

Anthony Haughey

Decade of Centenaries

Artist in Residence

Exhibition

February – June 2024

We make our own histories

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Emma Hogan / Molly Hogan / Marian Holub / Patrick Holub / Grainne Horgan / Brian Houlihan / Aoife Hurley / Miriam Hurley / Leina Ibnouf Ibnouf / Princess Ibrahim / Nonye Ifediora / Loretta Igbofonu / Charity Ihebinike / Suheyima Ima Abdullah / David Jabbarov / Naomi Jack / Christina Jackson / Nia Jain / Katelyn Jennings / Ploypailin Jitpl / Dymna Joyce / Alina Juravliova / Vic Karaeva / Mirjam Kaufmann / Jennifer Kavanagh / Niamh Kavanagh / Gavin Keane / Richie Keane / Harlow Kearney / Rachel Kearney / Ryan Kearney / Shay Kearney / Niamh Keating / Hugh Keaveney / Sarah Keenan / Aoife Kelley / Oisín Kelly / Shaun Kelly / Andrea Kennedy-Walsh / Alex Kenny / Christian Kenny / Harry Kerr / Daniel Kinlay / Mae Kivlehan / Gergana Kolev / Elina Kolodina / Natali Kosynska / Nikola Koziol / Yelyzaveta Kravchuk / Michal Kucharski / Lorraine Lacey / Charlotte Lahert / Kai Langan Byrne / Isabel Lapuyade / Kerri Lawlor / Sean Leach / Dave Lee / Sarah Leech / Ruža Leko / Chris Lindsay / Pedro Loprette / Rory Loughnane / Dave Lowry / Claudia Lynch / Keelan Lynch / Andrew Lynn / Jack Lynn / Billy Lyons / Elkana Mabika / Caolán Mac Cú Uladh / Flor MacCarthy / Joshua Macmahon / Aniela Magdziak / Seán Maguire / Molly Maher / Thomas Mahon / Maria Maiorschi / Brenda Malone / Ben Malone / Aaron Maloney / Martyna Marchewicz / Anna Marie Savage / Jean Marshall / Geraldine Martin / Maura Mason / Cora Maughan / Adan Maxamed / Peter Maybury / Cornelia Mayindu / Patricia MBA Ilezor / Laura McAtackney / Ava McBrearty / Daithi McBrearty / Emily McCann / Abbie McCart / Hugh Mc Carthy / Martha McColloch / Catherine McCourt / Sinead McCourt / Billy McCrea / Danielle McDaid / Gavin McDaid / Kaitlyn McDaid / James McDonald / Sarah McEvilly / Niamh McFarlane / Ebony McGrann / Damien McGlynn / Evie McGuinness / Kevin McGuire / Myra McGuirk / Courtney McKee / Shane Mckinney / Tadhgh McKinney / Anna McLoughlin / Hollie McLaughlin / James McLaughlin / Sarah McLaughlin / Abby McMahan / Alannah McMahan / Joseph Meehan / Nathan Mercado / Mohamed Mohamed / Farid Mohammad / Dek Mohamoud / Anjana Mohan / Sophie Monaghan / Clody Monahan / Jessica Mooney / Cormac Moore / Paddy Moore / Kate Mulhall / Aine Mullen / Sophie Mullins / Derek Mumbley / Azeezat Muniru / Eamonn Murphy / Nicola Murphy / Carol Murray / Aleksandra Mysak / Jebun Nahar / Miley Neary / Martin Neary / Nkasi Nebo / Kaelyn Nelson / Aifric Nevin / Lennen Ngaba / Hannah Ní Bhrádaigh / Fiona Ní Chathmhaoil / Emer Ní Cheallaigh / Róise Ní Cheallaigh / Erin Nic an tSaoir / Hannah Nic Brádaigh / Aoife Nic Cuinneagáin / Niamh Nic Dhónáil / Annie Nic Mhanáis / Dáirine Nic Pilib / Lucy Nic Roibin / Clódagh Ní Dhuileargra / Lacey Ní Dhuilearga / Clódagh Ní Mhocháin / Niamh Ní Nualláin / Caitlín Ní Ruanaidh / Ciara Ní Shiúlaí / Rinel Nkonan Sittio / Grainne Nolan / Lucy Nolan / Sarah Nolan / Gula Noor / Geraldine Nugent / Aoibhinn Nulty Cahill / Saoirse Nulty Cahill / Seamus Nulty Cahill / Ken Nulty / Liv Nulty / Paul Nulty / Sarah Nwanguma / Ijeoma Nwankor / Gladys Nwojo / Mary Nwokocha / Aoife O'Brien / Carson O'Callaghan / Séamus Ó Ceallaigh / Anthony Ó Coinn / Aaron O'Connor / Colin O'Connor-O'Brien

