ANGRY FILMS
INTRO
IDEAS CATCH FIRE
IN DIALOGUE
IMAGINARY SPACES,
ACTIVIST PRACTICES
THE WORK
THE FILMS
OUTRO
In 2006 artist Jesse Jones was commissioned by the Fire Station Artists' Studios in partnership with Dublin Docklands Development Authority to produce 12 ANGRY FILMS, an outdoor season of films tracing the history of labour and social justice issues in cinema. The end result of this commission was a site-specific public art event in the form of a temporary drive-in cinema. This was located in the disused industrial setting of Pigeon House in Dublin's docklands, over a weekend in November 2006. The objective of this project was to create a collective social space, where films both by and about workers and activists could be shown, generating debate and reflection on globalisation and the changing nature of industrial labour. Feature films dealing with these issues were screened as well as new short films created by project participants and the artist.

In keeping with the Fire Station's policy of commissioning art projects that innovatively engage with communities, 12 ANGRY FILMS was the culmination of a collaborative process spanning approximately nine months in which Jesse Jones worked closely with what she describes as an 'elective community' of approximately 30 participants in the Fire Station Artists' Studios. The term "community" remains a highly ambiguous concept within collaborative and public arts practice today. Indeed many critics would argue the impossibility of the ideal of community, failing as it does to take into account the diversity and complexity within any collective social body. French philosopher Jean Luc Nancy, calls for a re-conceptualisation of the term, arguing for a "community of being" as opposed to the "being of community". [1]

Bearing this in mind, the Fire Station's policy of commissioning art projects that innovatively engage with communities, 12 ANGRY FILMS was the culmination of a collaborative process spanning approximately nine months in which Jesse Jones worked closely with what she describes as an 'elective community' of approximately 30 participants in the Fire Station Artists' Studios. The term "community" remains a highly ambiguous concept within collaborative and public arts practice today. Indeed many critics would argue the impossibility of the ideal of community, failing as it does to take into account the diversity and complexity within any collective social body. French philosopher Jean Luc Nancy, calls for a re-conceptualisation of the term, arguing for a "community of being" as opposed to the "being of community". [1]

Bearing this in mind, the Fire Station Artists' Studios and Jesse Jones chose to work with an elective community as opposed to a prescribed group. Viewing community in its broadest sense as any gathering of individuals who come together in support of a concept, a general call for participants was put out through union, community and activist networks. Participants were not limited to a particular geographical area, or social class. Rather this "community of being" came about through those with an interest in film, workers rights and/or social activism as well as an ability to commit to a series of evening workshops.

This resultant elective community consisted of a diverse group of individuals ranging in ages 19 to 50 years plus, over half of whom were non-native Irish. Approximately 50 people responded to the call, out of which a core group of about 30 became involved. Skills varied from those highly proficient in video and editing, to those with an interest in film or drama, people involved in activist and community work, and others who wanted to get involved in a project that would allow them to meet new people.

The success of the collaborative process between Jesse Jones and the participants, sprung in my opinion from the fact that, firstly the group was a voluntary coming together of motivated individuals in support of a concept, and secondly that the artist had the skills to successfully negotiate with such a diverse group to facilitate a quality artistic outcome. A "community of being" does not and should not imply a homogeneous whole.

How an artist negotiates with participants on collaborative arts projects is varied and complex. The term ‘collaborate’ is just as fraught with ambiguity as the term ‘community’. From the outset of 12 ANGRY FILMS the artist’s concept was clear and predetermined: an outdoor season of films tracing the history of labour and social justice issues would be screened in a temporary drive-in cinema. The elective community bought into this concept at the beginning. However, how this concept was realised artistically was determined by the quality of the collaboration between the artist and the group: firstly in terms of the group’s response to the films screened by the artist in the workshops, and secondly by the resultant short films and radio programmes produced by the group as part of the drive-in programme.

It is our intention that this publication gives you the reader a flavour of some of the processes involved in the creation of 12 ANGRY FILMS as well as documenting the artistic outcomes. Just as importantly we hope it will offer a critique of such artwork, an artist’s practice, and the complex relational processes involved for such collaborative artworks to emerge.

How do we find or define a community today in a city that is undergoing such huge cultural, economic and social shifts? How do we locate a public, when shared public space is so dangerously depleted and privatised into commercial property? How do we find a common language in a dialogue about this change and how it affects us? It is no coincidence that the recent emphasis on collaborative models of art practice has coincided with this depletion of the public sphere, as experiments in collaboration imagine new models of convergence and democracy that may perhaps, like Augusto Boal’s *Theatre of the Oppressed* act as a “rehearsal for the revolution”. [1] It can be argued that the prevalence of mass entertainment in the last century served to dislocate people’s sense of community and replace it with a certain passivity within the spectator. It is for this reason I became interested in recuperating a form of mass entertainment such as the drive-in and find a way of imbuing it with collective production. Can this collective production give a more complex layering of meaning allowing for diverse voices to be heard within what is otherwise a closed spectacle? Collaborative art in this way seeks to find ways of translating Cartesian spectatorship into a new experience of production where the line between artwork and audience, artist and community are blurred.

