

“Arts, Peace and Conflict” Conference

2 - 4 July 2014

Liverpool Hope University, Creative Campus

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Conference Report

The Archbishop Desmond Tutu Centre for War and Peace Studies was proud to host an international conference on Arts, Peace and Conflict from 2-4 July 2014. More than 60 participants from all over the world presented on the themes of arts and culture and their role both in conflict and post-conflict contexts.

Geographical areas covered in paper presentations included the UK/Northern Ireland, Kosovo, Nigeria, Israel/Palestine, Liberia, Germany, Afghanistan, Cameroon, Italy, South Africa, Bosnia-Herzegovina, Chile and others. We were pleased to welcome FACT, Foundation for Art and Creative Technology, at our conference during the course of which they presented their 'Veterans in Practice' project.

Sara Bevan, curator of contemporary art at Imperial War Museums (IWM) gave a keynote lecture on the first evening of the conference. Bevan discussed the curatorial rationale underpinning the selection and grouping of art work for IWM's first major exhibition of contemporary art, Catalyst: Contemporary Art and War, which took place at the Imperial War Museum North in 2013. Bevan also discussed the IWM's ongoing programme of contemporary art collecting, commissions, and exhibitions. The lecture was well-received by delegates who were particularly interested in the public reception of Catalyst and how IWM works with partners beyond the museum walls.

The conference included a range of performances, both programmed and commissioned specifically for the event. We were delighted to program Israeli playwright Idan Meir's touring production, "Bassam", a thought-provoking one-man about the conflict in Gaza, show performed by Palestinian actor, Fadl Mustapha. The conference also hosted an original, solo performance by activist, Jennifer Verson, entitled "Performance: Peace by Peaceful Means". Blending storytelling multi-media, Verson's intervention was a thought-provoking interrogation of the relationship between activism and performance in the contemporary world.

Also, the conference was delighted to commission a promenade performance by Liverpool-based Petrchor Theatre Company, which was founded by graduates in Drama from Liverpool Hope University. This event provided delegates with an alternative history of the London Road area of the city through performance. The performances were all very well attended and received.

One of the highlights of the conference was the conference dinner, which took place in the Bluecoat, one of the university's partner organisations. The venue was an excellent choice, as it gave to the delegates an opportunity to visit Liverpool's cultural hub and enjoy a nice and relaxing dinner. The service was good and the environment welcoming, so people had a chance to network in a relaxed environment.

The second keynote event on Thursday evening was a little different - a 'conversation' on stage between Irish playwright and poet Frank McGuinness and Lindsay Rodden from the Everyman-Playhouse about the role of the writer and conflict. The discussion included references to many of McGuinness's plays, including Factory Girls (with its themes of class and gender conflict), Observe The Sons Of Ulster Marching Towards The Somme (which deals with conflict and memory in the Unionist community in Northern Ireland), Carthaginians (a commentary on the Bloody Sunday shootings in Derry) and Someone Who'll Watch Over Me (inspired by the stories of Brian Keenan and John McCarthy, who were held as hostages in Beirut in the late 1980s). The keynote provided a powerful background to the conference theme and was praised by the participants.

The Tutu Centre is most grateful to everyone participating in this conference. Given the positive feedback to this conference, we are currently building up a working paper series, which will facilitate publication of papers presented. Working papers can be found at tutu.hope.ac.uk. We have an editorial team which is aiming to publish one or possibly two selections of essays about the conference. Several delegates expressed interest and will be sending drafts to us within the next two months, which will give us a clearer idea of the range and scope of potential publications.

We would like to specifically acknowledge the contributions of the following people:

Bethany Burgess, Yuliya Drebot, Edward Corner, Razina Mohammed and Lorraine Scanlon.

We hope to welcome many of the conference participants at one of our future events in Liverpool and would like to thank them for their valuable contributions to this event.

