely aware of the sensitivity of this place but I was completely unprepared for the impact it had on me. There is a unique energy to the buildings and the site, from the minute you drive through the prison gates – a feeling of something profound and powerful at work. The over-riding visual image that haunted me afterwards was of figures emerging from empty rooms or through walls and doors. It was the sense of wanting to explore humanity and its confinement in a trapped space that I was keen to explore. It is these images that drove the initial idea behind a face, hands and figure pushing through an intermediate surface.”

Deepa Mann-Kler is an award winning artist living and working in Killyleagh, Northern Ireland since 1999. She has been commissioned to create a site specific art installation for Derry City of Culture 2013. In 2012 her international exhibitions include the Berlin Biennale "Art Wiki" and New York. Her work is held in private and corporate collections across the world including the Aschaffenburg Municipal Museum Art Collection, Germany. She is currently Artist In Residence with the Belfast playwright, Martin Lynch. In 2011 she received a notable commission from the Union Cycliste Internationale, the world road cycle racing governing body in Switzerland. She is the winner of the Olympus/Daily Mirror Young Photographer of the Year.



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16 February 2013

Screening & Talk

**Treasa O'Brien – Ireland**  
***Too Good to Resist***

*Too Good to Resist* (working title) is a creative social documentary in development by Treasa O'Brien and Mary Jane O'Leary exploring Irish reactions (or lack of) to austerity measures and structural adjustment in the wake of the bleating Celtic Tiger economy that never thought for society.

The filmmakers travelled around Ireland in Summer 2012 to find out why, in comparison to its European neighbours suffering similar fates, do people not take to the streets to demand more just solutions and a more hopeful future? Does emigration mean that those who might fight are in flight? Is there really radio silence or are there movements afoot? How have other European societies responded? Is there a tipping point or are the Irish just too good to resist? The film will look at the wider European context as well as draw on history, politics, culture, anthropology, sociology, and even meteorology to explain why.

Treasa O'Brien, will present the film-in-progress and discuss her own position as an insider/outsider migrant in the making of the film.

**Treasa O'Brien is a filmmaker from Kerry. She lives in London where she runs a documentary film festival Open City Docs Fest. She makes documentary, fiction and experimental films but is mostly interested when these distinctions collapse. Her films and art have been shown internationally in festivals, social spaces, cinemas and on TV. She studied visual art in Limerick, filmmaking in Goldsmiths and writes and curates on art and film. She is making *Too Good to Resist* with her friend and collaborator Mary Jane O'Leary who is from Cork and is currently living in Barcelona.**



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21 – 28 March 2013

Exhibition

**Talie Mau – Germany**

**ROOT | BLOSSOM | JARGON**

I am fascinated by patterns, textures, shadows, reflections and spaces in between with my work revolving around states of relatedness...

The exhibition reflects on my artistic life in Ireland in 3 ways:

ROOT – Hand-printed photographs on wood which unravel the earthy and deep rooted relation to the beautiful land- and cityscapes ranging from solitude to isolation...

BLOSSOM - Portraits of people and poses, contrasting and corresponding in Tape-Art - a unique technique I developed myself which implements solely self adhesive tape...

JARGON - Typography Tape-Art that highlights communication noise in a peculiar way...

**Born 1971 in Germany, I studied graphic design in Hamburg, graduated with 1st class honours and have since been realising a multitude of projects in various fields. I am living in Ireland as an artist since 2007 and am exhibiting Photography, Short-Film and Tape-Art internationally.**



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21 – 28 March 2013

#### Performance

### **Jarek Dobrzański – Poland** ***TradScendence***

*TradScendence* is a performance of partly written and partly improvised pieces employing sounds of acoustic, electric and lap-steel guitar, electronics as well as modern live looping and layering techniques.

