

## Textile Accounts of Conflicts

---

The *Textile Accounts of Conflicts* exhibition features first hand testimony in textile form of women's lived experience of conflict in various corners of the globe. The collection is drawn from Northern Ireland, England, Spain, Chile, Peru, Argentina, Afghanistan, Palestine, Zimbabwe, South Africa, Germany, Brazil, Canada and Colombia.

Curated by Roberta Bacic  
Assisted by Breege Doherty

### List of textiles and other associated memorabilia

Memorabilia are objects kept or collected because of their associations with memorable people or events. In this exhibition, the idea of incorporating them emerged as they have story to tell in themselves; they carry tangible, body contact, tactile memories of the people who wore them or used them in time of war, conflict, or human rights violations and they bear witness to that experience. The keeping, safeguarding and bequeathing of these ordinary, yet extraordinary objects, is in itself a reminder of the stories that refuse to be silenced and forgotten.

#### **Pañoleta / Headscarf**

Worn on the weekly Thursday march, by an *Abuela de Plaza de Mayo* / Grandmother of Plaza de Mayo, to make visible the detention and disappearance on the 12<sup>th</sup> April 1977 of her son, Carlos Maria Riggerone, his partner Monica Susana Masri and their child, born in captivity in Argentina.

Photo Eva Gonzalez  
Roberta Bacic collection

#### **Cinta conmemorativa / symbolic ribbon**

Carried by an *Abuela de Plaza de Mayo*, during a Thursday march to denounce the detention and disappearance of Chilean Carmen Delard on the 10<sup>th</sup> January 1977 in Argentina.

Photo Eva Gonzalez  
Roberta Bacic collection, Donation from Victoria Cáceres, Chile

#### **“Kalashenkoof”.**

Afghan rug made by UNCR refugees from post Soviet civil war, near Peshawar, Pakistan, circa 1995. The AK-74 depicted is the third generation in the family of firearms designed by Soviet weapons engineer Mikhail Kalashnikov and is a common motif used by carpet makers. The rifle and its variants have been used by many Soviet and later Russian troops since 1974.

Photo Eva Gonzalez  
Colin Peck collection, Northern Ireland

**Table napkin**

Used as a table cloth by Eva Herzfeld & Vinko Bacic, 1945/1948, during their stay at a refugee camp in Naples and en route on a ship carrying Red Cross refugees from Europe to Argentina and Chile after World War II.

Photo Eva Gonzalez

Roberta Bacic collection, Northern Ireland

**Towel**

Used by Nelson Mandela in his personal office bathroom, c2008-2010.

Photo Nelson Mandela Foundation Archive

Courtesy of Verne Harris, Director of Research and Archive at the Nelson Mandela Foundation, South Africa

**Photograph**

Some of the 132 Jewish children who were rescued from Terezin concentration camp, Czech Republic; around 15,000 perished. In this image they are playing in the park of Castle Olesovice.

Photo Fotografove Alex Paul

War Resisters International photo archive

**Toroid Wound**

Heather Castles

This memorial made in 1996 lists the names of 3341 people who died between 1969 and 1996 because of the political conflict in Northern Ireland. The alphabetically organized names are embroidered through three layers: paper to suggest ephemerality; linen or silk to suggest Irishness and preciousness; and, between them, a single strip of computer tape that carried data from a galaxy, M82, almost twelve million light years away, data that became corrupted within months of arriving on Earth.

Heather Castles collection

**Selection of INCORE Publications 1993 -2013**

These publications by the International Conflict Research Institute (INCORE), University of Ulster, Northern Ireland represent some of the varied research INCORE has been involved in since it was established in 1993.

INCORE, University of Ulster collection

**Northern Ireland Assembly computer pad, 1998**

The motif of the linen or flax plant has been adopted by the Northern Ireland Assembly as its logo. The six flowers signify the six counties which make up Northern Ireland, while the plant itself is a reminder of the history and importance of linen in our agriculture and manufacturing industries. The blue of the flower reflects the choice of colour for the furnishings of the Assembly Chamber, while both Chambers have wall panels of damask linen.

