

# CONFLICT TEXTILES

## **Textile Captions: Narrating the story**

Our template includes a title section and narrative. Generally, a longer narrative (200-300 words) is used where a catalogue is produced; a shorter version is used as an exhibition label.

In some cases the maker titles the piece. Where it is untitled, we reflect on the piece and begin a process of arriving at a title that honours what the maker is trying to convey. Where possible we connect with the maker and/or owner as part of this process.

## **Title section**

This includes title, country of origin, the maker (if known), year, photographer, owner and the piece's provenance.

## **Narrative of the piece**

This is a lengthy process of directly contacting the maker and/or owner (where possible) and using secondary data sources. This is within the overall context of the exhibition theme and requirements of the commissioning organisation. We usually address three key questions:

1. What is happening in this piece and what is the maker trying to convey or appeal to?
2. What is the local/national context that has prompted the maker to create this piece?
3. Are there any facts or figures or background research that strengthens the message?

## **A selection of general secondary data sources we have used.**

Each new commission requires country and theme specific research

Agosín, Marjorie, (2008) *Tapestries of Hope, Threads of Love, The Arpillera Movement in Chile 1974 – 1994*; USA: 2<sup>nd</sup> Edition, Rowman & Littlefield Publishers.

Cooke, Ariel Zeitlin & MacDowell, Marsha (eds.) (2005) *Weavings of War: Fabrics of memory*; Michigan State University Museum

Corporación Patrimonio Cultural de Chile, (2007) *Violeta Parra, Obra Visual* Santiago de Chile: Ocho Libros Editores Ltda.

Sepúlveda, Emma (1996) *We, Chile: Personal Testimonies of the Chilean Arpilleras* Falls Church, Virginia: Azul Editions

Young, James E., (1993) *The Texture of Memory: Holocaust Memorials and Meaning*; New Haven: Yale University Press

Darby, J., & Morris G., (1974) *Intimidation in Housing*, Belfast: Northern Ireland Community Relations Commission

Chile's fourth national Truth Commission Report on Torture and Political Imprisonment (2011) (Valech II)

Chilean National Commission on Truth and Reconciliation

<http://www.trial-ch.org/en/resources/truth-commissions/america/chile.html>

International Conflict Research Institute (INCORE)

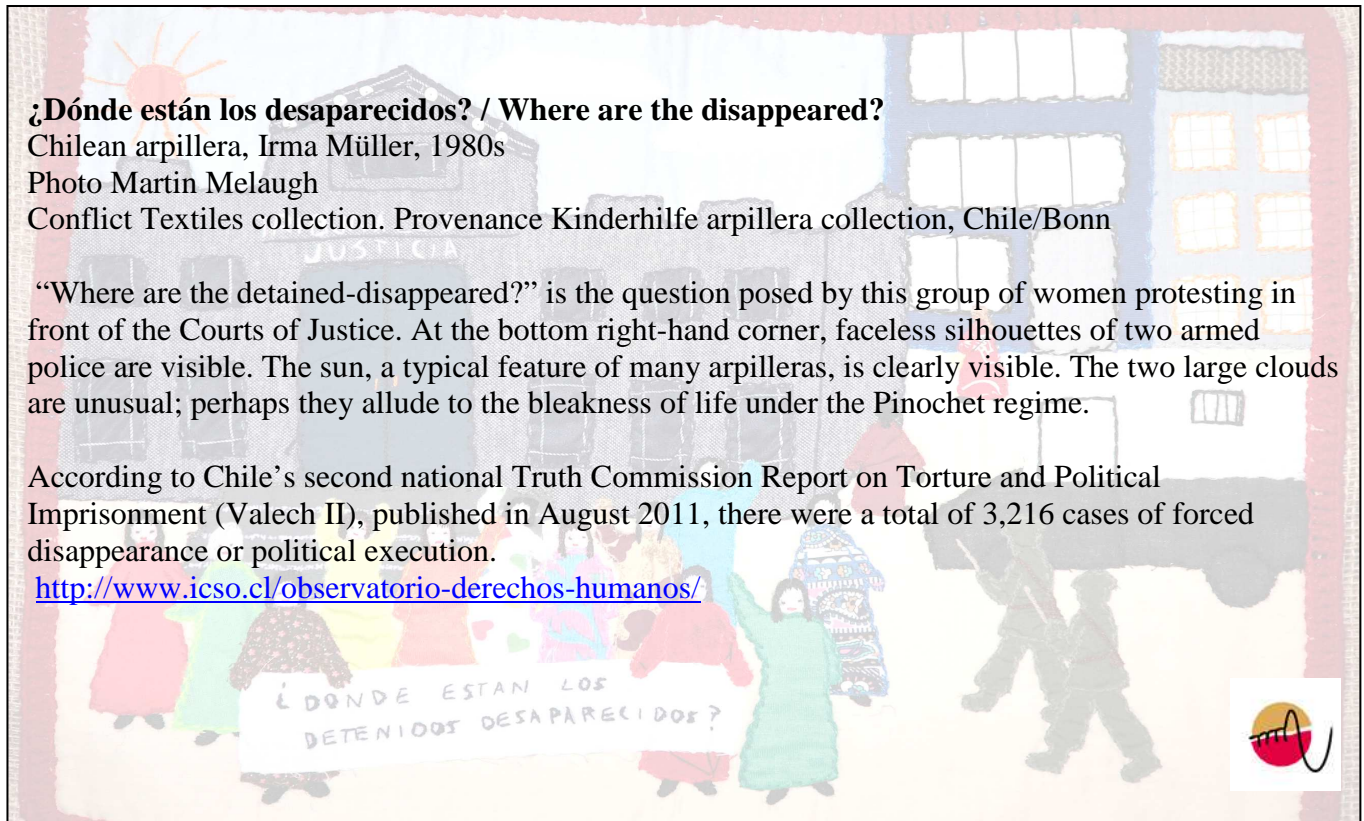
<http://cain.ulst.ac.uk/othelem/incorepaper.htm#civil>

The Nunca Más (Never Again) report (1984) *National Commission on the Disappearance of Persons*

[http://www.desaparecidos.org/nuncamas/web/english/library/nevagain/nevagain\\_001.htm](http://www.desaparecidos.org/nuncamas/web/english/library/nevagain/nevagain_001.htm)

New Internationalist (various monthly editions) New International Publications Ltd. [www.newint.org](http://www.newint.org)

## An example of a caption



### **¿Dónde están los desaparecidos? / Where are the disappeared?**

Chilean arpillera, Irma Müller, 1980s

Photo Martin Melaugh

Conflict Textiles collection. Provenance Kinderhilfe arpillera collection, Chile/Bonn

“Where are the detained-disappeared?” is the question posed by this group of women protesting in front of the Courts of Justice. At the bottom right-hand corner, faceless silhouettes of two armed police are visible. The sun, a typical feature of many arpilleras, is clearly visible. The two large clouds are unusual; perhaps they allude to the bleakness of life under the Pinochet regime.

According to Chile’s second national Truth Commission Report on Torture and Political Imprisonment (Valech II), published in August 2011, there were a total of 3,216 cases of forced disappearance or political execution.

<http://www.icso.cl/observatorio-derechos-humanos/>

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<http://cain.ulster.ac.uk/conflicttextiles/>

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