The idea is to explore and deconstruct surprisingly complex melodic ideas and ornamentation of Irish Traditional music and employ it as a thematic framework for improvisation. Irish traditional music favors repetition, modality, strong pulse and intricate melodies. As modality and repetition were intensely explored by modern jazz and experimental musicians (Steve Reich, Miles Davis), some surprising similarities can be found between those seemingly distant worlds of music.

Live looping allows to create musical landscapes where repetition and stillness constantly fights with gradual or sudden motivic development

#### **Jarek Dobrzański**

**Jarek is a session guitarist and composer based in Dublin, originally from Poland. After many years of fruitful musical career on blues scene in Poland he went on to explore more experimental musical ideas. In his own work he utilizes the moods and figures of traditional, roots, folk and blues music and puts them in the new context using modern harmonic language, free improvisation and looping techniques.**



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18 – 25 April 2013

Soundscape / Installation

**La Cosa Preziosa – Italy**

***\_liminal State***

*\_liminal State* is an interactive sound installation exploring transitional states. The title is a reference to the state of liminality (from the Latin *līmen*, ‘threshold’) that Ireland as a whole is currently experiencing, as well as the in-between spaces its citizens are coming to inhabit on a physical level. The interplay of electroacoustic soundscape, real-life contributions collected from Irish citizens living abroad, motion sensors and immersive binaural elements aim to inspire a reflection on the nature of presence and absence.

Concept & sound design by La Cosa Preziosa (Italy), interactive elements

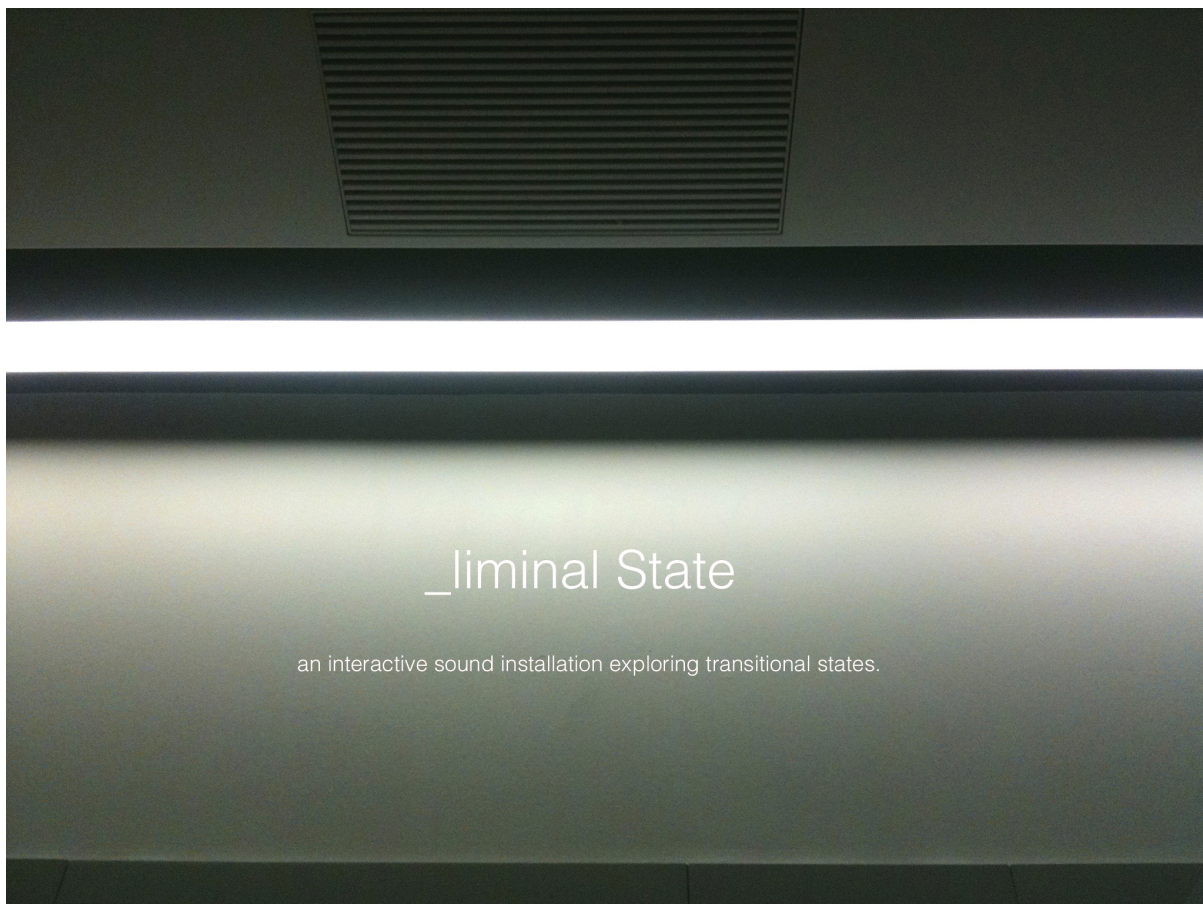
By Evangelos Kapros (Greece). [www.lacosapreziosa.com](http://www.lacosapreziosa.com)