we make our own histories

we make our own histories

we make our own histories

museum
National Museum of Ireland
Ard-Mhúsaem na hÉireann


An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

Anthony Haughey
Decade of Centenaries
Artist in Residence
Exhibition

Decade of Centenaries

Central to Anthony Haughey's Decade of Centenaries residency at the National Museum of Ireland is a question he asks: 'What does Irish culture and identity look like a hundred years after the formation of the state?' As an artist committed to challenging inequality through engagement with others, that question inevitably turns towards people, those who visit the Museum, those who might not, and what a wider field of encounter might reveal.

Through collaborations with more than 500 people, the lines between art production, communities, national collections, and the public are productively blurred by Haughey and recast in the gallery as flags, archives, neon sculpture, dressmaking and film. From a manifesto produced by young people declaring what a united Ireland should be to a group of African Irish women repositioning artefacts from their cultures of origin at the Museum's Ethnography collection storeroom, Haughey reveals the social flux and becoming of an island that an ethnically and faith diverse population call home. Playful, performative, forensic and optimistic, Haughey's socially engaged process of enquiry opens outward to propose the potential of a museum figured through public engagement.

The formation of the museum and the State are closely bound, and the National Museum's collection evidences Ireland's colonial-infused past and violent break for independence. We want to see our identity and culture reflected in our museums and cultural institutions, and Haughey makes clear that 'we' is ever a work in progress. While finalising the exhibition, the streets of Dublin and refugee centres across Ireland were being set ablaze by

agitators. Attending to the hovering neon statement proposed by young people in *we make our own histories* (2023) is increasingly urgent. It offers a vital provocation to assemble, discuss, and act together towards the society we want.

The exhibition highlights the importance of inviting contemporary artists into our cultural institutions to reveal, reframe and engage in ways that allow us to reconsider who we are. In *Remember to Forget the Past* (2024), Laretta Igbosonu captures the potential: 'I think museums are mournful places. It's like visiting a cemetery or the ruins of an imperial past where histories and memories collide. But like the phoenix rising from the ashes, it is also a place full of exciting possibilities where we can reimagine and reclaim our own histories.' How we constitute our institutions, including museums, is how we constitute ourselves. The exhibition by Haughey and collaborators presents the National Museum of Ireland as a place of encounter, a speculative space where our sense of 'we' is discursive, resilient, in formation, and strong.

Maoliosa Boyle and Jonathan Cummins

Exhibition curators

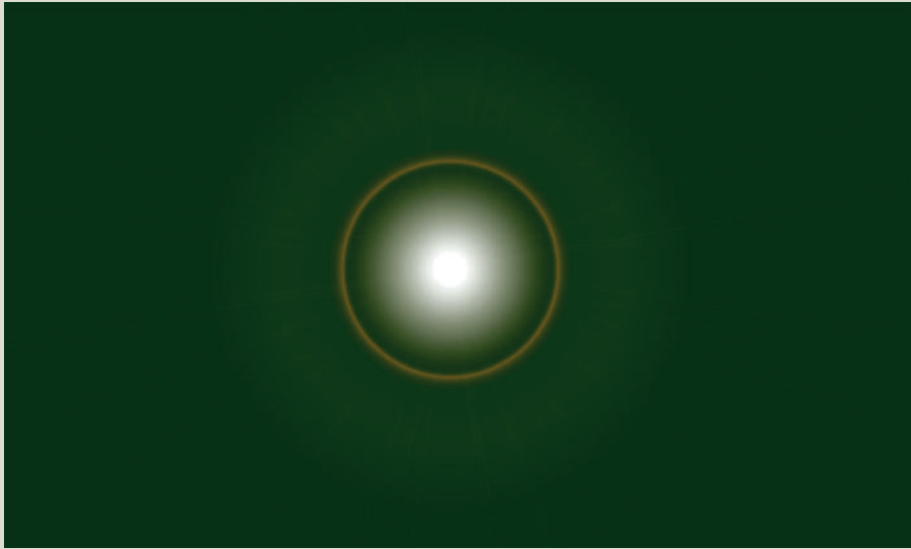
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Production still, *Young People's Assembly 2023*, photograph: Brian Cregan.