One of the primary aims of the project was how to find a methodology of locating a community. Particularly a community that would somehow reflect a more complex understanding of what that means now in a city that is ethnically and socially diverse. It was important for me to find a way to use the artwork to, in some way, generate a community of interest so that the artwork would become a kind of conjugate through which this emerging community would find an affiliation or form. The obvious solution to this dilemma was, of course, from an activist practice of sending out flyers to community groups and trade unions, to invite people to come along to a public meeting and see what would happen. The collaboration that then ensued was an intensive nine month long series of workshops incorporating film-screenings, practical tutorials, drama, meetings with filmmakers and activists and even a boat trip. Beginning with screenings we would meet each Tuesday and Wednesday night to watch films such as *Battleship Potemkin* by Sergei Eisenstein or *The Rocky Road to Dublin* by Peter Lennon. This process of watching films...
opened up the project by word of mouth to many non-English speaking participants as word spread through the hostels about the project. Participants could come and watch a film without feeling that they had to do or say anything. It became a social evening where people could come and have tea and meet new people. Peter Lennon hosted a workshop with the group as they quizzed him about filmmaking in the 1960s and how his film was so brutally received in Ireland. He raised questions about the aesthetics of agit prop and cultural responses to religious and political repression; vital to our process of filmmaking we were set to embark on. Vincent McGrath, an activist and member of the Republican Front who had been imprisoned for his opposition to the proposed Shell pipe line in Mayo visited us and spoke about protest and processes of democracy after a screening of This is What Democracy Looks Like, a big noise activist film. We also screened the blacklisted film Christ in Concrete based on the Piet De Donati novel with Joe Higgins, a socialist who had been instrumental in the recent Gama workers dispute, which drew attention to migrant workers’ exploitation in Ireland. While watching these films we were constantly making links to their cultural and political connections to contemporary Ireland.

At this point we began our first day-long workshop in the Theatre of the Oppressed; a Latin American form of radical drama practice that focuses on how we can become agents within society rather than spectators, created by Augusto Boal. This drama practice aims to counteract the monologue of traditional theatre with a dialogue model. Facilitated by Peter Hussey from the Crooked House theatre company this workshop became the starting point to experimentation in language within the project. Dialogue was the central material for this initial stage and within that dialogue we began to realise that language was integral to how we could experiment with alternative models of communication.

Peter conducted a non-verbal workshop and we began to notice how this changed the dynamic of the group. People who had diverse English language skills began to feel more comfortable and engage more within this framework. We wanted to test out ways in which we could work that would no longer privilege the English language as the primary medium for that dialogue.
We now began to question could we work with non-English languages for the making of our films? Could this experiment allow us to use processes of translation as a device within the films? It seemed that we could in some way polarise the language skills diversity if those who spoke English as their native language were asked to work collaboratively on a film, say in Polish, Amharic or Swahili. This would also challenge us to work within a language culture that is not our own. This model of cultural translation also fit in with the idea of cultural re-appropriation or translation behind re-staging the drive-in cinema itself.

The use of non-English languages was also a way of bringing to the centre what is perceived as marginal culture. Asylum seekers are at the edge culturally and politically, excluded from the workforce, education, access to joining public libraries and political decision-making and even at first, language itself can be a barrier. By working within these languages we agreed to listen to each other in an entirely different way. To be reliant on translation between participants brought about a high degree of trust. For many participants this linguistic challenge allowed them to look at film in a more visual way than they did before. For the non-English speaking participants they were given a voice through this process in which they could express deeply personal experiences. It was also in keeping with our perspective of looking outward towards the rest of the world. By not focusing entirely on the local we could make films that expressed our concerns about globalisation and human experience. This is perhaps why all the films began to take on a more political and documentary form as the act of translation uncovered the hidden politics of language and cultural exclusion.

As there were so many diverse voices within the project it was necessary for me as artist to come up with a methodology that would allow the participants to engage directly with the making of a film while still maintaining an aesthetic input into how those films would evolve. Therefore we agreed on a set of rules for the making of our films. With 30 participants we would divide into 6 groups. Each group was given three rules for the making of their film: firstly that it would not be in English, secondly that it would be three minutes long and finally that it would be set in a car. These rules came from the exploration of the Boal drama games; they acted as the rules of play to a type of game, allowing the participants to feel more at ease with a game as a form of playfulness. It also allowed me to give each group a sense of independence and autonomy for their film, while maintaining an aesthetic criteria for the films as a series that could be placed back together in sequence along with the six other feature films to create the ANGRY FILMS programme for the drive-in.