La Cosa Preziosa (Susanna Caprara) is an award-winning sound artist and field recordist originally from the South of Italy and based in Dublin. Her practice is focused on exploring the relationship between geographical spaces and concepts of identity, memory and belonging through the medium of sound. [www.lacosapreziosa.com](http://www.lacosapreziosa.com)

Evangelos Kapros is an Interaction Designer focused on transforming raw data into visualisations and sound. He has participated in projects at Medialab-Prado and Science Gallery among others, and is currently based in Trinity College working towards a PhD on Human-Computer Interaction at the School of Computer Science and Statistics. [www.ekapros.eu](http://www.ekapros.eu)



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18 – 25 April 2013

#### Exhibition

### **Magdolna Toth – Hungary** ***The Gate / Opposites***

The gates connect and split, have a lot of symbolic meanings: Can separate the past and future from the present, a moment in life. Thinking about memories good or bad and realising that moment will never exist again, leaves the most eerie and exclusive feeling, we as humans can experience.

I chose similar but different materials for my sculpture: glass and pottery sheets on each other cemented, giving the shape of the object. That strengthens the effects of opposites: light and dark...

#### **Francois Villon: Opposites**

I die of thirst beside the fountain  
I'm hot as fire, I'm shaking tooth on tooth  
In my own country I'm in a distant land  
Beside the blaze I'm shivering in flames  
Naked as a worm, dressed like a president  
I laugh in tears and hope in despair  
I cheer up in sad hopelessness  
I'm joyful and no pleasure's anywhere  
I'm powerful and lack all force and strength  
Warmly welcomed, always turned away.

I'm sure of nothing but what is uncertain  
Find nothing obscure but the obvious  
Doubt nothing but the certainties  
Knowledge to me is mere accident  
I keep winning and remain the loser  
At dawn I say "I bid you good night"  
Lying down I'm afraid of falling  
I'm so rich I haven't a penny  
I await an inheritance and am no one's heir  
Warmly welcomed, always turned away.

I never work and yet I labour  
To acquire goods I don't even want  
Kind words irritate me most  
He who speaks true deceives me worst  
A friend is someone who makes me think  
A white swan is a black crow  
The people who harm me think they help  
Lies and truth today I see they're one  
I remember everything, my mind's a blank  
Warmly welcomed, always turned away.

Merciful Prince may it please you to know  
I understand much and have no wit or learning  
I'm biased against all laws impartially  
What's next to do? Redeem my pawned goods again!  
Warmly welcomed, always turned away.

I graduated at Hungarian Design College in Budapest as a Porcelain-Pottery industrial designer in 1990. As porcelain factories were closing this time, I set up my own business and worked for IKEA, for several Hotels in Budapest, Berlin, Vienna: /Kempinski, Le Meridien, Hilton/, doing own designed pots. In 1993 I started and drowned to architectural- and reconstruction works, doing monument and new potteries. Since 2008 I'm living in Ireland, currently attending the NCAD Community Art Educator Graduate Diploma Course.