*From Troubled Images*

PA 0072

© Linen Hall Library

**Image of T-shirt: (It's good 2 talk), 1990-1994**

**Peace March and rally in support of The Peace People**

This T-shirt message supports the peace process with the message suggesting that it's good to talk and it's time to talk.

Copyright owner: (unknown)

*From Troubled Images*

PA 0074

© *Linen Hall Library*

**Northern Ireland's Women Coalition (NIWC) Rosette, 1996-1999**

This rosette was produced by Northern Ireland's Women's Coalition. The party colours of green, white and violet (or purple) were those used by the suffragettes. It has been claimed that the colours, with the initial letters G, W, and V, were also chosen because they could stand for Give Women a Vote.

*From Troubled Images*

PA 0245

© *Linen Hall Library*

**Women Together say compromise and give our children a better . . ., 1998-2000**

This was one of a series of placards used by Women Together (later called Women Together – People Moving On) during vigils held in support of the Good Friday Agreement.

*From Troubled Images*

PA 0297

© *Linen Hall Library*

**Women Together, 1990**

**Festival of peace: 'Knocking down walls'**

This poster was produced by Women Together in 1990. Later Known as *Women Together for Peace* and more recently as *Women Together Moving On*.

The organisation has been active in cross community activity and campaigning against violence since November 1970. In the 1990s it strongly supported the peace process and was active in supporting families bereaved by sectarian murders.

*From Troubled Images*

PP0 1524

© *Linen Hall Library*

**The Peace People, 1976**

**Peace March and rally in support of The Peace People**

This poster, probably from 1976, advertises a march and rally in support of the Peace People in London. The poster features an image of a dove carrying a shamrock in its beak.

*From Troubled Images*

*PP0 1750*

© *Linen Hall Library*

**Probation Board of Northern Ireland, 1980-1989**

**Art Exhibition**

While prison policy in the 1980s was hard line in terms of conceding political status, and hence the 1981 hunger strikes, efforts were made in other respects to show a progressive face, and in particular through the work of the Prison Education Service and the Probation Board.

*From Troubled Images*

*PP0 2291*

© *Linen Hall Library*

## List of arpilleras, quilts and other textiles

### **Common loss: 3000+ dead between 1969 and 1994**

Northern Ireland four panel wall hanging by Irene MacWilliam, 1996

Photo Colin Peck

Irene MacWilliam collection, Northern Ireland

### **Quilt of Remembrance**

Northern Ireland quilt by WAVE trauma centre participants, 2010 - 2013

Photo WAVE Archive

Courtesy of WAVE trauma centre

### **No going back**

Northern Ireland arpillera by Sonia Copeland, 2009

Photo Martin Melaugh

Courtesy of the artist

### **The Side of the Wall**

Northern Ireland arpillera by Michele Connor, Fab Femmes, Ballymoney, 2013

Photo Deborah Stockdale

Causeway Museum Service collection, Northern Ireland

### **In Times of Trouble**

Northern Ireland arpillera by Imelda Purcell, Focus on Families, Ballysally, Coleraine, 2013

Photo Deborah Stockdale

Causeway Museum Service collection, Northern Ireland

### **Ballykelly Bombing**

Arpillera by Justene Archer, Focus on Families, Ballysally, Coleraine, 2013

Photo Deborah Stockdale

Causeway Museum Service collection, Northern Ireland

### **Auf der Flucht 1945 / Fleeing in 1945**

German arpillera by Mara Loytved-Hardegg, 2010

Photo Martin Melaugh

Roberta Bacic collection, Northern Ireland

### **Retorno de los exiliados / Return of the exiles**

Chilean arpillera, Victoria Diaz Caro, 1992

Photo Martin Melaugh

Kinderhilfe arpillera collection, Chile/Bonn

### **Retorno / Return**

Colombian arpillera, *Mujeres tejiendo sueños y sabores de paz*, Mampuján, 2013

Photo Martin Melaugh

Roberta Bacic collection, Northern Ireland

**NO MAS / No more**

Colombian arpillera, *Mujeres tejiendo sueños y sabores de paz*, Mampuján, 2013

Photo Martin Melaugh

Roberta Bacic collection, Northern Ireland

**They burned our homes**

Zimbabwean arpillera, 2012

Collective work facilitated by Shari Eppel

Solidarity Peace Trust Zimbabwe,

Photo Shari Eppel

Killarney Girls collection, Zimbabwe

**Memory Cloth**

Hand embroidered remembrance inscriptions on cloth by ex-residents of District Six, c1998