Dr Stefanie Kappler, Dr Brian Desmond, Dr Antoinette McKane, Dr Terry Phillips, Dr Zoe Zontou,
Dr Michael Holmes

Impressions





Conference Programme

Wednesday, 2nd July 2014

Until 12.00 pm Arrival

12.00 pm **Welcome from the Director of the Archbishop Desmond Tutu Centre For War and Peace Studies and the conference organisers**

(Capstone Theatre)

*Stefanie Kappler
Brian Desmond
Terry Phillips
Zoe Zontou
Antoinette McKane*

12.15 pm **Registration and Lunch**

(Mezzanine)

1.00 pm **Panel 1: Theatre and reconciliation: Examining the impact of plays in reconciliation processes.**
(CAP 004)

Participant	Paper Title
Katharine Low & Zoe Zontou	The In Place Of War Project
Klaas Tindemans	Truth, Justice and Performative Knowledge: Chokri Ben Chikha's Theatrical 'Truth Commission' on (Neo)colonial Injustices

Chair: Brian Desmond

Panel 2: The importance of the arts as a way to understand conflict and enable peacebuilding.
(CAP 009)

Participant	Paper Title
Lucinda Coleman	Creative Frontlines: a case study.
Everard Phillips	The Political Calypso as a tool to enable Peace building through Conflict transformation.
Cindy Maguire and Karmit Zysman	For more than art's sake: The contributions of the arts to social change in Kosovo.

Chair: Terry Phillips

Panel 3: An Active Relationship between Peace and the Arts

(COR 001)

Participant	Paper Title
Karel Boullart	'Arts and the Politics of peace: An Ambivalent Relationship'
Roi Kfir	Going Beyond My Borders

Chair: Susan Forde

2.30 pm Break

(Mezzanine)

3.00 pm Panel 4: Exploring the Impact of Performing Arts in Education on Conflict and Peace.

(CAP 004)

Participant	Paper Title
Hannah Reich & Raphael Vergin	Culture, Conflict and (In)Security
Alison Lloyd Williams	Performing Stories: An Account of a Theatre and Education Project in Liberia

Chair: Brian Desmond

Panel 5: Veterans in Practice

(CAP 009)

Participant	Paper Title
FACT	Veterans in Practice
Neil Foster	Safe in sound: a new music therapy initiative to combat veterans with PTSD

Chair: William Blazek

4.30 pm Break

(Mezzanine)

5.00 pm Sara Bevan (Imperial War Museums): Catalyst? Contemporary Art at the Imperial War Museum.
(COR 001)

Chair: Antoinette McKane

**6.30 pm Performance from 'Petrichor' and Conference
Dinner**

(The Bluecoat)

Petrichor Theatre Company are a Liverpool-based ensemble, who specialize in off-site performance, and produce work which is highly entertaining and engages with specific locations which relate to the complex social and political history of the city. This one-off promenade performance will lead delegates from the Creative Campus to The Bluecoat, through the back streets of the London Road area of Liverpool, presenting an entertaining and alternative history of that part of the city"

The Conference Dinner will then take place at The Bluecoat, a multi-disciplinary arts centre in Liverpool City Centre. The Bluecoat is a partner organization with Liverpool Hope University, and has a proud history of community engagement through the arts. The Conference Dinner will take place in the atmospheric and very popular Bluecoat Bistro.

Thursday 3rd July 2014

**9.30 am Panel 6: Conserving Culture: Historical Evidence
of Culture and Arts during Conflict**
(CAP 004)

Participant	Paper Title
Martin Bayer	Bridging the Gap of Indifference: Contemporary Art on Contemporary Conflicts and World War I in Germany
Lisa Bogerts	Colorrevolution! Street Art and Protest Culture
Barry Houlihan	Hopes Raised False: Culture, Conflict and Memory in Northern Ireland, 1968 – 1995
Hiltrud Schinzel	How Restoration Helps Art Being Understood

Chair: Antoinette McKane

Panel 7: A Critical Analysis of the Use of the Arts in Conflict and Peace Building. (CAP 009)

Participant	Paper Title
(C Edmund Chow A P	"Doing Culture" Erroneously in Afghanistan: A Critique of 'The Comedy of Errors' at the Globe.
0 0 9 Fiana Gantheret)	Satirical, Propaganda and Resistance Arts as a Means to Address Individual and Collective Need for Recognition in Time of Conflict and in Post-Conflict Societies.
(Kiven James Kewir	Music and Conflict Prevention in Cameroon: The Case of Buea

Chair: Susan Forde

Panel 8: Art Emerging From Conflict (CAP 207)

Participant	Paper Title
Paul Barker	War and the Artist
Silvia Colombo	From Leonardo to Picasso (1939-1953): the masters who marked war and peace in Milan.
Ellen Frank	CITIES OF PEACE: A Peacebuilding Initiative through the Visual Arts

Chair: Zoe Zontou

11.00 am Break

(Mezzanine)

11.30 am Panel 9: Cultural Narratives of Conflict and Segregation.