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23 – 30 May 2013

Installation

## **Liadain Speranza – Ireland / USA**

### ***Migrant***

*"a migrant: a person who moves regularly in order to find work especially in harvesting crops. b : an animal that shifts from one habitat to another."*

the nature of the beast is project based. living out of a suitcase is part and parcel of the lifestyle. all too familiar with the reality of changing locations, "ZipCode" is about transition.

migrants move. they relocate for a purpose. while they remain the same person, their surroundings change. the shifts around them invariably cause shifts within them. how do the changes that surround them effect the changes that take place within them?

susceptible to her surroundings, the new world in which she exists influences her. like a layer cake, there is more to it than the frosted icing. as the environment transforms, she finds herself in a place that is alien to her.

how the external effects the internal, the work is about emotional shifts that occur within the journey of a migrant. it is about passing through.

In pursuit of work, Liadain, a contemporary Irish artist, has lived in six countries. Classically trained, (after graduating from L'Academie de Danse Classique de Monte Carlo, she moved to Madrid where she danced in Pedro Almodovar's film "Habla Con Ella." After Spain, France, working for Cannes Jeunes Ballet. Next Belgium, based in Brussels between 2004-08.) She has worked for various dance/opera companies and independent choreographers both at home and abroad. Choreographing her own work since 2009, she has taught and performed in Belgium, Spain, US, India, Latvia, Norway and native Ireland. Awarded a Dance Bursary by the Arts Council, in conjunction with being selected as an associate artist-in-residence at Danscentrumjette, Brussels, she is currently concluding a period of research and development.



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24 - 25 May 2013

Performance

**Karin Wimmer - Germany**  
***Views of a Travelling Clown***

In my piece I will show what it means to set up a circus... to start a community and all the obstacles that have to be overcome in the process of it. I will perform with audience participation and a lot of smile. It's all about the passion to live and the magic of what love can do. I want to tell my story, but I will try to use as little words as possible as words are the source of all misunderstandings and music makes the world go around :o)

The show will be accompanied by a photographic exhibition and the showing of the movie hanging out... what does it mean to be a teenager.

This exhibition is part of a 3 year project to make a movie... hopefully some first results can be shown as well

My name is Karin, but most people know me better as Pipa, I am a clown and during my time in Ireland, I met uncounted birthday boys and girls. I studied with Pepa Plana, Jango Edwards, Carol Langstaff, Dzidek Starcynowski, Carlo Manzoni to name but a few... but most of all I studied with and through my daughter 😊

I worked with Macnas, San Francisco Mime Troupe, Cirque du Soleil and Captain Bob. In 1999 have been helping to introduce Recycling (through the show Piparella and the lost colours... seen by 60 000 kids across the country) and last but not least I have been setting up the Galway Community Circus (2002-2009), the first dedicated youth circus in the Republic of Ireland [www.galwaycommunitycircus.com](http://www.galwaycommunitycircus.com). Now I am living and working in Dublin on my autobiography. I love this city for its vibrancy and colours. I am grateful to have this opportunity and to be given the chance to show my work :o) - [www.clownpipa.com](http://www.clownpipa.com)





20 – 27 June 2013

Installation

**Svetlana Sobcenko – Lithuania**  
***Geography of identity (working title)***

With this project I would like to explore connection between the individual and environment: how do I as a migrant artist domesticate myself and build connection with Ireland through places I visit or inhabit, how do I respond to the surrounding landscape and therefore develop new characteristics to my identity.

Based on the ideas of Psychogeography and personal journey I would like to look at how does one construct one's self in relation to the places, what emotional changes happened depending on location and how does that reflect and influence my artistic practice.

