Anthony Haughey b.Northern Ireland, 1963
Resolution from the series *Disputed Territory*
2004
Mixed media installation
Purchased by the Contemporary Art Society Special Collection Scheme with funds from the Arts Council Lottery

Anthony Haughey's installation is a haunting memorial to the victims of genocide of the Bosnian war of 1992-95, with particular reference to the massacre of Srebenica. The title relates to the UN Security Resolution 819, passed on the 16th April 1993 declaring Srebenica as a 'safe' area for Muslim refugees. Despite this, the small group of UN peacekeepers and the inhabitants of the enclave were quickly under siege by Serb forces, who entered the area on July 11th 1995. The following day women and children were taken away on buses to Muslim territories and the men were rounded up and executed. Some tried to escape and were killed; others survived to give harrowing reports of what they had seen. Between 12th and 16th July 1995 around 8,000 men were killed. It was the largest act of genocide in Europe since the holocaust.

Between 1998-2002, Anthony Haughey made a series of visits to Bosnia and the research that he carried our there came to form the basis of this installation. He visited the International Centre for Missing persons and made contact with staff who were working to identify victims of war. There is an estimated 40,000 people missing from the conflicts in former Yugoslavia and it will take about 8-10 years before all of the human remains are identified and families can have some kind of closure.

On the small monitor a forensic technician searches through bags of human belongings, carefully sweeping away the dust that accumulates on the floor before returning to his task. As the film un-folds we see holes in the clothing where bullets have passed through. On the light boxes arranged around the far wall there are further poignant reminders of the enormity of the task faced by forensic teams at the ICMP. There are catalogued objects including glasses, watches, keys, combs as well as close-up photographs of bullet wound scars. Arranged around the walls are passport photographs of people who were caught up in the conflict.

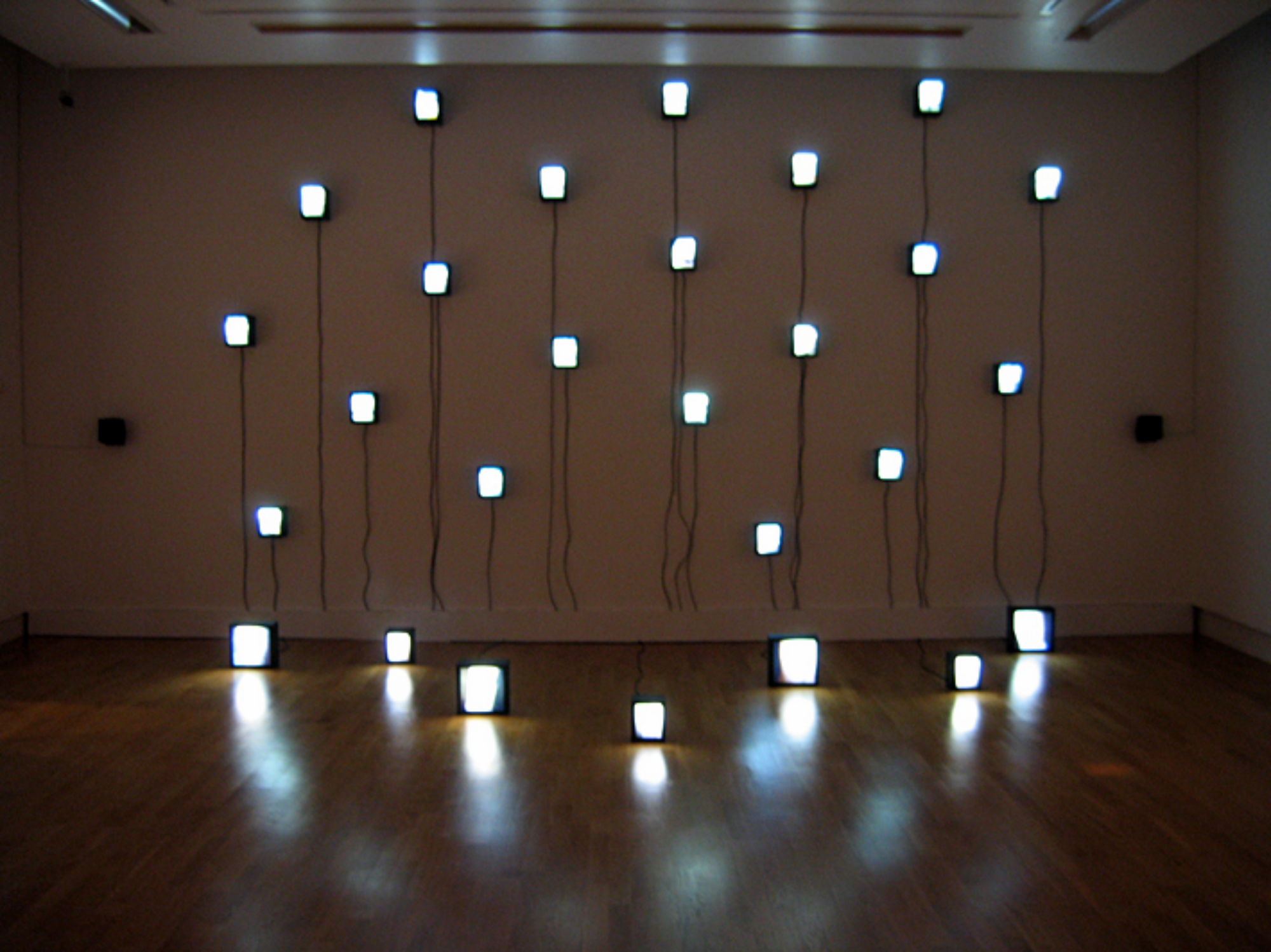
Breaking the silence is a recording of eyewitness accounts of massacre victims which the artist collated from Human Rights Watch and also directly from people he encountered on research visits to Bosnia and Kosovo. Within the office type environment, which is the central feature of the installation, are an archive of files, news-cuttings and texts relating to the Bosnian War. You are invited to sit at the desk and browse this material for further background information