Although there were many layers of aesthetic and conceptual ideas at the beginning of the project not least being to use the lost pop cultural form of a drive-in, in a vastly different context, the drive-in became a kind of lost tapestry that could be rewoven to create new meanings and of course it could be a social space for a different kind of spectatorship. The drive-in 1950s America was symbolic of McCarthyite paranoia of the red boogie man. Many of the films shown were sci-fi B movies, thinly veiled cold war allegories that warned of the dangers of the stranger, the outside force set to destroy the world. However despite this climate of fear and repression, the drive-in did not follow the strict moral rules of 1950s America. It became a space for a burgeoning youth culture to be outside the gaze of watchful parents as the back seat of the drive-in was a private space within a public space. Created by Richard Hollings Head Jr, it became an easy solution to the post war suburbanisation of the working-class. What was originally a status quo friendly form of entertainment became the conception site of the teenager. A social agent that would bring about the invention of a new culture and in the decade to follow a counter culture that would become part of a civil rights and social justice movement that would threaten the very fabric of that state. It perhaps seems far-fetched to credit the drive-in with this much cultural importance but it is easy to forget the impact popular culture forces on the body politic. The importance of the drive-in was its ability to set up a different type of public space, one that could be both public and private at the same time. For spectatorship this meant that films took on entirely new contexts. The audience talked over, reinterpreted, often not even watching the film at all. The film became a backdrop to the social encounters that it instigated. This is perhaps why the B movie was such a success at the drive-in as it did not suffer from the usual discerning interrogation of regular or "hard top" cinema.
Despite the fact that we had the 1913 lock out almost a hundred years ago, it’s in the school books and all, people are still being sacked and victimized simply for exercising the right that we thought James Larkin won for us a hundred years ago.
were questioned, the police were the bad guys and the miners won. Re-staging this film’s exhibition now gave it new meaning, tying it into a context of Ireland’s new migrant workers. It was followed by a short film, SOL ZEIMI, made as part of the collaborative workshops. It translated a scene from SALT OF THE EARTH into Polish, and was staged between two Polish immigrant workers in contemporary Dublin. The soundtrack to the films was broadcast over a drive-in radio station. This space created a potential media space for extending the discussion. Participants organised round table discussions on labour, globalisation and migration for which we invited trade-unionists and activists to speak. These were then broadcast before and after each film programme.

Towards the end of the project I was approached by one of the participants, Mimi Bereket, who had been translating a Tracy Chapman song FAST CAR into her own language, Amharic. With the help of another participant Jason Meilhorn she recorded the song to be broadcast over the radio station before the films. This seemingly small gesture can in many ways sum up the potential of collaborative processes to throw up interesting and unpredicted possibilities. It is a microcosm of the entire project’s aim to translate something that already exists within culture to new context. Her voice singing the vaguely familiar song re-appropriates this piece of popular American music to a different language and culture, finding in it a way of expressing the connections between human experiences across national and linguistic borders. In many ways the aim of this collaboration was to change the location of the art from centralised culture, to the peripheries, the edges. To incorporate languages that were not my own but to be reliant on interpretation of the work from the collaborators and bring the work from this point of periphery to the centre of the artwork, and in turn to a central public audience. It is not to draw attention to the edge but to instead polarise it so that the edge may become the centre, the central point of discussion, using its own voice and language in that dialogue.
I think the issue of racism and fighting racism is key for workers in Ireland at the moment because if you look at what forces people into migration there’s two things, improving their economic situation and fleeing from war, oppression or persecution. These things that are happening they are a symptom of the imperialist system we live in, we call it globalisation but later day imperialism is what is going on here, but the government tries to pit the new immigrants as somebody who competes for allegedly scare resources.

Jesse Jones’ 12 Angry Films is, simultaneously, a critique of cinema history, a site-specific public artwork and form of political action. As such, it should be understood in relation to a number of relatively recent developments linking cinema, art and activism; these include a renewed interest in feature documentary filmmaking as a tool for social or political critique, a growing emphasis on the moving image within public art commissions and the emergence of new networks for the production and distribution of low-budget media. While clearly informed by contemporary experiences of oppression and resistance, 12 Angry Films is also explicitly historical in terms of its concerns and critical strategies. One of the key objectives of the project was to provide a collective social space within which traditional forms of activism, particularly those associated with the labour movement, could be re-examined within a social and economic context marked by rapid and ongoing change. In this essay I want to examine the formation of this collective social space, focusing on the staging of the drive-in cinema, the representation of space within the six collaborative films and the relationship between the screenings and radio discussions. Rather than distinguishing between these various elements, my interest centres on the continuities that exist between the various spaces of production and reception.

