

## Transformative Memory International Network

### Visit 1

#### Bespoke Visits (Belfast)

18 October 2022 (9am to 12pm)

#### VISUALISING CONFLICT: PHOTOGRAPHIC APPROACHES

Facilitator: Dr Clare Gallagher

This workshop will introduce Northern Ireland's practice-based research into photographic representation of conflict, with examples of relevant work from the Troubles to the present day. The morning will include discursive talks and exhibition visits beginning at the university and walking through the city centre via Belfast Exposed Gallery to the Ulster Museum. We will look at how photographic artists have challenged simplistic photojournalism of conflict through the work of artists such as Victor Sloan, Mairead McClean and Tabitha Soren and the collaborative project Now You See Me Moria, as well as emerging artists from the Belfast School of Art.



<https://www.belfastexposed.org/exhibitions/here-mairead-mcclean-northern-ireland-internment/>

<https://www.nmni.com/whats-on/against-the-image-photography-media-manipulation-2022>

Clare Gallagher has been a lecturer in photography since 2003 and her research focuses on making women's experience of home and the everyday visible. Her work *The Second Shift* was published as a book in 2019, has been exhibited internationally and was nominated for the Deutsche Börse Prize in 2021.

She currently supervises practice-based PhD projects on women and conflict, post-memory, the missing Black body in archives of war, memory and land, and collaborative photography with victim & survivor groups.

<https://pure.ulster.ac.uk/en/persons/clare-gallagher>

[www.claregallagher.co.uk](http://www.claregallagher.co.uk)

## Transformative Memory International Network

### Visit 2

#### Bespoke Visits (Belfast)

18 October 2022 (9am to 12pm)

#### **HIDDEN BARRIERS: A TOUR OF BELFAST'S SECRET PEACE LINES**

David Coyles, Senior Lecturer at Ulster University will lead a tour visiting a number of hidden peace lines across the city. See <https://www.ulster.ac.uk/staff/d-coyles>

This event takes an alternative tour through the city of Belfast. Drawing on recent findings from the Hidden Barriers research programme at Ulster University, the tour visits a range of divisive architectural installations put in place by a confidential government security committee during 'The Troubles', the period between 1969 and 1998 when the sectarian conflict in and about Northern Ireland was at its most extreme. Whilst Belfast's highly visible and widely recognised 'peace walls' are both major tourist attractions and the subject of dedicated government conflict-transformation policy seeking their removal, these hidden barriers are instead a little-known and fundamentally overlooked legacy of conflict. Made up of ordinary, 'everyday' parts of the built environment such as shops, houses, factories, roads, and landscaping, they effectively hide in plain sight across the city. The tour travels to the north, east and west of Belfast to reveal first-hand the ways in which these seemingly benign structures actually act as hidden peace walls between Catholic and Protestant communities which enforce social and physical division in unseen and problematic ways.



The Hidden Barriers research programme at Ulster University is led by Dr. David Coyles, Senior Lecturer in Architecture at the Belfast School of Architecture and Built Environment. Hidden Barriers examines how the processes of political, economic, military and ideological conflict shape urban space and community development. The ongoing work of the programme builds on a series of grant awards from the UK Arts and Humanities Research Council (AHRC), which have so far funded seven years of investigations into cities such as Belfast, Derry, Liverpool, Bilbao, and Detroit. The tour will stop at a number of locations where participants will be invited to leave the bus for short intervals and walk around the immediate area.

## Transformative Memory International Network

### Visit 3

#### Bespoke Visits (Belfast)

18 October 2022 (9am to 12pm)

#### LINEN HALL LIBRARY & EVERYDAY OBJECTS TRANSFORMED BY CONFLICT EXHIBITION

Facilitator: Cate Turner

This workshop will involve visits to three collections in two locations which gather items to help people to understand the complexity of the conflict.

First we will visit the Linen Hall Library, founded in 1788, it is the oldest library in Belfast and the last subscribing library in Northern Ireland. Amongst its various collections are *The Political Collection* and *Troubled Images*. The *Everyday Objects Exhibition* is currently hosted by LibrariesNI and we will visit part of it in a Library in a Belfast suburb.

**The Political Collection** is an archive gathered by the Library since 1968 of items relating to the 'troubles' and peace process. It includes thousands of artefacts, books and pamphlets, leaflets, posters, and periodicals, encompassing all shades of opinion. In the political collection, academic studies and government publications are housed alongside more ephemeral items such as election flyers, badges, postcards and Christmas cards. The ephemera is a particular strength of the collection – from miniscule messages written on cigarette papers by Hunger Strikers in the 1980s, to the original plan clandestinely produced by Maze prison inmates for the 1983 IRA escape plan, and rarely-seen photographs of the main political players.



