

Dia de Visita / Day of Visit
Victoria Diaz Caro, 1988
Photo Martin Melaugh
Oshima Hakko Museum collection, Japan

Textile Accounts of Conflicts

Linen Hall Library, Belfast
January - March 2015

#accountsNI



CONFLICT
TEXTILES



TEXTILE ACCOUNTS OF CONFLICTS



An exhibition of textiles and associated memorabilia commissioned by the International Conflict Research Institute (INCORE), Ulster University, for the International Conference Accounts of the Conflict which took place in Belfast 17 & 18 November 2014. Bringing it now to the Linen Hall Library will allow exposure to an ample number of people and voice publically what the makers and sewers have endured and shared.

In this exhibition, the first hand testimony of the destructive and multi-layered impact of conflict and human rights abuse, is narrated in textile form and is accompanied by associated memorabilia. "War textiles are born from this urge to find a new language with which to tell a story"¹.

Using mostly only the humble needle, thread and scraps of fabric, women worked individually or in groups, often in a clandestine manner at odd hours, in their burning quest to present to the world their experiences of conflict. Their finished pieces bring to life stories of disappearances, execution, torture, resistance, denouncement, displacement, forced exile and loss of their loved ones. In the midst of that, solidarity, resistance, resilience and return emerge. The powerful and in-depth way in which arpilleras (and by extension other textiles and associated memorabilia) facilitate the uncovering of these narratives.

This collection of arpilleras (three dimensional textiles from Latin America, which originated in Chile),

quilts, wall hangings, memory cloths and story cloths is drawn from Northern Ireland, England, Spain, Chile, Peru, Argentina, Afghanistan, Palestine, Zimbabwe, South Africa, Germany, Brazil, Canada and Colombia.

The memorabilia which form part of this exhibition are at first glance ordinary everyday objects, yet the stories they embody; the tangible, tactile memories they store in the folds of the people who wore them or used them in time of war, conflict, or human rights violations, transform them into extraordinary objects. The keeping, safeguarding and bequeathing of these objects of witness is a reminder of the stories that refuse to be silenced and forgotten.

Textile Accounts of Conflicts, in bringing forth what cannot be told in words, allows these women to articulate their own story, engage with and challenge you, the viewer, to reflect on their chilling testimonies and perhaps be prompted to take action.

**Retorno de los exiliados /
Return of the exiles**
Chilean arpillera, Victoria Diaz
Caro, 1992,
Photo Martin Melaugh
Kinderhilfe arpillera collection,
Chile/Bonn

Roberta Bacic & Breege Doherty,
February 2015
www.cain.ulst.ac.uk/quilts

*We would like to thank the
Psychology Research Institute at
Ulster University for supporting
this exhibition.*

¹Cooke & MacDowell, *Weavings of War, Fabrics of Memories*, 2005

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 12th April 1977 of her son, Carlos Maria Riggerone, his partner Monica Susana Masri and their child, born in captivity in Argentina.

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 10th January 1977 in Argentina.

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.

Colin Peck collection,
Northern Ireland

Retorno / Return

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

Photo Martin Melaugh





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)

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.

Roberta Bacic collection, Northern Ireland

Towel

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

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.

War Resisters International photo archive

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

Irene MacWilliam collection, Northern Ireland

Quilt of Remembrance

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

Courtesy of WAVE trauma centre

No going back

Northern Ireland arpillera by Sonia Copeland, 2009

Courtesy of the artist



The Side of the Wall

Northern Ireland arpillera by Michele Connor, Fab Femmes, Ballymoney, 2013
Causeway Museum Service collection, Northern Ireland

In Times of Trouble

Northern Ireland arpillera by Imelda Purcell, Focus on Families, Ballysally, Coleraine, 2013
Causeway Museum Service collection, Northern Ireland

Ballykelly Bombing

Arpillera by Justene Archer, Focus on Families, Ballysally, Coleraine, 2013
Causeway Museum Service collection, Northern Ireland

Auf der Flucht 1945 / Fleeing in 1945

German arpillera by Mara Loytved-Hardegg, 2010
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
Roberta Bacic collection, Northern Ireland

NO MAS / No more

Colombian arpillera, Mujeres tejiendo sueños y sabores de paz, Mampuján, 2013
Roberta Bacic collection, Northern Ireland

They burned our homes

Zimbabwean arpillera, 2012
Collective work facilitated by Shari Eppel
Solidarity Peace Trust Zimbabwe, Killarney Girls collection, Zimbabwe

Memory Cloth

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

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
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
Fundació Ateneu Sant Roc collection, Spain

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

Catalonian/Spanish arpillera by arpilleristas Fundació Ateneu Sant Roc, 2012
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
Courtesy Movimiento de los Afectados por Represas (MAB)

When Silence is Broken

Canadian arpillera, anon, 2009
Courtesy of Lynne Jenkins, Barbra Schlifer Commemorative Clinic, Toronto

¿Dónde están / Where are they?

Chilean arpillera, anon, early 1980s
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
Roberta Bacic collection, Northern Ireland

Amandla!

South African Story Cloth by Elaine Barnard, 2013-2014
Michigan State University Museum collection.