12 Angry Films can be defined partly as a site-specific public art work, in that it was developed for a specific location. The Pigeon House site, located close to Dublin Port, is significant for several reasons, not least because it is a “disused industrial setting, a place formerly used for manufacturing”. As one of the few landmark buildings in an area currently undergoing rapid change, THE PIGEON HOUSE is likely to be preserved as a key component of any redevelopment plan. It is even possible that it might be reinvented in the form of a museum or other cultural space at some point in the future. Artists and cultural workers have often been implicated in [and occasionally marginalised by] the processes of urban gentrification whereby industrial production gradually gives way to post-industrial consumption. As a project, however, 12 Angry Films does not evade these issues and it could be argued that the prominent involvement of the Dublin Docklands Development Authority in the commissioning process actually highlights the status of The Pigeon House as a space in transition. The temporary creation of a drive-in cinema also evokes

an earlier moment in the transformation of urban space. As a cultural form, the drive-in would be familiar to most audiences only through its representa-
tion within American cinema, where it has become synonymous with nostalgia
for an earlier cultural moment. For example, this setting features prominently
in both the iconic REBEL WITHOUT A CAUSE [1955] and the overtly nostalgic
AMERICAN GRAFFITI [1973]. While the earlier film could be said to belong to the
historically specific moment of youthful rebellion that it depicts, AMERICAN
GRAFFITI recreates a sense of collectivity, and an experience of urban space,
that is clearly located in the past.
REBEL WITHOUT A CAUSE is also overtly melo-
dramatic in terms of its central themes; the central character is torn between
the desire to be himself and the need to belong somewhere. [2]

This theme recurs at various points within 12 ANGRY FILMS, most obviously in
JOSEPH, one of the few collaborative films specifically concerned with freedom
of expression. The film explores the experiences of a young man who
sought asylum in Ireland on the grounds of sexual orientation and it takes the
form of a car journey past some of Dublin’s gay-friendly cafes and bars.
Although the camera remains focused on Joseph’s face, his gaze is directed
outwards towards a city that is envisaged as a space of possibility. There is
a stark contrast between this representation of the city and that which is
offered in WAITING, another collaborative film. While Joseph has achieved
refugee status and can begin to make a new life for himself, the central char-
acter in WAITING remains trapped in the asylum system; denied the right and
the means to participate fully within Irish society. The city remains absent,
evoked only by the flashing red lights that are reflected on the face of the
central character, suggesting both intense anxiety and forced passivity. In
some respects, WAITING functions as a sequel to IN THIS WORLD, the only fea-
ture-length film in the programme to focus specifically on the experiences
of asylum seekers. Like several of the shorts, IN THIS WORLD is a dramatic nar-
rative closely based upon factual events and it follows two Afghani teenagers
as they journey from east to west. The film is structured around a series of
unofficial trade stations, highlighting the fact that this route is well estab-
lished. IN THIS WORLD highlights the powerful symbolic appeal of the west,
particularly for young people, and it opposes an imagined space of freedom
to a lived experience that is characterised by alienation and displacement.

(2) Classical Hollywood melodrama has generally been associated with the
(oblique) articulation of female desire. For further discussion see various contri-
butions to Home is Where the Heart Is: Studies in Melodrama and Women’s Film,
At the outset, the two young travellers set off from a refugee camp rather than an ancestral home, and their journey is continually interrupted as they are detained in unofficial trading points or more official holding sites. Gradually it becomes apparent that this sense of transition will never end; even when Jamal, the younger boy, finally reaches London he is only permitted to remain until the age of eighteen.

Films such as *Waiting* and *In This World* capture the experience of ‘non-place’, which Marc Augé has theorised as central to the era of late capitalism. Augé proposes term ‘supermodernity’ to describe this phenomenon, emphasising that non-place is defined by the absence of the meaningful social relations that serve to constitute place. Although he notes that place continually attempts to reassert itself, Augé nonetheless describes the gradual spread of non-place, in the form of “high-speed roads and railways, interchanges, airports [...] great commercial centres, or the extended transit camps where the planet’s refugees are parked”. Despite its prevalence, the experience of ‘non-place’ often remains unspoken, not least because of the fact that the personal histories and narratives of marginalised groups [such as asylum seekers] have tended to be excluded from public discourse.