(COR 001)

Participant	Paper Title
Marieke Breyne, Sofie de Smet & Christel Stalpaert	Developing a Situational, Embodied and Post-Dramatic Approach for Dealing with the Cultural Trauma of the Apartheid.
Beatrice Jarvis	Developing a Practice of Social Choreography through Practice of Individual and Collective Embodiment.
Terry Phillips	'Two sides to every question, yes, yes, yes...' Seamus Heaney, Poet in Conflict

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Chair: Brian Desmond

"The Making of Cities of Peace" Film Screening (CAP 207)
Ellen Frank

(COR 001)

Jennifer Verson

1.00 pm Lunch
(Mezzanine)

2.30 pm Panel 11: Visual Art, Peace and Conflict
(CAP 009)

Participant	Paper Title
Rebeca Gulowski & Eva-Maria Teebken	Conflicts of Depiction: Aesthetics of Violence in Graffiti Photographs
Ioannis Tellidis & Anna Glomm	Street Art and Peace
Kathrin Wagner	The Hidden Conflict: A Discussion of Political Aspects in the Late GDR Photography in the 1980s.

Chair: T. Randahl Morris

Performance: BASSAM – A one man show
(COR 001)

Idan Meir & Fadl Mustapha

4.00 pm Break
(Mezzanine)

4.30 pm Performance: Peace by Peaceful Means

Panel 12: Paving the Way to Reconciliation
through Performance Arts.
(CAP 009)

Participant	Paper Title
Erica Rose Jeffrey	Peace moves: Dance, Identity and Peacebuilding
Aleksandra Grassl	The Artful Performance of Reconciliation
Aondowase Boh	Theatre for Development and the Management of Land Conflicts Amongst The Tiv of Central Nigeria.
Maja Miltovic-Ovadia	Questions on Engaging Performance in the Post War Bosnia and Herzegovina.

6.00 pm Break
Chair: Zoe Zontou
(Mezzanine)

(CAP 207)

6.30 pm

Keynote Speech: The Writer and War

*Professor Frank McGuinness, Playwright, Poet and Professor of Creative Writing at University College Dublin, in conversation with Lindsay Rodden from the Everyman Theatre.
(Capstone Theatre)*

Chair: Michael Holmes

Friday, 4th July 2013

9.30 am "The Making of Cities of Peace" Film Screening
(CAP 207)
Ellen Frank

11.00 am Break

(Mezzanine)

Chair: Catalina Montoya Londono

1.00 pm Conference Closing

(Capstone Theatre)

*Stefanie Kappler
Brian Desmond
Terry Phillips
Zoe Zontou
Antoinette McKane*

11.30 am Panel 14: The Arts surrounding Politics

Participant	Paper Title
Mechthild Exo	Artistic Research Methodologies in Peace and Conflict Studies. With the Examples of the Afghan Theatre Project AHRDO.
Lorena Morales Aparicio	Purism: Meta-Politicized Concrescence and Critique.
T. Randahl Morris	From Healing to Hope: The Continuing Influence of the Chilean Arpilleras

Abstract List

Wednesday 2nd July

1.00 pm Panel 1: Theatre and reconciliation: Examining the impact of plays in reconciliation processes.

Truth, Justice and Performative Knowledge

Chokri Ben Chikha's Theatrical 'Truth Commission' on (Neo)colonial Injustices

Chokri Ben Chikha, performance artist and historian, spent four years of research on colonial environments on World Exhibitions, especially on the World Exhibition of Ghent (Belgium) in 1913. In Ghent, villages with natives from the Philippines and from Senegal were exhibited. Eventually, a Philippino died from the cold climate, thus causing upheaval. The 'authentic' villagers were actually on tour, they behaved, just as Barnum & Bailey's, as troupes of popular, 'educating' entertainment. But they also constituted locuses of the performance of colonial relationships of power and civilization.

In April 2013, Chokri Ben Chikha and his brother Zouzou made a theatrical performance based upon Chokri's research, called De Waarheidscommissie (= 'truth commission'). They created indeed a particular kind of 'truth commission', investigating the facts that happened during the Ghent World Fair of 1913, and contemporary cultural practices presumably reproducing these hierarchical north-south relationships, willingly or not: postcolonial performance, 'orientalist' entertainment, This 'truth commission' and its witness stand included both experts and actors. During the performance, they developed scenarios for judgment, compensation and reconciliation in contexts of historical and contemporary (neo)colonial misdemeanor. Finally, the audience was invited to decide about the best solution.

