

# OUTPOSTS

## Global borders and national boundaries

Artists: Katharina Cibulka, Willie Doherty, Dragana Jurisic, Bouchra Khalili, Brian Maguire, Teresa Margolles, Dara McGrath, Larissa Sansour, Hrair Sarkissian, Javier Téllez, and Jun Yang

From Mexico to the Middle East, Ireland to the European Union, borders are very much in the news. *OUTPOSTS* presents works by Irish and international artists that explore these spaces and sites, the landmarks and lines that crisscross and shape territories.

The exhibition opens with Willie Doherty's *Border Incident*, a 1994 photograph of a burnt out car framed against a landscape of green Irish fields. It is an unsettling image, the aftermath of a violent event, whether a road accident or terrorist attack. The picture was taken on the outskirts of Derry, Northern Ireland where the artist lives and works. Hrair Sarkissian's photographic series *Front Line* depicts another disputed border: the self-proclaimed independent Republic of Nagorny Karabakh, situated between Armenia and Azerbaijan. The war-torn region is represented through unpopulated images of panoramic landscapes, bullet-ridden buildings and rusting machinery, contrasting the political conflict with the enduring beauty of the local scenery.

Katharina Cibulka takes wooden roofing shingles from Italy's historically contested South Tyrol region to create a fence-like barrier that cuts across the gallery floors. In transporting these objects into a new, foreign context, Cibulka creates her own division of space and reminds us of the way in which borders are man-made partitions.

Curated by **Chris Clarke** and **Fiona Kearney**  
in association with **Professor Nuala Finnegan**,  
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## *BORDER CROSSINGS*

Artists often travel to document and explore our divided world. Dara McGrath's photographs show sites along national boundaries of the European Union. Here, we see abandoned checkpoints and frontier signs that are no longer in use. Dragana Jurisic's extensive photographic project *YU: The Lost Country* documents the artist's return to her native Yugoslavia, a nation since dismantled into different enclaves of overlapping ethnic and cultural affinities. The work resembles a diary of her journey: children playing in the streets of Split, animals from Belgrade Zoo, crumbling buildings in Kosovo, and the open pages of her travel reading.

## *NO MAN'S LANDS*

Brian Maguire's paintings depict women who have disappeared or been murdered in the Mexican border city of Ciudad Juárez, alongside descriptions of the circumstances surrounding their deaths. This femicide, of mothers and daughters victimised by brutal and ongoing violence in the region, finds a counterpart in Teresa Margolles' works. She also shows the violence of Juárez, through photographs of transgender individuals amidst the ruins of demolished nightclubs as well as interior elements retrieved from those very same bars.

## *DRAWING THE LINE*

In Javier Téllez' work, the wall between the USA and Mexico becomes a festive site. This celebration culminates in a human cannonball complete with passport being fired into the United States. Larissa Sansour reveals the ways in which Israeli occupying forces have redrawn historical borders to confiscate Palestinian land. In Bouchra Khalili's film, a Filipino migrant narrates his experiences over footage of ports, harbours, stacks of shipping containers, looming cranes. The remaking of boundary sites as 'special economic zones' finds a parallel in Jun Yang's *Phantom Island*. This film follows the artist's installation of a bright green, artificial island in the waters off Taiwan, alluding to his homeland's status as a disputed nation as well as to the Chinese government's creation of such islands in contested waters.

## *PUSHING BOUNDARIES*

Britain's vote to leave the European Union is redrawing the map once again, and OUTPOSTS features a display of posters that were created by artists, illustrators and designers to support the unsuccessful Remain campaign. In the wake of Brexit, there is once again a focus on the border within the island of Ireland. Willie Doherty's *Loose Ends* series of diptychs consider sites in Donegal and Dublin that were connected with events leading up to the 1916 Easter Rising and as with many of the artworks in this exhibition, remind us that borders are a personal as well as political mapping of place.