*SALT OF THE EARTH* offers a social space in which the experience of non-place can be shared and directs attention towards a history of occlusion and censorship with respect to the experiences of marginalised groups. The opening and closing feature films in the programme, *SALT OF THE EARTH* and *RICKY ROAD TO DUBLIN*, were both subject to censorship at the time of their release. But although they depict earlier moments of social inequality they remain relevant to contemporary activist practice, as is evidenced by the fact that they are referenced in several of the collaborative films. In *SALT OF THE EARTH*, for example, a key scene from *SALT OF THE EARTH* is transposed into a new setting and new language (Polish). The original scene depicts a heated discussion between a striking miner and his wife, and explores the difficulty of respecting oneself and others within a social context characterised by overt exploitation. The restaging of this dialogue highlights continuities between past and present, emphasising the continued significance of this critique. Another collaborative film, *CERCANDO UNA RIVOLUZIONE*, takes its central themes from *RICKY ROAD TO DUBLIN*; it examines the relationship between myth and history in the aftermath of a revolution and focuses on the marginalisation of women as revolutionary figures. *CERCANDO UNA RIVOLUZIONE* also highlights the significance of music in articulating fantasies of both individual escape and social change. The central characters attempt to communicate through words drawn from familiar pop and folk songs, as they move through a collage of urban imagery constructed with the aid of green screen technology. *VOLANDO SIN PÁGS* also borrows its dialogue from another source, taking the form of an adaptation of a poem by Pablo Neruda. Set on the shores of Dollymount Strand, it seems to describe both the desire for and the impossibility of communication with others. Poetry and song also feature prominently in *SALT OF THE EARTH*, a work that reflects upon the form as well as the process of storytelling. Like *CERCANDO UNA RIVOLUZIONE*, *SALT OF THE EARTH* features a man and woman seated in a car as it moves through the city, but the narrative does not take the form of a dialogue between these characters. Instead, the screen is split between the two and each takes their turn to address the camera, while the other sings, providing a counterpart to the spoken narrative. This structure suggests that there may be some aspects of personal, and social, experience that can only be articulated through a play of voices.

This exploration of dialogue and multiple modes of expression extends beyond the collaborative films and feature screenings into other aspects of the IMAGINARY SPACES project. A series of three radio programmes, documenting two panel discussions between representatives of various activist groups and a workshop with filmmaker Peter Lennon, were broadcast in advance of the screenings. Although possibly relegated to the background at certain points during the drive-in experience, these radio programmes proved central to the creation of a shared collective space. Unlike cinema, radio and television are characterised by an everyday quality, partly because broadcasting schedules have evolved to echo the rituals and routines of everyday life. By comparison with cinema, broadcast media tend to be overtly discursive, as evidenced by the continuing popularity of genres such as the television chat show or radio phone-in. Just as the use of cars in the collaborative films proposed a direct link between the space of production and the space of reception, the inclusion of the radio programmes in the schedule helped to frame the screenings within the present moment.
I didn’t want to make an ‘agit’ prop film and it was extremely important to me that all those visual elements were intact and the music and the sound and everything, because if you are making a political film that will last there must be a powerful human element in it.

The very act of tuning the car radio into the 12 ANGRY FILMS transmission created a powerful sense of simultaneity, drawing the audience into a communicative space, within which local and global experiences of struggle and resistance could be represented.

The two panel discussions, focusing on LABOUR AND GLOBALISATION and on MIGRATION, provided a useful counterpoint to, and perhaps a context for, the collaborative films. While many participants focused on developments within the Irish context, the emphasis was on the broader social, economic and political forces shaping this context. Several speakers commented upon the existence and emergence of disparate forms of activism, noting a tension between the kind of ethical consumerism exemplified by Fair Trade and the more militant forms of action once associated with organised labour, in an era before ‘social partnership’. One of the most interesting points to emerge is the relative invisibility of some migrant workers; as one union activist notes, it is difficult to know whether mushrooms grown in Ireland are the product of ethical labour or exploitation because the workers have not acquired the power to organise or to publicly protest their conditions.

12 ANGRY FILMS actively contests these processes of occlusion and marginalisation through collective cultural production and reception. It is worth noting that many of the feature films within the programme chart a movement from the private spaces into the public arena. The women in SALT OF THE EARTH, for example, leave their homes and establish solidarity with each other, their husbands and the wider community of workers within the town hall and on the picket line. THE TAKE also emphasises the strong bonds that can be created between workers and their place of work, particularly when this sense of place is formed through social relations that are rooted in equality and solidarity. 12 ANGRY FILMS seems to suggest that the same transformation might also occur within the context of cultural production and reception; by appropriating and reinventing the imagined cinematic space of the drive-in, the project gives form to this desire for collectivity and in the process, temporarily transforms ‘nonplace’ into place.

