

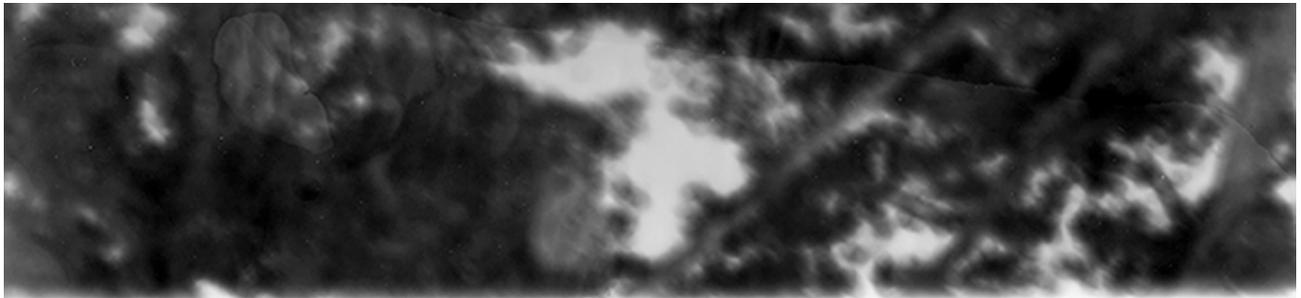
## PHOTOGRAPHY

### **Accidental Journeys** by *Aisling Keavey*

Accidental Journeys traces both the historical and contemporary journey the Irish diaspora took from Ireland to England by photographing a journey from East Croydon to Gatwick Airport using black and white analogue film, then adding dates of famine ships sailing from Cobh to America in the 1840s and 1850s over the images. By placing the images out of chronological order, post-structuralist narrative is alluded to and also shows that meaning is constructed at the point of engagement with the image by the viewer, which also helps the images reference an invisibility of place. There are no defining features of place in any of the images which aids in the defamiliarisation of the landscape.

The focusing of the camera lens is used as both a mechanical function and an approach to research, which considers history as an ongoing and malleable process. The changing of chemicals in the analogue photographic wet-room process references the change brought about by immigration and changes the Irish diaspora faced when immigrating from Ireland to England and further afield to America and Canada.

The photographs connect personal migration from Ireland to England with that of historical migration. The work considers the traumatic disruption migrants go through when forcefully uprooting themselves from their home and immigrating to an unknown place to start a new life as a result of famine in this case, which is referenced in by using slow shutter speeds to form abstract images.