Photo District Six Museum Archive

Courtesy of Tina Smith, Head of Exhibition

District Six Museum, Cape Town, South Africa

**El recuerdo de esta historia / The memory of this story**

Spanish arpillera by Ángela Matamoros Vázquez and Ángela Vázquez González

Women Sewing History Workshop, Badalona, Spain, 2009

Photo Roser Corbera

Fundació Ateneu Sant Roc collection, Spain

**Mis memorias de la Guerra / My memories of the war**

Spanish arpillera by Rosalía Rodríguez Hernández,

Women Sewing History Workshop, Badalona, Spain, 2009

Photo Roser Corbera

Fundació Ateneu Sant Roc collection, Spain

**Exilio de los Republicanos cruzando los Pirineos / Exile of the Republicans crossing the Pyrenees**

Catalonian/Spanish arpillera by arpilleras Fundació Ateneu Sant Roc, 2012

Photo Roser Corbera

Fundació Ateneu Sant Roc collection, Spain

**Ônde estão nossos direitos? / Where are our rights?**

Brazilian arpillera, Women of the Movement of People Affected by Dams (MAB), 2013

Photo Martin Melaugh

Courtesy Movimiento de los Afectados por Represas (MAB)

**When Silence is Broken**

Canadian arpillera, anon, 2009

Photo Shannon Giannit

Courtesy of Lynne Jenkins, Barbra Schliker Commemorative Clinic, Toronto

**¿Dónde están / Where are they?**

Chilean arpillera, anon, early 1980s

Photo Martin Melaugh

Theresa Wolfwood collection, Victoria, Canada

**Irene, Marta, Hilda, Patricia: Ahora y Siempre Presentes /**

**Irene, Marta, Hilda, Patricia: Now and Always Present**

Argentinean arpillera by students from Escuela de Cerámica, 2013

Photo Liliana Adragna

Roberta Bacic collection, Northern Ireland

**Amandla!**

South African Story Cloth by Elaine Barnard, 2013-2014

Photo Dion Cuyler

Michigan State University Museum collection.

**Libertad a los presos políticos / Freedom for the political prisoners**

Chilean arpillera, anon, 1985c

Photo Martin Melaugh

Kinderhilfe arpillera collection, Chile/Bonn

**Día de Visita / Day of Visit**

Chilean arpillera, Victoria, Diaz Caro, 1988

Photo Martin Melaugh

Oshima Hakko Museum collection, Japan

**Gegossenes Blei / Cast lead**

German wall hanging, Heidi Drahota, 2009

Photo Claus Sperr

Heidi Drahota collection, Germany

**The Arch of Jerusalem**

Palestinian wall hanging, designed by Siham Abu-Ghazaleh, embroidered by Ribhiyeh Baliut, 2014

Photo Siham Abu-Ghazaleh

Palestinian Culture Centre collection

**Rescate de niños judíos / Rescue of Jewish Children**

Argentinean arpillera, Ana Zlatkes, 2011

Photo Ana Zlatkes

Ana Zlatkes collection, Argentina

**Reflections on violence**

English arpillera by Linda Adams, 2009

Photo Colin Peck

Courtesy of Linda Adams, England

**Violencia en Ayacucho / Violence in Ayacucho**

Peruvian arpillera, FCH Mujeres Creativas workshop, 1985

Replica, 2009

Photo Martin Melaugh

Roberta Bacic collection, Donation from Rebecca Dudley, USA/Northern Ireland

**La Cueca Sola / Dancing Cueca alone**

Chilean arpillera, Gala Torres, 1989

Photo Tomomitsu Oshima

Oshima Hakko Museum collection, Japan

**En Chile se tortura / Demonstration against torture**

Chilean arpillera by Violeta Morales, 1988

Photo Martin Melaugh

Oshima Hakko Museum collection, Japan

**Sala de torturas / Torture Chamber**

Chilean arpillera by Violeta Morales, 1996

Photo Colin Peck

Marjorie Agosín collection, Chile / USA

20<sup>th</sup> January 2015