Participants in both panels note the particular role played by the policies of the Progressive Democrats in the perpetuation of social inequality.
I am a migrant myself and I hear people saying that now all the salaries are down because, I have friends that are Brazilian and they obviously would work for less than the minimum salary because they have to get a job, like the question is for people who work for this is what is the right thing to do? Because the employers will not pay them the same
10/11/2006: 105.2FM: PANEL DISCUSSION:

As someone who supports fair initiatives fully, one of the things I worry about is that there is no substitute for organised labour.
You have to look at the Irish state and how it ties into the Celtic Tiger economy. There are other reasons. One is the way in which asylum seekers are framed. Where do people get their sense of what is going on in the world? Very few have contact with asylum seekers. It is through state and media discourses. Both have a high degree of power of representations constructed in a certain way.
one of the great things about Michael Winterbottom’s film is the way we don’t think of the immigrant as an emigrant and the country in which they come from and the whole life they had before they came. What does the immigrant mean for Irish society? It is as if they only begin to exist when they enter these borders. Immigration and emigration are intersocially linked. You have to understand their whole history and that is what is great about the Winterbottom film. He shows this whole process. In fact he shows very little of the immigrant’s life in England but he shows the background to his journey and the reasons and the conflicts and dynamics which engender this process of migration.
Directed in 1953 by one of the infamous “Hollywood Ten”, Herbert J. Biberman, Salt of the Earth was a collaborative effort by some of the most notable and talented blacklist-ed filmmakers. Repressed to a point where it was almost lost forever, its radical gender politics was rediscovered in the late 1960s. Considered to be one of the first feminist films ever made, it is based on an actual strike from 1950-1952 by a largely constituted Mexican-American union against the Empire Zinc Mine in New Mexico. The miners, after an avoidable accident to one of their fellow workers, go on strike demanding better safety and working conditions and the same wages as Anglo workers in the other mines. Yet it is the gender politics that define this film and place it as one of the most important American films of all time.

In the wake of Argentina’s spectacular economic collapse, Latin America’s most prosperous middle class finds itself in a ghost town of abandoned factories and mass unemployment. Thirty unemployed auto-parts workers walk into their idle factory in Buenos Aires and refuse to leave. All they want is to restart the silent machines. But this simple act has the power to turn the globalisation debate on its head. Respected journalist Avi Lewis and renowned author Naomi Klein (No Logo) take viewers inside the lives of workers and their families, who must fight for their lives into their hands, face suffocation when they are locked in a freight container on a ship bound for Italy. From there they plan to travel on to Paris, the Sangatte refugee centre and ultimately asylum in London. Re-affirming his status as one of Britain’s most accomplished and diverse film-making talents Winterbottom has struck a provocative, literate voice-over commenting on church scandals.

Michael Winterbottom’s compelling and prescient In This World follows young Afghan Jamal and his older cousin Enayat as they embark on a hazardous overland trip from their refugee camp at Peshawar, North-West Pakistan. Entering Turkey on foot through a snowy, Kurdish controlled pass, the pair again take their lives into their hands, face suffocation when they are locked in a freight container on a ship bound for Italy. From there they plan to travel on to Paris, the Sangatte refugee centre and ultimately asylum in London. Re-affirming his status as one of Britain’s most accomplished and diverse film-making talents Winterbottom has struck a provocative and revealing portrait of Ireland in the Sixties, a society characterised by a stultifying educational system, a morally repressive and politically reactionary clergy, a myopic cultural nationalism, and a government which seemingly knew no boundary between church and state. Featuring the inspired photography of legendary French cinematographer Raoul Coutard, and an incisive, literate voice-over commentary by Lennon, Rocky Road To Dublin captures an Ireland on the cusp of enormous social changes but still mired in a regressive, semi-theocratic mentality that would later erupt in repeated church scandals.

Academy award winner for best documentary, 1990, this acclaimed motion picture captures the stark reality of working men and women making impossible tough choices about survival during a time of extreme economic crisis. When workers at the Hormel meatpacking plant in Austin, Minnesota, are asked to take a substantial pay cut in a highly profitable year, the local labour union decides to go on strike and fight for a wage they believe is fair. But as the work stoppage drags on and the strikers face losing their jobs and their dignity by confronting factory owners, politicians and judges. The result is a real life political thriller that pits ordinary workers against the local ruling elite and the powerful forces of global capitalism.
The opening line of the film; “How do I begin to tell my story, a story that has no beginning”, relates a story from two perspectives of immigration. The film traces a journey that reveals the hidden truths behind peoples experiences of the asylum process. Poignantly woven to the rhythms of traditional African music, the film’s characters tell their stories through poetry and song as they move through a city that is indifferent to their story. Mon Histoiré is a film about the social peripheries that exist for asylum seekers coming to Ireland and the sense of alienation that they experience.

Translated from the original Michael Wilson screenplay of Salt of the Earth, Sól Ziem depicts the lives of two Polish immigrant workers in Dublin today. Creating a parallel between Mexican migrant workers in 1950s America and migrant workers in Ireland today, Sól Ziem shows the importance of the historical link of class and trade union struggle. It also explores the changing landscape of Dublin both culturally and physically, set amidst the crane dotted landscape of Dublin’s north inner city. Sól Ziem explores the interpersonal relationship between a man and a woman and how politics is still very much located in the personal.