A Flag For Ireland 2021-2023, flag design, Kate Mulhall



Young People's Assembly 2023, photograph: Brian Cregan



Oldbawn Community School Young People's Assembly members 2023, photograph: Brian Cregan



One is the one!
The other!

Young people are
more #1st

Do your thing!!

Glaine nár gearithe,
Neart nár ngéag,
Beart de réir ár mBriathar.

I'm in
my own lane

Solutions & Problems around the World!

Rahis Ibrahim

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Be a lover,
Choose Love,
Give Love
Love everyone
Always

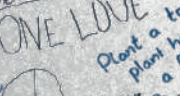
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26 + 6 = 1

End fast fashion, outlaw sweatshops and child labour, pay workers a fair wage in developing countries, protect workers from unsafe working conditions, change the law to insist that all global trade is fair trade. Increase corporation tax for multinational corporations, they are exploiting the people of Ireland, the extra money could go into public services, education, healthcare, social housing and into the pockets of people who need it most.



our mental
health matters



#BEKINDNESS
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OBCS!



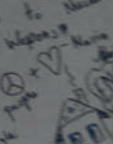
WHO'S THE
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and injustice.

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Message from Minister Catherine Martin, TD

We have just concluded the final phase (2021–2023) of the Decade of Centenaries Programme 2012–2023 and one of my primary objectives for the programme was to elevate the focus on artistic and creative endeavours in their vital role in encouraging reflection, exploration and debate over the historic period. My aim was to support people of all traditions to question and consider key historic issues and events, some of which can still be challenging and difficult for our society today.

Accordingly, my Department developed an Artist-in-Residence scheme under the Creative Imagination Strand of the Programme with five partner institutions to encourage public engagement with the Programme and those institutions, bringing some of our rich primary source material into the public domain in imaginative ways.

Artist Anthony Haughey was engaged in a collaborative and socially engaged residency from 2021–2023 at the National Museum of Ireland, taking inspiration from the Museum’s collections, as they relate to the Decade of Centenaries, and culminating in his exhibition *we make our own histories* at Collins Barracks from February–June 2024.

I note that the residency has been a central element of the Museum’s programme for the final years of the Decade of Centenaries; Anthony has explored how the ‘Decade’ has raised important questions for how we understand and embrace emerging cultural identities.

During the course of his residency, Anthony has worked with more than 500 participants from communities across Ireland. I welcome the public programme of talks and workshops due to take place over the duration of the exhibition, and the inclusion of a major conference, which will explore the role of the artist in museum contexts. The exhibition will also feature a space where visitors can engage, explore and respond to some of the questions that emerged through the artist’s residency over the past two years — each of these elements go to the heart of our objectives for the creative imagination strand of the centenaries programme.

I commend Anthony, his many collaborators and the National Museum of Ireland for their work on the residency and for this most engaging and contemplative outcome and I feel certain the work will be very well received by a great diversity of visitors to Collins Barracks over the coming months.

Catherine Martin, TD

Minister for Tourism, Culture, Arts, Gaeltacht,
Sport and Media

A Place of Sanctuary and Surprise

Central to the new strategic vision of the Museum is the concept of it being a place of sanctuary and surprise. Within this idea is an understanding that the National Museum of Ireland has a responsibility to hold, care for and interpret our National Collection. This is a role that is at the core of what we are, and underlies our very existence. We will make sure that you can always come into the Museum and view the iconic objects that reflect key moments of our history. And yet, we want to surprise, we want to disrupt and, as artist Gregory Sholette notes in his essay, to ‘trouble the museum’.

Anthony Haughey’s work, and more specifically his socially-engaged practice, challenges the Museum to think about its relevance today. It asks us to consider how our collection can reflect diverse identities. It also asks how what we choose to collect and how it is documented and interpreted establishes distinct narratives for the future. Anthony’s work notes how dominant identities that were white, male and Eurocentric have omitted indigenous knowledge and cultural heritage within our collections. It brings a creative process to bear in imagining the possibilities of new objects and artefacts, whether textiles or flags, that more accurately reflect the multiple and overlapping identities within our communities.