As an adviser and scriptwriter for this production, I would like to observe and to analyze the epistemological plus-value of this performative treatment of past and present injustices. In different contexts, truth (and reconciliation) commissions have proved to play a crucial role in political transitions. The specific performative nature of these commissions was often decisive for their impact on these processes. I will focus on whether and to which degree an artificial event, using artistic means, is able to enhance our insights in these efforts of 'truth & reconciliation', especially when dealing with historical injustice.

Dr. Klaas Tindemans
Vrije Universiteit Brussel
& RITS School of Arts, Brussels

The In Place of War Project

The In Place Of War (IPOW) project is currently preparing an Anthology of plays related to war and conflict zones from across the globe. The aim of the anthology is to present a collection of plays located in zones of conflict and by people living and working in the field of theatre in those regions. The themes that the plays explored focus on responses to conflict, historical memory, displacement, experiences of refugees and asylum seekers, conflict resolution, peace, transitional justice and reconciliation. The project has now entered the

final stages and in this presentation we seek to present is the outcome of the mapping exercise as well as the rationale and methodology we employed to select the plays.

Our background in this field has been a long-term involvement with different IPOW projects and events and our previous experience with the IPOW. Informed by their practice – and worked as outsiders – our own personal research and background in conflict in different forms and conceptualisations have been important for this anthology.

The anthology has been a key component and idea of IPOW network – what has come out of the IPOW research project. It gives voice to people from real people and real places. This is why we formed the anthology exclusive to playwrights from the countries themselves and not external observers. The compilation of this anthology of plays is an important approach as it brings together and celebrates the act of making theatre in zones of conflict. In its establishment, it follows the IPOW philosophy of creating a space for discussion and exploration about making theatre and performance practice in sites of crisis and armed conflict. Crucially this anthology gives credence to other forms of accounting and recounting narratives of war, hearing from playwrights who speak from first-hand experience and accordingly offer a particular viewpoint and understanding of those experiences. In particular, it provides an alternative way of disseminating knowledge from other people's experiences – not just experienced/practiced researchers and playwrights. These plays are not necessarily researched or framed in a particular manner but rather offer first person insights into the everyman's experience of conflict.

Dr. Katharine Low, Dr. Kirsten Sadeghi-Yekta, Dr. Zoe Zontou

Dr. Katharine E. Low is a lecturer in Applied Theatre and Community Performance at the Royal Central School of Speech and Drama, University of London. She completed her practice-based PhD student in the Drama department at the University of Manchester in 2011. Through her research project, *our place, our stage (OPOS)*, she explored the role of applied theatre in sexual and reproductive health communication in the Nyanga township in South Africa, focusing in particular on participatory techniques, social communication and individual and community involvement. Her current interests lie in sexual health communication, dementia care and prison theatre. She has published articles based on her research on theatre and health in *RiDE: The Journal of Applied Theatre and Performance*, the *Journal of Applied Arts and Health* and in *Gender Forum*.

Dr. Kirsten Sadeghi-Yekta is a lecturer and theatre practitioner. Her research interests focus on the field of applied theatre; aesthetics, economics, developing contexts and (post) conflict contexts. She has been involved in conducting projects with different communities, and has experiences in planning and managing a series of projects with diverse community groups in a variety of countries, such as Moroccan schools in the Netherlands, young people in Brazilian favelas, disabled children in rural areas of Cambodia and recovering drug users in Nicaragua. She has recently completed her PhD in Drama at University of Manchester, and she is publishing articles on applied theatre and aesthetics.

Dr. Zoe Zontou is a Lecturer in Drama at Liverpool Hope University. Her principal research interests lie in the field of applied arts with people in recovery from alcohol and drug dependency. Zontou's research covers a wide range of topics, as for instance, autobiography in performance, addiction studies and cultural policy, which are examined through their relationship with applied arts. Her publications include: 'An allegory of addiction recovery: exploring the performance of *Eumenides* by Aeschylus, as adapted by 18 ANO theatre group' (*The Journal of Applied Theatre and Performance*, 2013), 'Applied Theatre as an Alternative Substance' (*Journal of Applied Arts and Health*, 2011), and with James Reynolds, '10 Years on the Edge: Phil Fox Reflects on a Decade of Recovery through Applied Theatre Practice' (*Journal of Applied Arts and Health*, 2011).