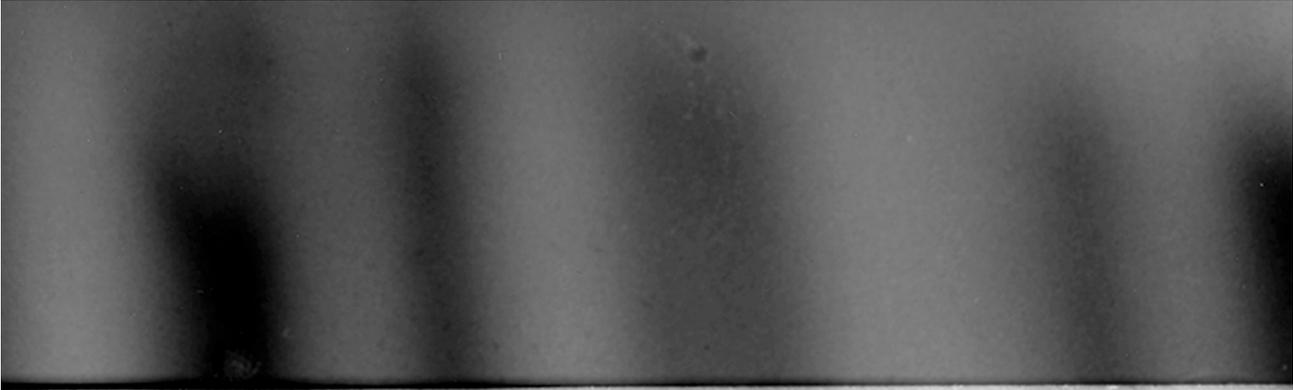


6th July 1849

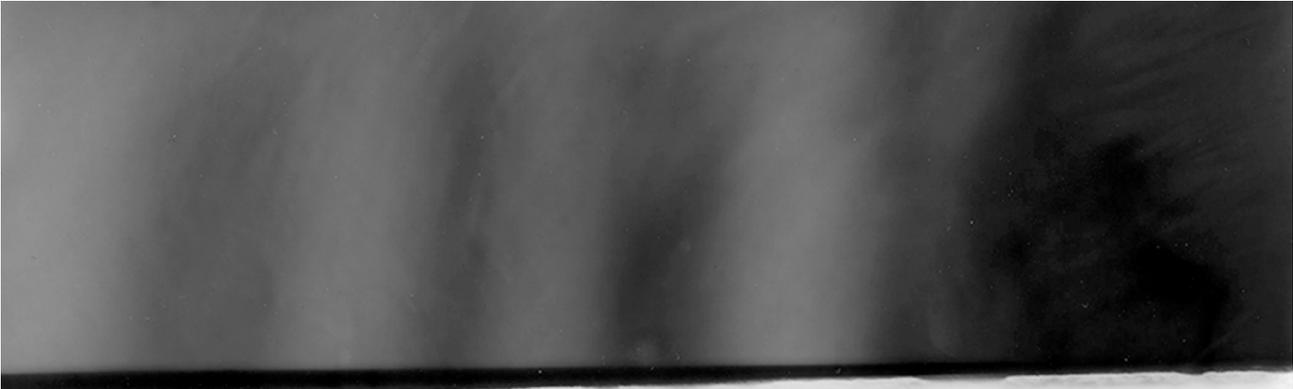
29th May 1847





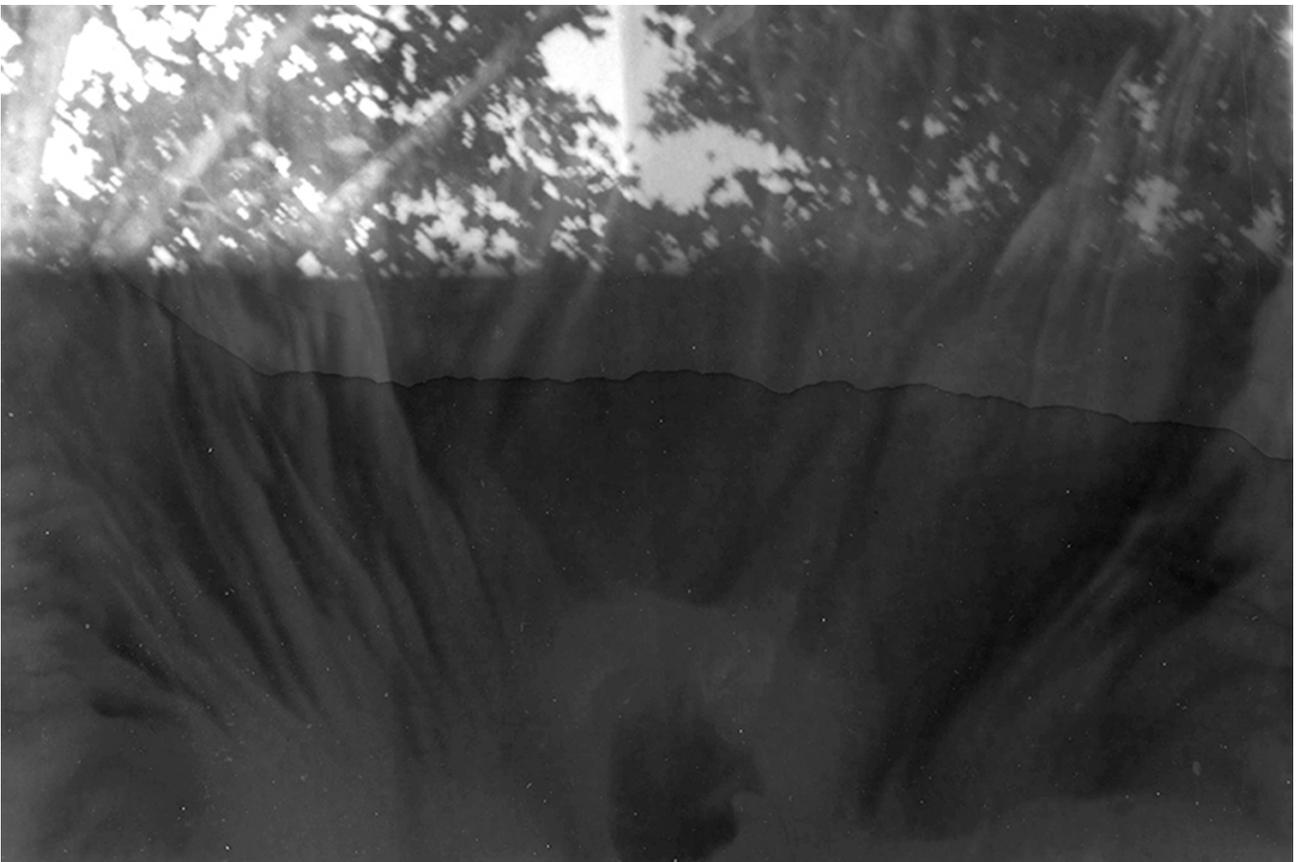
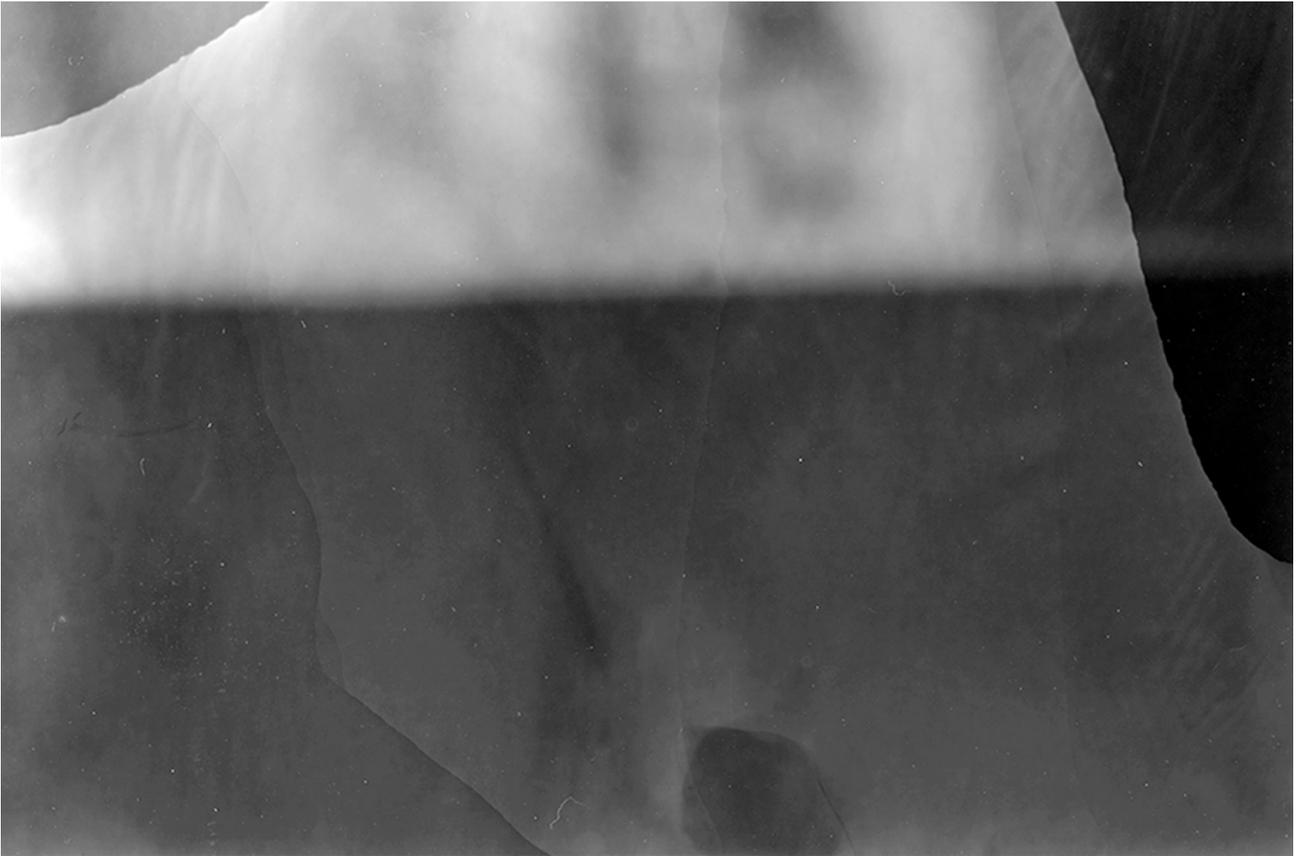


11th July 1848



18th March 1851





**Aisling Keavey** is a London and Dublin-based photographic artist, curator and writer. Keavey's body of research themes are manifested through investigative image-based works that aim to inform the audience. By using photography and celluloid film, Keavey is preoccupied with the materiality of the image, the process through which the image is made, and informing and subverting the audience's perception of a work. This approach considers how the physical and material process of the mechanical focusing of a lens and the act of making an analogue photographic image is used as a metaphor to relate to political history and also as a method of research and practice.

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