As a National Museum, we occupy a liminal space, one that is both part of State and in a position to challenge, question and engage — this is a precious thing and the *we make our own histories* exhibition demonstrates how, by making space for artists to work with our organisation and collection, we can become a place that is both about sanctuary and surprise but most importantly, more relevant and engaged with all the communities we serve.

Lynn Scarff

Director, National Museum of Ireland

we make our own histories

— Artist Statement

My artist residency began in 2021 when I established a studio in the National Museum of Ireland — Decorative Arts & History, Collins Barracks, conceived as a learning lab where dynamic conversations, workshops, and durational art processes resulted in the co-creation of artworks that reflect an exciting time of change in Ireland. The Museum's collections reveal Ireland's past as a colonised country entangled within the British Empire and its revolutionary struggle for independence, reflecting cultural identities and nationhood. A central proposition during my residency was to consider the National Museum of Ireland as a potential site of social transformation. The residency was an exciting opportunity to generate culturally diverse conversations resulting in artworks positioned within a historical-contemporary nexus, an intersection of colonial and postcolonial histories.

A Dress For Akunma is an African Irish dress designed and produced collaboratively with Nwanne Diuto, a Nigerian women's collective, and artist Bláithnaid McClean. The dress invites a conversation about social change in Ireland, where cultural identities are transforming through a process of hybridisation, described by Homi Bhabha as a reversal of colonial domination¹. Many of the collections in the Museum reflect a

history of European colonisation of Africa, the subject of my most recent collaboration, a series of postcolonial dialogues mediated through artefacts selected from the Ethnographic Collection by participants from Sudan, South Africa and Nigeria. In the resulting short film, *Remember to Forget the Past* three women narrators explore how the shadow of nineteenth-century colonialism continues to affect their lives today.

A Flag For Ireland consists of more than 300 flags produced during a series of artist-led workshops where participants gathered to redesign Ireland's national flag and to reflect on how Ireland can embrace a republic recognising people from all traditions and cultures. In a similar register, *Young People's Assembly*, a video installation documenting an all-island forum of 15 to 18 year olds engaged in deliberative democracy discussing urgent issues facing their generation. An outcome of the forum is a Manifesto, declaring their beliefs, values, and intentions for a future Republic.

The culmination of my residency is the accession of several co-produced artworks into the Museum's permanent collection — a multitude of cultures entering and transforming the Museum. The exhibition title, *we make our own histories*, adapted from Karl Marx, insists that we are central to shaping historical narratives. The discovery of my grandfather's contribution to the 1922 War of Independence (documented in the Bureau of Military History) led me to the National Museum of Ireland and the residency. The outcome, a historical continuum that continues to shape and inform collective identities. In years to come Akunma will visit the National Museum with her teenage son Kamsi Reign, and daughter Kosi Anaya.

Imagine their surprise when they discover the dress made for their mother in 2021 — part of the Museum’s permanent collection, an artwork that utterly embraces transcultural identities and a transforming Ireland.

Anthony Haughey

¹ Bhabha, Homi K., 1949-. (2004). *The Location of Culture*. London; New York: Routledge.

Troubling the Museum:

Anthony Haughey’s Archival Obstinacy

For well over a decade, many traditional historical museums have explored ways to revise their collections in order to reflect a sense of greater diversity in the areas of gender, sexual preference, ethnicity, race, and class. From the US to Europe and beyond, materials and objects obtained by museums in previous decades, sometimes even in previous centuries, are being carefully re-contextualized in order to highlight the role of women, of working-class people, of LGBTQ+ and non-white or non-Anglo people, as well as those who suffered from bigotry, colonization, and enslavement. In doing so, familiar historical narratives rooted in a far more homogeneous point-of-view are either being displaced, or placed under a critical lens. It is a challenging task, made all the more difficult when the actual substance of the collection comes pre-selected to tell a completely different story that typically monumentalizes great men, great deeds, great sacrifices and a few singular moments of triumph, or all too often, of defeat. But museum curators are further hampered by their necessary fidelity to the specific objects under their care. One way to get around such limitations is to invite outside agents into the institution, such as visual artists, who can move freely beyond such constraints. While this too comes with its own set of risks and benefits, it is precisely such a work-around that brought artist Anthony Haughey into the National Museum in order to ‘trouble’ Ireland’s past with his project, *we make our own histories*.