Panel 2: The importance of the arts as a way to understand conflict and enable peacebuilding.

Creative Frontlines: a case study

This paper offers a case study for artistic practice confronting social justice concerns through the work of the Australian dance collective, Remnant Dance with an impoverished community in Myanmar (Burma).

Dance practitioners have a growing interest in seeking connection between artists, audience and support partners, and offering new frameworks for thinking about dance-making across diverse spheres of practice. Remnant Dance has an existing partnership with the Australian charity MyKids Inc. which is registered with Global Development Group Australia and works to support the Burmese charity organisation, Myanmar Vision International in-country. MyKids directly supports a children's centre which cares for over 100 orphaned and abandoned minors in Yangon, Myanmar.

In early 2014 Remnant Dance artists will create a contemporary dance film with the children, inviting the sharing of Burmese stories through artistic practice. The film making process encourages interconnection and celebrates interdependence whilst promoting dance as an artistic form that can be utilised to quite literally connect with social justice issues and community. The film's setting is to be situated in an abandoned glass factory in Myanmar, using glass as a metaphor for a front that invites reflection as well as engagement (through transparent glass plane) with others.

This paper will address the early stages of the project including how the creation of the dance film can allow for shifting how artists engage with others, particularly within the sphere of social responsibility and responsiveness to the unique needs of children living in an incredibly complicated social, historical and political landscape. Significantly, projects such as this allows space for investigation, inquiry and interpretation in a broader dialogue concerning dance-making and its social interconnectivity in communities grappling with internal conflict, poverty and the desire for change.

**Lucinda Coleman,
Remnant Dance.**

Lucinda Coleman is the Dance Maker for the Australian performing arts collective Remnant Dance which generates contemporary dance works through inter-disciplinary forms of devising. She holds a Masters in Creative Industries (QUT) and is currently researching connectivity through dance-making in a collective context as part of her Masters by Research study at Edith Cowan University, Perth, Australia. Lucinda's choreographic works have been performed in industry and community events and in educational contexts throughout Australia as well as internationally, in China, Vietnam and Myanmar.

The Political Calypso as a tool to enable Peace building through Conflict Transformation.

This presentation is the product of some extensive research that was conducted at the Law Department of LSE.

In recognising the pre-existing processes of Formal and Informal dispute resolution, the presentation will augment this pre-existing duality by establishing a third strand which recognises Calypsonians as Non-Formal Indigenous Community Facilitators who are engaged in a peace process through "Conflict Transformation"

In so doing the presentation will make a significant contribution to the field of Peace Studies as this applies to the localised context of Caribbean communities. It will show how the political calypsonians and their audiences function as social actors in a political theatre of liberation, and how in so doing, the work of this type of calypsonian is synonymous with the activities of peace activists.

The presentation will:

1. Argue that Calypsonians who use a localised language that is steeped in colloquialisms to sing on prevailing local, socio-political and economic ills, function as liminal-servants.
2. Illustrate the use of phenomenology in the art-form while focusing on the philosophical, literary and cultural points of references that underpin the management of the peace process within Caribbean societies
3. Bring an understanding of how this cultural practice, which engages popular narratives, primarily functions as a process of peace creation and dispute resolution.
4. Examine the role of "Form and Function" in Calypso presentations, illustrating the mechanisms by which cultural narratives and popular representations flow through the medium of the art-form as calypsonians work to establish peace within their communities.

**Dr Everard Phillips,
Independent Researcher and Author**

For more than art's sake: The contributions of the arts to social change in Kosovo.

The arts have the potential to provide a secure space and place in the midst of the unknown. The arts can be rehabilitative as they help us to 'come home' to ourselves. Our arts-based study in Kosovo spans 1997 through the present. The work encompasses both community and grassroots-based fieldwork, as well as theoretical framing to illustrate how youth in specific communities, both rural and urban, processed their experiences during and after the protracted conflict and war whilst participating in arts programmes. The visual and performing arts projects were/are enacted across formal and non-formal venues such as refugee camps, community centres, museums, public schools, and cultural centres.