Set in the atmospheric backdrop of Dollymount strand, Volando Sin Raíces portrays the experience of living in a new country, and the relationships and feelings of loneliness and isolation that are born out of this. Volando Sin Raíces uses a poem by Pablo Neruda to tell a story of the feelings of two people from different cultural backgrounds whose roots extend further than the horizon of the sea. The film depicts their yearning to be in two places at the same time and the desire to join two lives into one.

Waiting is a powerful documentary of one individual’s experience as an asylum seeker that resonates a universal story of migration. This poetic story echoes the Irish experience of immigration, the film expresses the hopes and aspirations of a journey to a land of opportunity, a land which is experiencing its “golden age”. Yet those hopes are shattered and the individual feels disempowered by the reality they meet.

This documentary explores the personal journey of Joseph, a gay man who left Kenya and sought asylum in Ireland as a result of the profound intolerance of his sexual identity in his native country. The story traces his journey and exposes a rarely spoken about reason for claiming political asylum. The film looks at what it was like for Joseph when he first entered the Dublin gay scene as an African migrant and shares his thoughts about his new community.

Based on Peter Lennon’s Rocky Road to Dublin this film explores the link between social struggle and its legacy within popular culture. Using green screen technology, this film is a collage of images of contemporary Dublin with historic photography of revolutionary moments. The dialogue between the two actors is taken from song lyrics and poetry. A young couple sit in a car arguing about revolution and they expose the contradictions of different ideas of what a revolution really means.
12 ANGRY FILMS DVD

MON HISTOIRE
3 MINUTES | FRENCH

SOL ZEN
3 MINUTES | POLISH

VOLANNO SIN RASES
3 MINUTES | SPANISH & LUGANDA

WAITING
3 MINUTES | AMHARIC

JOSEPH
3 MINUTES | SWAHILI

CERCANDO UNA
3 MINUTES | ITALIAN
Jesse Jones is a Dublin based artist. BA graduate from National College of Art & Design, NCAD [2002] and MA graduate in VISUAL ARTS PRACTICE from Dun Laoghaire Institute of Art & Design, IADT [2005].

Jones’ practice deals with the imbedded political and social history within everyday life. She is interested in moments when this hidden history comes to surface, such as the demonstration or strike. Jones also uses the process of restaging a sense of history within contemporary contexts, focusing on how cultural intervention can create new public spheres and moments of critical convergence.

Recent work made by Jones includes a short video documentation of a strike action by Turkish workers, the Gama workers. This film then became part of an exhibition at PALLAS HEIGHTS in the SEAN TRACY FLATS, Buckingham Street. She was also invited by PALLAS STUDIOS to make a site-specific work in PALLAS HEIGHTS which is located in a public housing complex in North Inner City Dublin.

For this work she chose to somehow activate the vacant courtyard space of the flats through a live music performance as the architecture surrounding the flats of this courtyard created an amphitheatre. This “theatre” held possibilities of a public spectacle or activity. Three members of the APARTHEID BAND performed the Leonard Bernstein symphonic suite from the film ON THE WATERFRONT as a public performance which was documented on video and screened for the exhibition. As the music is played the films history of individual choice versus class affiliation is layered over the flats courtyard creating a texture of social and political history which is complex and universal.

Jesse Jones is currently lecturing in CONTEXTUAL PRACTICES in Dublin Institute of Technology [DIT] and is an artist in residence in the Fire Station Artists’ Studios.
Commissioning new and innovative art works is an exciting part of any organisation's brief. Dublin Docklands Development Authority was delighted to co-commission 12 ANGRY FILMS by Jesse Jones with the Fire Station Artists' Studios. Such commissions serve to demonstrate the exceptional value of including the creative practitioner in the shaping of the emerging new cityscape. Artists and artists' organisations frequently bring different perspectives to the process which when brought to bear expands thinking and creates new possibilities. Questions are raised and answers are challenged.

As with the creation of all new and exciting work, new partnerships were formed between the artist Jesse Jones, the commissioners, the Fire Station Artists' Studios and Dublin Docklands as well as with Dublin Port and Dublin City Council and the many project participants and audiences. Such broad partnerships were vital to the successful delivery of both the process and the actual realisation of the event. As the creator of the project, Jesse Jones was inspirational in how she managed many creative aspects of the project. Aided by the expertise of the resource of the Fire Station Artists' Studios, she always ensured that the projects vision was realised and an appropriate context was sourced for the final presentation of the programme.

Dublin Docklands Development Authority through its arts strategy is committed to the creation of new artworks and new partnerships which will further animate docklands as a place and will challenge how we work and live in this new cityscape. The artist's vision and energy will be the necessary and vital element in the development and realisation of the strategy.

Mary McCarthy Arts Manager
Dublin Docklands Development Authority
Located in Dublin’s North East Inner City, the Fire Station Artists’ Studios was established in 1993 to address the needs of professional visual artists. It primarily provides subsidised combined live/work studios for Irish and international artists, sculpture workshop facilities and training opportunities for artists.