Rooted in memory as much as forgetting, Haughey’s artistic landscape investigates what appears at first to be familiar, if

not historically indisputable. This has been his approach for quite some time. Take for example the exhibition *Beyond The Pale: The Art of Revolution* at the Highlanes Gallery Drogheda in 2016. Ranging across media from the written word and historical archives to contemporary installation art and photography, Haughey's omnibus project explored what is perhaps the most consequential and best-known moment in the lead up to Ireland's decolonialization and independence: the 1916 Easter Rising. One century later, Haughey and team displayed reproductions of vintage posters for both pro and anti-Home Rule positions as they chronicled key events from the General Post Office occupation, to the reading of the Proclamation of the Republic by Patrick Pearse, just days prior to his execution along with six other signatories, by British military commanders at Kilmainham Jail. It's all there in *Beyond The Pale*. And at first, the heroic past, as memorized by every Irish child, is safe, with everything in apparent order. And then, something goes bump in the night.

It starts with something stubbornly hard to pin down, something that interrupts our secure, inherited reverie. Actually, it is all too obvious, but also overlooked. How did we manage to miss this? The disruption involves the names and images of several women, including Elizabeth O'Farrell, who ran dispatches through bullet-riddled Dublin for the Irish Republican Brotherhood during the Rising. And, as a trained nurse, she cared for the wounded, with James Connolly among them. But O'Farrell's image is later airbrushed out of historic existence. Her presence is deleted from an iconic photograph of Pearse surrendering to British Brigadier General William Lowe. In other words, she was there, and poof, she was not. Haughey

and team literally return O'Farrell to the nation's historical imaginary, along with dispatcher, suffragist, and trade unionist Margaret Skinnider who, as an expert shot, was armed with a pistol during the GPO occupation. O'Farrell and Skinnider, along with dozens of other radicalized women essential to the modern formation of Ireland, interpose themselves within the museum setting as Haughey, Cooke and Ruane raise them from dead erasure into a stubbornly unyielding residuum.

Whatever seemingly easy journey we thought we had first glimpsed inside the museum is now troubled by the return of a material reality no longer suppressed within the present. We are reminded of the early 20th century German theorist Walter Benjamin, a troubled thinker who, not surprisingly, is a frequent reference for Haughey. In Benjamin's 1931 essay, 'A Short History of Photography', he insists that a photographic portrait is not merely a document of a particular moment or person, it is also a message from the past in the form of a petition towards the present.¹ Its appeal he adds, cannot be silenced because it 'impudently demands the name of the person who lived at the time, and who, remaining real even now, will never yield herself up entirely into art'.² Haughey's art is grounded precisely in this refusal. Including the hesitancy to become simply art, a skepticism Haughey likely inherited from 1960s Conceptualism. Meanwhile, the artist, and his collaborators, both living and dead, become the groove of transmission. And like a historical magnetron, this stubborn resistor powers-up Haughey's projects until they glow in the now time, or what Benjamin called *Jetztzeit*. Meanwhile, the artist becomes the

groove through which this obstinacy travels as charged cultural transmission. It is a force that is impossible to generate alone.

Bringing us to the present, and to Anthony Haughey's invitation, following an open-call, that he set up shop within the venerable galleries of the National Museum. With its multiple holdings and locations, this singular institution covers Natural History, Archeology, Country Life, Military History, and includes the preservation of Collins Barracks within its Decorative Arts & History wing. *we make our own histories* got underway in 2021, during the centenary year of Ireland's partitioning into post-colonial and a still-colonized divisions. Notably, the project came to fruition one century after the end of the 1923 Civil War, which Haughey himself remarks upon, without nostalgia, but with an expectation of past promises yet to be met. Over these past three years, the artist and his collaborators have reimagined the Museum's vast archive of objects, images, and material heritage under the rubric that, *we make our own histories*, a de-masculinized spin on the well-known Karl Marx formulation that, 'men make their own history, but they do not make it just as they please'.³ Inspiration for this idiom-switching in fact comes from a host of sources, including the aforementioned shift in curatorial practice, but also from such female historians as Sinéad McCoole and Siobhra Aiken who have revised the primarily male, white, and Catholic mono-culture of Ireland's past. And what better place to carry out a re-narration of this story than within the country's primary heritage museum site?