**Svetlana Sobcenko is multidisciplinary artist from Lithuania currently graduated from IADT, Dun Laoghaire with Bachelor of Animation.**

**She has a diverse experience in visual art and filmmaking sector, and is engaged in multiple independent activities across a number of disciplines, styles and platforms. She has worked on award-winning short films such as "Admit One" and "The Dutch Darkness" by Steve Woods, produced a short film "Demon", and created a number of promotional videos for fashion website Nineteen74, Orbita and currently collaborating with Cassiopeia Project in London.**

**Her intensive interest in experimental techniques, non-narrative, abstract and surreal storytelling influenced her films and overall artistic practice. She's exploring ideas of identity and vulnerability with a great influence of traditional art and building upon those foundations in new ways.**





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21 – 23 June 2013

Performance

**Britta Sandqvist – Sweden**  
***Wilde Men on a Bench***

*WILDE MEN ON A BENCH* - new play written and directed by Britta E-M Sandqvist.

The Irish writer Oscar Wilde and the Estonian writer Eduard Vilde sitting on a bench is a statue on William Street in the centre of Galway city – made by the Estonian sculptor Tiiu Kirsipuu. The two writers never met, but in the play they are coming to life for an hour in the middle of the night when the street is empty. They comment street life and talk about their lives, work and art. *Wilde Men on a Bench* is a one-act comedy with a playtime of one hour – a comment to art and life of artists in a global society 2013.

“It is only by contact with the art of foreign nations that the art of a country gains that individual and separate life that we call nationality.” Oscar Wilde

“Art is and must be universal – no national walls should be allowed to partition or divide it.”  
Eduard Vilde

**BRITTA E-M SANDQVIST – Born in Finland. Educated graphic designer - has worked as textile designer for interior and fashion. Writer/playwright in three languages – Swedish, Danish and English with a literary production of two books of poetry, one novel, and seven plays performed on stage in Denmark, Finland, New York, Dublin and Galway – plus articles in newspapers and magazines.**



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## Interviews with the artists

**by Katarzyna Sudak**

Katarzyna will be accompanying the Migrant Artists on Ireland Series with her microphone and recording device. Although she has been working in the local media for a number of years Katarzyna has realised that the migrant artists remain unknown among the wider audience. She wants to produce the series of the interviews to portray to Irish audience artists from immigrant communities and their views of art.

### **Katarzyna Sudak**

**She came to Ireland in 2004 where inspired by Irish landscapes and people she creates her artworks, and attends random art exhibitions. Since 2006 she is as well a volunteer in the community radio NEAR Fm and produces creative radio projects.**

**All of the interviews are available to download via our website [www.cfcp.ie/mai](http://www.cfcp.ie/mai) and will be aired on Near FM.**



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27 June 2013

10am – 5pm

Closing debate:

## **“Rocky Road to Interculturalism”**

The Final event in the Migrant Artists in Ireland Series will be a public debate where we will be looking at the topics covered in the series and asking the question on how and why the Interculturalism should be enhanced among our societies.

Questions like is Ireland a country of plural mono-cultures or is there a sense of multiculturalism, community cohesion or Interculturalism will be on the agenda. How do the minorities view the majority in the host country and vice-versa? How can artists help in the process of integration and creating an intercultural society? What is the role, if any, for Socially Engaged Arts Projects in this process?

The event will include speakers from various organisations representing both public and private institutions, artists and individuals.

Ian Oliver, the Communications Director of CFCP will be moderating the talks and debates.



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## About the Centre for Creative Practices

**What we do:** Centre for Creative Practices, founded in September 2009, is the only arts centre in Ireland dedicated to connecting, integrating and promoting immigrant, experimental and emerging artists among the local arts scene and audiences. We connect the artists back into society to both the audiences and artists benefit. Since 2009 CFCP has engaged over 800 immigrant artists and local niche artists. All of them needed professional support, resources and promotion to be able to pursue their artistic vocation.