A key policy of the Fire Station is to contribute to the debate on collaborative arts practice through initiating and developing contextual arts projects of innovation and excellence. We aim to disseminate our distinct model of collaborative arts practice with a view to impacting on models of engagement and ensuring parity of esteem for this art practice. We believe to effectively carry out this aim all projects that we commission, partner or project manage must have a publication of artistic and critical merit produced.

Past projects commissioned and or project managed by the Fire Station include INNER ART [1997], THE MEMORIAL HOME [1998-2000], CONSUME [1997-2000] and MEDALLIES [2003], MOORE STREET LENDING LIBRARY [2005], 100 FLOWERS TO BLOOM [2006] and 12 ANGRY FILMS [2006]. Since 2002 the Fire Station has run an annual ‘Artist in the Community Studio Award’, which supports professional visual artists who work in community contexts. Previous winners are Natascha Fischell, David Jacques, Ciara O’Malley, Rhona Byrne, Christine Mackey and the Third Person.

Further information on the Fire Station Artists’ Studios is available on our website www firestation ie
ACKNOWLEDGEMENTS

Peter Hussey Theatre of the Oppressed Workshop Facilitator, Peter Lennon Facilitator, Michael Dooley, National Film Festival, Screen; Mary McCarthy Dublin Docklands Development Authority, Charlie Murphy; Debbie Durcan, Helen O’Donoghue, Mary Doody, Tony Byrne, Tony Jones and John Travers.

Brendan Archbold, Mandate Trade Union, Michael Jennings, SIPTU Trade Union, Aidan Daly. Bus Workers Action Group, Maeve Molloy, Assistant; Karen Ann, Specialist Workers, Ali Stewart, Integrating Ireland, Steven Loyal School of Sociology. Anna-Faye Kelly, Express, Victor Downey, Sam, Kathy Butler, Dorothy Coogan. Independent Researcher.


Specific thanks to Jason Melhorn for his hard work and dedication to the project. All the participants whose commitment and imagination brought the project to life: George Jackson, for her advice and support. Aisling Prior who originally brought Jesse Jones’ work to the Fire Station’s attention.

SPECIAL THANKS TO Jason Melhorn for his talent and dedication to the project. All the participants whose commitment and imagination brought this project to life. Georgina Jackson for her advice and support. Aisling Prior who originally brought Jesse Jones’ work to the Fire Station’s attention.

ACKNOWLEDGEMENTS

Peter Hussey Theatre of the Oppressed Workshop Facilitator, Peter Lennon Facilitator, Michael Dooley, National Film Festival, Screen; Mary McCarthy Dublin Docklands Development Authority, Charlie Murphy; Debbie Durcan, Helen O’Donoghue, Mary Doody, Tony Byrne, Tony Jones and John Travers.

Brendan Archbold, Mandate Trade Union, Michael Jennings, SIPTU Trade Union, Aidan Daly. Bus Workers Action Group, Maeve Molloy, Assistant; Karen Ann, Specialist Workers, Ali Stewart, Integrating Ireland, Steven Loyal School of Sociology. Anna-Faye Kelly, Express, Victor Downey, Sam, Kathy Butler, Dorothy Coogan. Independent Researcher.


Specific thanks to Jason Melhorn for his hard work and dedication to the project. All the participants whose commitment and imagination brought the project to life: George Jackson, for her advice and support. Aisling Prior who originally brought Jesse Jones’ work to the Fire Station’s attention.

SPECIAL THANKS TO Jason Melhorn for his talent and dedication to the project. All the participants whose commitment and imagination brought this project to life. Georgina Jackson for her advice and support. Aisling Prior who originally brought Jesse Jones’ work to the Fire Station’s attention.

12 ANGRY FILMS CREDITS: Sean Osborne and Hugo Wilkinson Screen Installer, Daniel Jewesbury, David Motherway Audience Manager, David Anderson, SIPTU Video Technician, David Anderson, Production Manager, John Paul Murphy, Ray, Mary McCann, Lens, Melasz, Joe McCann, Director and Roberto, Irene O’Mara and Jo Ann Butler.

How does a temporary drive-in cinema in Dublin's docklands simultaneously become a form of social protest, a collaborative artwork and a site specific public art commission? What are the processes involved when an artist collaborates with a community on such a commission? How do you define 'community'?

Tracing the commission ANGRY FILMS by artist Jesse Jones through its collaborative process to its final visual art outcome, this book is an invaluable resource for anyone seeking to more fully understand the processes involved for such collaborative artworks to emerge.

In addition it offers a unique insight into the history of film as a form of social protest, the iconic role of the 1950s drive-in cinema, and how an artist re-appropriated a popular cultural form and transformed it through radical content.