Working with migrants from Africa, who are now Irish nationals, including Lauretta Igbofonu, Rita Petlane, and Leina Ibnouf,

Haughey's artistic objective is also pitched towards the future. *we make our own histories* points, he informs us, to a moment that will be built decades from today when the children of these collaborators enter the National Museum, and once inside they visit the works their parents created on display. They see the dress made with Akunma and Ramlah, as well as the revised flags made by young people incorporating a multitude of identities into a revised symbolism. They read the names of over 100 collaborators who made up the Young People's Assembly and join together with Haughey in asserting that, 'the silence needs to be overcome' while asking 'who has access to the museum, who gets to control the narrative, all this must also be troubled'.⁴ But this will be taking place in a very different Ireland, one that will stake a very different claim to its past, as well as its unrealized egalitarian ideals as envisioned in that oh so briefly glimpsed Republican manifesto of 1916.

What the introduction of an interventionist outsider into the museum ultimately makes possible, therefore, is the re-interpretation of existing collections using the tools of artistic interference. This includes looking sideways at the inherited aggregate of material artifacts, imagery and archives in order to generate a series of new, sometimes contrary, and sometimes even paradoxical, re-readings of the museum itself. Anthony Haughey's *we make our own histories* does just this by employing three particular approaches including the use of unexpected materials, and site-specific interventions which call attention to existing display narratives, although not by filling in missing historical details, but by calling attention to their absences. And finally, Haughey engages in a robust

collaboration with other groups and individuals who have a stake in the way the past is represented but who have typically been excluded from participation. To cite the artist once more with regards to how the past informs the present and the future, ‘we are the raw material’ Haughey insists, adding that ‘we are not outside history, we are not dislocated from history, we have more power than we like to think’.⁵ Which is to say that while we do indeed make our own history, we don’t get to do this just as we please. The obstinacy of histories and institutions, of objects and materials, clearly cuts both ways.

Gregory Sholette

January 2024

¹ Walter Benjamin. ‘A Short History of Photography,’ in *Screen Magazine*, xiii, no. i (1972) pp. 5-26.

² Ibid.

³ Karl Marx, *The eighteenth brumaire of Louis Bonaparte* (International Publishers, 1926).

⁴ Interview with Anthony Haughey (12 December 2023).

⁵ Ibid.

1 Remember to Forget the Past 2024

Single-channel video with sound, duration: 21 min, 52 sec.

Anthony Haughey and National Museum of Ireland Curator Aoife O’Brien worked with Leina Ibnouf, Loretta Igbofonu and Rita Petlane, who chose historical artefacts from the National Museum Ethnographic collections, selecting objects that have special meaning for them in relation to their personal histories. Filmed in the National Museum Ethnographic collections storeroom, the narrators from Sudan, South Africa and Nigeria explore how the shadow of nineteenth and twentieth-century colonialism has shaped their lives.

Artefacts Selected From the National Museum of Ireland Ethnographic Collections

South Africa: Walking Stick reportedly carved by Xhosa Chief Maqoma during his incarceration on Robben Island where he died in 1873 (AE:1880.1440)

South Africa: Zulu Club (Knobkerrie) the head hollowed out for holding snuff (1894) (AE:1894.539)

South Africa: Throwing Spear (1906) (AE:1906.90)

South Africa: Lebanta Langata — Sangomas Diviners Belt, Mohale’s Hoek, Lesotho (1987) (AE:L.1987.8)

Nigeria: Bronze Mask, Benin (removed from the Kingdom of Benin in 1897) (AE:1907.403)

Nigeria: Brass Figure, Benin (AE:L.1934.3)

Nigeria: Figure of an Ibis (removed from the Kingdom of Benin in 1897) (AE:1907.407)

Nigeria: Brass Votive Bell (removed from the Kingdom of Benin in 1897) (AE:1898.192)

Sudan: Tabac, woven food tray and cover (1909) (AE:1909.276 and

AE:1909.277)

Sudan: Jibba (tunic) (circa. 1898) (AE:L.1071.1)

Sudan: Sword Kaskara inscribed with Arabic text (1895)

(AE:1895.145.a)

Sudan: Silver Bracelet with semi-precious stones (1883)

(AE:1888.1226)

Production: Prophecy Films

2 Young People's Assembly 2023

Five-channel video installation with sound,
duration: 6 hours, 54 min.