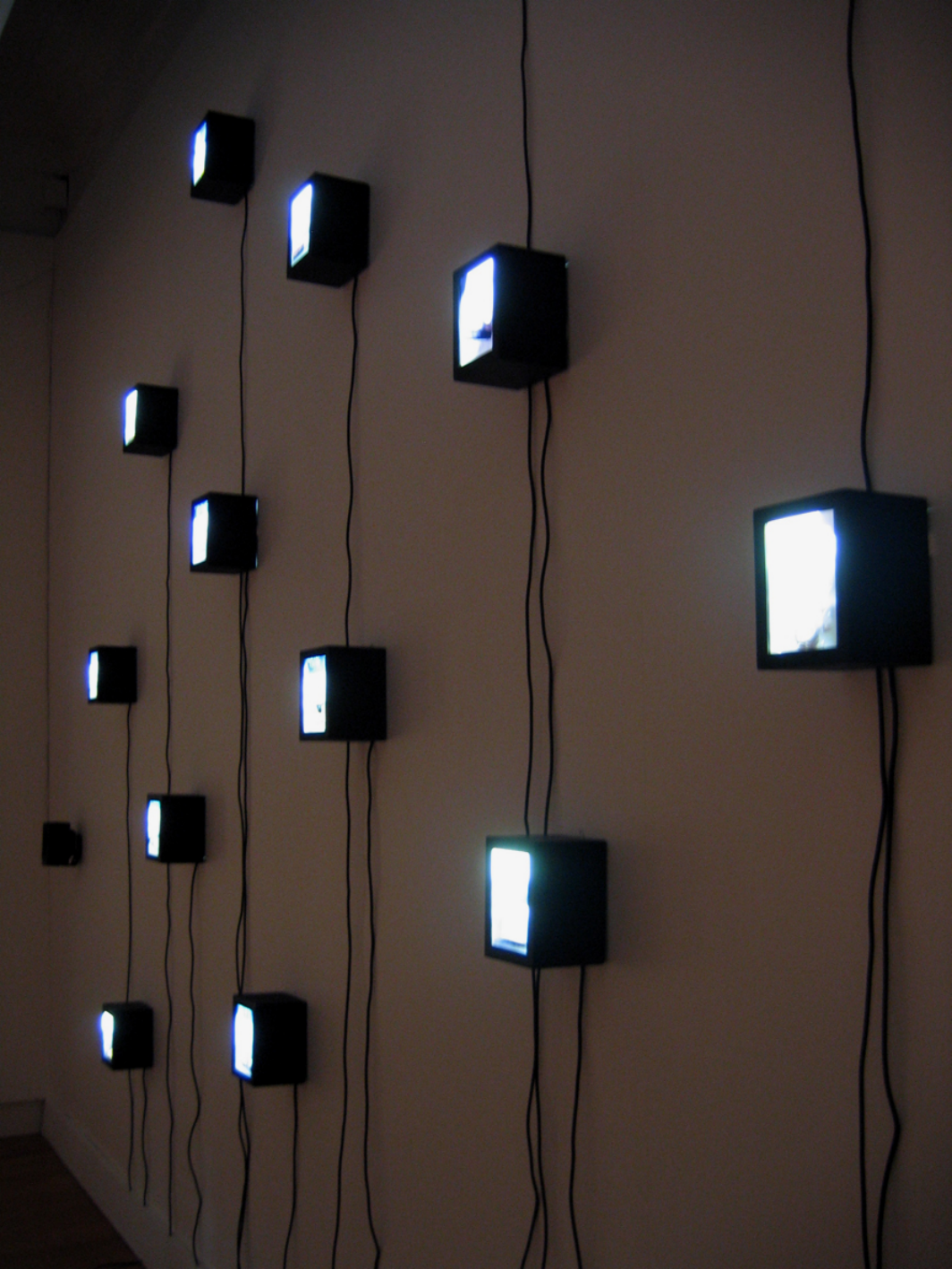
There is a wealth of written material available about the war in Bosnia but by translating facts about the conflict into a piece of art, the artist allows us to look at history from a different viewpoint. To absorb, reflect and form our own opinions and draw our own conclusions.




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