Libertad a los presos políticos / Freedom for the political prisoners

Chilean arpillera, anon, 1985c

Kinderhilfe arpillera collection, Chile/Bonn

Dia de Visita / Day of Visit

Chilean arpillera, Victoria, Diaz Caro, 1988

Oshima Hakko Museum collection, Japan

Gegossenes Blei / Cast lead

German wall hanging, Heidi Drahota, 2009

Heidi Drahota collection, Germany

The Arch of Jerusalem

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

Palestinian Culture Centre collection

Rescate de niños judíos / Rescue of Jewish Children

Argentinean arpillera, Ana Zlatkes, 2011

Ana Zlates collection, Argentina

Reflections on violence

English arpillera by Linda Adams, 2009

Courtesy of Linda Adams, England

Violencia en Ayacucho / Violence in Ayacucho

Peruvian arpillera, FCH Mujeres Creativas workshop, 1985

Replica, 2009

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

La Cueca Sola / Dancing Cueca alone

Chilean arpillera, Gala Torres, 1989

Oshima Hakko Museum collection, Japan

En Chile se tortura / Demonstration against torture

Chilean arpillera by Violeta Morales, 1988

Oshima Hakko Museum collection, Japan

Sala de torturas / Torture Chamber

Chilean arpillera by Violeta Morales, 1996

Marjorie Agosín collection, Chile / USA



Gegossenes Blei / Cast lead

German wall hanging, Heidi Drahota, 2009

Photo Claus Sperr

Heidi Drahota collection, Germany

INCORE established in 1993 is a centre of excellence and the premier research institute in conflict transformation on the island of Ireland, and an associated site of the United Nations University.

INCORE's vision is of a world where divided societies are transformed from conflict to sustainable peace.

- INCORE's research focuses on deepening knowledge about peacemaking and peacebuilding processes.
- INCORE builds the capacity of local and international researchers, policymakers and practitioners to tackle the complex challenge of moving from violence.
- INCORE hosts an MSc in Applied Peace and Conflict Studies, as well as a stream on young children and conflict in partnership with the NGO Early Years.
- The annual INCORE International Summer School, now in its 15th year, provides an advanced learning opportunity on peacebuilding.
- CAIN is based at INCORE, and is the largest online archive of conflict-related material on Northern Ireland in the world.
- INCORE hosts ARK which makes social science research on Northern Ireland available to the public.

“...thrilled by all the work that INCORE has done and I hope you will do more of it. Train a new generation of leaders...”

(President Bill Clinton, Public Address, Guildhall Square, Derry, 5 March 2014)

QUICK FACTS

- 40 major projects undertaken
- 25 years of teaching peace and conflict studies
- 400 masters graduates from 25 countries
- 700 delegates from 40 countries at summer schools
- 50 local-global exchanges
- Hosted peace lectures by Kofi Annan, The Dalai Lama, Bill Clinton, Mary McAleese, Hillary Rodham Clinton, John Hume and others
- 17 million website visits to CAIN in 10 years, 50,000 unique visits a month
- 2 million website visits to INCORE and ARK

INCORE

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List of Events

Holocaust Memorial Day Documentary: Through the Eye of the Needle

Tuesday 27 January 2015, 1.00pm

Free Screening

This inspiring 30-minute award-winning documentary examines the life of Esther Nisenthal Krinitz – how she survived the Holocaust as a teenager and how she came to tell her life story in a series of 36 fabric collage and embroidered panels.

Film directed by Nina Shapiro-Perl

Produced by Art and Remembrance
<http://artandremembrance.org/>

Textile Accounts of Conflicts Exhibition

6 February – 7 March

Free Exhibition

Women from all over the world bring us first hand testimony in textile form of their experience of conflict. Using needle, thread and scraps of fabric, they recount in chilling detail the destructive and multi-layered impact of conflict on their lives. This collection of arpilleras (three dimensional textiles from Latin America, which originated in Chile), quilts, wall hangings, memory cloths and story cloths 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 for Accounts of the Conflict conference held in Belfast 17/18 November 2014 organized by INCORE, Ulster University.

Exhibition Launch

**Friday 6 February 2015 at 1.00pm in the
Performance Area, Linen Hall Library, Belfast**

Speakers include:

Professor Gillian Robinson,
INCORE International Conflict Research Institute,
Ulster University

and

Valerie Wilson,
Curator of Textiles National Museums Northern Ireland.

Workshops: How to make an Arpillera Doll

**Friday 13 February and Saturday 7 March at
2.00pm**

Free Workshops

Arpilleras are a textile applique technique with a long history of political resistance. Join Textile Accounts of Conflicts contributor and curator Roberta Bacic, and learn more about the history of arpilleras through a workshop on how to make your own arpillera doll. Please feel free to bring scraps of material with you of personal significance to incorporate into your doll. No sewing skills are required.

Troubles Textiles, with Dr Karen Nickell

Saturday 7 March at 12.00noon

Free Event

This illustrated talk will explore a unique response by women to the Troubles – the use of cloth and stitch as creative expression, storytelling, testimony, protest and memory.