**Why we do it:** - To encourage culturally diverse artists to realise their creative potential in Ireland. - To enhance creative collaboration, cross-fertilisation and development. – To highlight the competitive advantage of interculturally aware society

**How we do it:** Provide a Creative, Supportive and Inclusive multidisciplinary space dedicated to integrating different societies through arts and culture Offer Mentoring, Consultations, Creative and Business Training to enhance professional development, communication skills and know-how Boost visibility through promotion of performances and collaborative projects

**Who benefits from our work:** - Immigrant, experimental and emerging artists looking for access and integration. - International communities interested in presenting their cultures. - Local Arts professionals and events' organisers becoming aware of available artistic potentials - Local and international audiences in Dublin having access to an artistic programme that reflects the cultural diversity of the city.

**What makes us unique:** The only professional arts centre in Ireland and Europe dedicated to integrating and promoting immigrant and niche artists. CFCP links artistic and social inclusion to help to overcome linguistic, cultural and economic barriers.

### Awards:

Centre for Creative Practices has become recognised as Ireland's leading Intercultural Arts venue and the needed home and catalyst for immigrant, experimental and emerging artists. The organisation has been awarded the Multicultural Company of the Year 2011 (MAMA Awards), has been shortlisted as Dublin's Gallery of the Year 2011. In 2012 CFCP became an Award Winner of the Arthur Guinness Fund.

**Centre for Creative Practices**

**15 Pembroke Street Lower**

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*Migrant Artists*  
**on Ireland**

## Migrant Artists Project (MAP)

The Migrant Artist Project (MAP) at the Centre for Creative Practices provides a new model of integrating migrant artists into Ireland's arts scene. MAP provides access, resources and support in order to foster creative careers and potentials, bridge talents, cultures and markets and enhance intercultural collaborations.

### The Migrant Artist Project (MAP) focuses on 6 main components:

1. A dedicated website offering visibility, contact and information exchange platform.
2. Artistic Professional Development Series offering workshops, seminars, talks, networking events and panels discussions suited to the needs of immigrant, experimental and emerging artists. Topics include grants, taxation, marketing, professional development and Artistic Development.
3. MAP Network offers networking opportunities with other artists and arts professionals through the provision of events, talks, workshops, seminars and collaborations.
4. Mentoring programme pairs MAP artists with local professional artists for 6 months helping them to exchange ideas and achieve specific goals.
5. Individual Consultation Programme provides MAP artists with practical and professional advice from arts professionals who have extensive experience in supporting artists.
6. Accessible dedicated multipurpose venue for exhibitions, concerts, workshops, performances and other artistic events.



## CFCP Artists Survey 2013

Are you an artist working and living in Ireland? What do you think about the existing support, resources, visibility, access to professional development training, contacts and collaboration opportunities with established arts organisations? What do you lack? What do you need? Tell us.

To help us extend our services and further support local and migrant artists please tell us what support, resources and professional development training would help you to better realise your creative potential in Ireland?

Up to date 167 artists have completed the survey and allow us to better support them and prepare a tailored programme for their Artistic Professional Development. We are collating the data to be able to connect those artists with the local artistic events' organisers and to present their needs to all relevant organisations. A detailed report will be published at the end of the survey. At the moment most artists who have completed the survey are based in Dublin. 30% of all respondents are migrant artists among which main representatives are Polish artists - 27%, UK – 8%; Canada – 8%, Lithuania - 5%, India – 5%. 50% of respondents are full time professional artists, 37% - part time artists and 8% are amateur artists. 39% of artists exhibit their work only once/twice a year. **The most striking number is 80% of artists can't make living from their art!!** That's an on-going problem which we will try to tackle in our Artistic Professional Development series.

This survey and your voice are really important. Please complete if you have not done it by now!!!!

To complete the survey please go to: <http://artisticsurvey.questionpro.com>



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## Thank you

People that we would like to say thank you to for helping to realise the project  
Migrant Artists on Ireland.



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