Anthony Haughey worked with students and teachers from Castletroy College, Limerick, Coláiste Feirste, Belfast, Oldbawn Community School, Tallaght, Scoil Mhuire, Co. Clare and St Attracta's Community School, Tubbercurry, Co Sligo. Through a series of workshops, the artist supported more than 100 young people to develop policies they would enact for a future Ireland. Following the workshops they presented their proposals in a three-day live public performance in the Ceramics Room at the National Museum of Ireland — Archaeology, Kildare Street. The Ceramics Room has a resonance for the project in that the Seanad sat here between 2017 and 2019 while the Seanad Chambers in Leinster House were refurbished.
Production: Prophecy Films.

3 A Dress For Akunma 2021

Pigment ink on cotton fabric, edition # 1 of 3.

A collaboration between Nwanne Diuto Women's Group, artist Bláithnaid McClean, dressmaker Grace Emuaga and Anthony Haughey.

Hand-drawn fabric design — the outcome of a series of workshops and transnational research that fused Irish and Nigerian cultures. The dress design combines ancient Irish Ogham and Celtic symbols with Nsibidi, a 2000 BCE ideographic script indigenous to the Ejagham peoples of south-eastern Nigeria.

4 A Dress For Ramlah 2023

Pigment ink on cotton fabric, edition # 1 of 3.

Outer garment with hood, pigment ink on poly-satin,
edition # 1 of 3.

A collaboration between Leina Ibnouf, Rita Petlane, artist Bláithnaid McClean and Anthony Haughey.

Hand-drawn fabric design — the outcome of a series of workshops and transnational research, fusing Irish, South African and Sudanese cultures.

5 A Flag For Ireland 2021–2023

Painted steel mobile flag cart, stainless steel flagpoles, 40 flags, vertical hanging flags, painted steel mobile reading table and five numbered book volumes, an index of 306 flag designs.

A participatory artwork generated through a series of artist-led workshops with individuals and community groups across Ireland to design a future flag for Ireland.

6 Young People’s Assembly Table 2023

Artist designed assembly table, MDF and aluminium, vinyl texts, ink drawings and inscriptions.

Assembly members, historians and cultural commentators including writer and comedian Martin Beanz Warde, Dr Síobhra Aiken, Prof Laura McAtackney, Flor McCarthy, and Dr Cormac Moore participated in the Young People’s Assembly. The outcome — a Manifesto for a future Ireland. Assembly members wrote and drew their reflections on the table during proceedings.

7 Young People’s Assembly Statements 2023

Video with sound, duration: 17 min, 47 sec., painted steel mobile ‘A’ Frame, and projector plinth.

A series of post-Assembly reflections.
Production: Prophecy Films.

8 we make our own histories 2022/2024

Acrylic, aluminium, glass, yellow and amber neon.

A collaboration between Anthony Haughey and youth groups in Stoneybatter, north inner city Dublin and Co. Mayo. The outcome of a series of artist-led workshops exploring how, and for whom, histories are written. A Karl Marx quotation was de-masculinised and handwritten by participants initiating a powerful claim for their individual and collective roles in providing the raw material for future histories yet to be written. Neon produced by Dublin Neon.

9 **Young People's Assembly Manifesto 2023**

Screen printed bilingual manifesto, edition of 20.

Produced by Young People's Assembly members in collaboration with Anthony Haughey, printed in TU Dublin Printmaking Workshop, Grangegorman by Vita Ryan and Anthony Haughey with technical support from Anthony Collins.

10 **Young People's Assembly Members 2023**

89 black and white Hahnemühle inkjet prints mounted on Dibond, photographs by Brian Cregan.

Assembly members from Castletroy College, Limerick, Coláiste Feirste, Belfast, Oldbawn Community School, Tallaght, Scoil Mhuire, Co. Clare and St Attracta's Community School, Co. Sligo photographed during the Young People's Assemblies, 29 – 31 March 2023.

Opening the archives and collections in the National Museum of Ireland to culturally diverse communities enables all of us to learn, appreciate and celebrate different cultures together. It promotes inclusivity and greater understanding in a complex world where cultural identities are in a constant state of flux. Learning about each other's lives and rich cultures promotes healing and confidence in becoming part of a new Ireland.

Leina Ibnouf, Laretta Igbosonu, Rita Petlane,
collaborators with Anthony Haughey and curator
Aoife O'Brien on *Remember to Forget the Past 2024*