**Troubled Images** is some of the several thousand posters in the political collection reflecting the extraordinary outpouring of political imagery in Northern Ireland during this period. These posters give real insight – they are the physical remnants of the times in which they were collected and serve as historical documents that help us to better understand those times; conveying the messages of the moment, stirring emotions, encouraging reflection or in many cases promoting action.

**Everyday Objects Transformed by the Conflict is an Exhibition** which brings together many views and experiences of the recent conflict in and about Northern Ireland. The exhibition reveals both unique and everyday stories through a range of loaned objects and their accompanying labels, all written in the words of those who own them. The exhibition does not aim to agree on one single version of history but instead lets people from various backgrounds speak for themselves. Objects such as a bin lid used as a street communication tool in nationalist areas, a bullet-proof clipboard used by the security forces, as well as a matchbox with a well-known unionist slogan 'Ulster says No' printed on its cover are examples of the range of diverse objects on loan for this exhibition. The stories behind these objects not only offer a glimpse into the everyday lives and memories of individuals, communities and organisations, they also help visitors explore the nature, causes and effects of conflict.



## Transformative Memory International Network

### Workshop 1 (Derry)

21 October 2022 (9am to 12pm)

#### CONFLICT TEXTILES: TEXTILE LANGUAGE OF CONFLICT

On the last day of our shared space as Transformative Memory International Network, Conflict Textiles will facilitate a hands-on workshop which aims at communicating, via scraps of cloth, needle and thread, a material and tactile response to the displays of arpilleras and other textiles exhibited at The Chocolate Factory in Dublin; Ulster Museum & Ulster University in Belfast; and Ulster University Magee Library and the Great Hall in Derry.

No sewing skills are required and the outcome created by of participants will be added to existing exhibited work.

**Roberta Bacic**, Chilean, resides in Northern Ireland and is the collector and curator of Conflict Textiles.

**Deborah Stockdale** is a Donegal-based textile artist who provides textile expertise in the maintenance and preparation of textiles for exhibitions of the Conflict Textiles collection. See <https://cain.ulster.ac.uk/conflicttextiles/>



## **Transformative Memory International Network**

### **Workshop 2 (Derry)**

**21 October 2022 (9am to 12pm)**

#### **MATERIAL CULTURE & MEMORY WORKSHOP**

As Northern Ireland seeks ways to deal with the memory of the conflict, artefacts associated with the period, which can be ascribed with an aura of historical authenticity, are placed on public display as yet another means to employ the past. This workshop will explore the role of memorial museums as housing such artefacts specifically as deliberate acts that is seeking public acknowledgement and action for those who suffered in conflict. It will draw on local museums and projects, but also provide a vehicle to share experiences with international participants to critically discuss these questions.

**Elizabeth Crooke** is Professor of Heritage and Museum Studies at Ulster University where she writes in the areas of museums, material culture and memory studies. She has published *Heritage After Conflict* (Routledge 2018 ed. with Maguire); *Museums and Community: Ideas, Issues and Challenges* (Routledge 2007) and *Politics, Archaeology and the Creation of a National Museum of Ireland* (Irish Academic Press 2000). Her peer-reviewed articles can be found in *Cultural Geographies*; *Memory Studies*; *Museum and Society*; *Irish Studies Review*, *International Journal of Heritage Studies* and *Irish Political Studies*.

## Transformative Memory International Network

**Workshop 3 (Derry) Dance Studio, Foyle Arts Building  
21 October 2022 (9am to 12pm)**

### **THEATRE AND CONFLICT**

In responding to the aftermath of the Northern Ireland conflict, the Derry Playhouse has been the centre for testimonial theatre that engages with the personal, lived experience of different sections of the population. To date, this work has engaged with former paramilitaries, former members of the security forces, refugees and asylum seekers, bereaved parents, and front-line workers in the medical services and in journalism. This workshop will explore the creation of testimonial work through video and discussion of existing performances, and creative exercises that engage with the memories of the participants.

**Dr Lisa Fitzpatrick** is Senior Lecturer in Drama at Ulster University. She works in the areas of theatre, gender-based violence and conflict, and contemporary theatre practices in Ireland. She has published *Rape on the Contemporary Stage* (Palgrave 2018) and *Performing Violence in Contemporary Ireland* (Carysfort 2013), as well as edited volumes on Irish women playwrights, feminism in Ireland, postcolonial theatre, and Irish theatre in translation. Her peer reviewed articles can be found in *Modern Drama*, *Performance Research*, and *Contemporary Theatre Review*. She is the Associate Editor of *Theatre Research International* and convenes the Feminist Studies Working Group for the International Federation of Theatre Research.