The paper discusses how the arts are utilised within four specific identity-based phases:

1. Existential-Conflict in medias res (≥ 1990s) - survival, basic psychosocial responses;
2. Processing and Healing (post-war July 1999) – transitions between trauma, uncertainty, nostalgia;
3. Freedom (immediate post-declaration of independence in February 2008) – dynamics in collective validation and esteem;
4. State building and community building (2008 and beyond) – transitions from euphoria to ambiguity and fear.

Theoretical lenses we use to examine this work are drawn from the disciplines of the arts, education, psychology, and epistemology and include Kester's notion of dialogical aesthetics, Quinn et al.'s culture as commons, Frankel and the search for meaning in life, Vulkan's 'chosen trauma' and 'ethnic tents', and Korzybski's idea that 'the map is not the territory'. Concurrent movements in popular culture of the time, together with traditional artistic expressions further inform the practice and theory. Examples presented include music, video and other visual documentation.

This arts-based study illustrates the flexibility of the arts to respond to specific individual and community needs across time and space in one geographic setting.

Dr. Cindy Maguire, ArtsAction Group and Associate Professor Art Education, Adelphi University, United States.

Dr. Karmit Zysman, ArtsAction Group and Discovery Center, Kosovo

Cindy Maguire is an Associate Professor of Art & Design Education at Adelphi University and Director of ArtsAction Group, an international community-based collective committed to facilitating arts initiatives with children and youth in conflict-affected environments. Prior work experience includes arts and urban education research at Brown University and New York University and adjunct professorships in both Pratt and New York University's Art and Design Education programs. She was also an art teacher in the Los Angeles City School System where she began her community-based collaborative art with children and youth aimed at personal and social transformation. Her collaborative work has been exhibited in Los Angeles, the New York City Metro area as well as internationally. Maguire received her PhD Art Education from New York University, MA Art from California State University Long Beach, and her BA Art Education from the University of Kansas.

Panel 3: An Active Relationship between Peace and the Arts

'Art and the Politics of Peace: An Ambivalent Relationship'

The impact of art on society and on its members is very complex. We try to highlight and elucidate succinctly the reasons why this is the case. A work of art, generally speaking, is a symbolic representation and/or expression of cultural content. It is semantics transmuted into syntax in a suitable medium. As a symbolic system art is play, whereas the factual environment it is communicated in and for, is, however man-made (culturally formed) thoroughly real. To assess the impact of art both the characteristics of the work as such and those of its public are to be taken into account. Art, if it is to function at all, is necessarily 'art interpreted' and this interpretation and its impact are dependent on the properties of both the work and the spectator. Now, artworks as such are as diverse as cultural sets are and the influence they eventually exercise essentially depends on the syntactic and semantic particularities, even idiosyncrasies, of both sets. In this context, three subjects are examined: the contemplative nature of art, the sets of values implicit in the artwork and the cultural values of the spectator, and the culturally determined 'quality' of the work and its 'appreciation'. Whether art can contribute to a 'culture of peace' cannot therefore be established in the abstract, but has to be assessed a posteriori, empirically, again and again. In the paper we'll try to make this thesis plausible. However, by way of conclusion, as we must give 'peace in the world' the highest priority, it is always worth trying to implement the idea, artistically and otherwise. In other words, art and its politics of peace must be given the benefit of the doubt.

**Prof. Dr. Em. Karel Boullart,
University of Ghent, Belgium**

Prof. Dr. Em. Karel Boullart is Emeritus Professor of the University of Ghent, Belgium, and has lectured on aesthetics, philosophy of culture and metaphysics.

Playing to 'task': theatre, peace and peaceful coexistence in Nigeria

Peace and peaceful coexisting is the much sought after condition amongst the comity of nations today. Intermittently, we hear of inter and intra communal clashes, violence and violent killings and ultimately terrorist activities. These in aggregation have accounted for a huge number of human and material losses which cannot be quantified. In Nigeria today, with activities of the Islamic sect, Boko Haram; fear and anxiety have become the citizenry's permanent companions. The need for peace is urgent if Nigerians are to continue to live with

pride, dignity and freedom; essential values for humanity and social existence. This study proposes the use of the theatre as an instrument in researching the remote and immediate causes of violence with the view to digging up the roots of violence with the aim of finding lasting solutions. It is the belief of this paper that, repeated recreation and representation of scenarios and episodes of violence in the society (in play form) on stage, or as scripted dramas or even as community theatres, would bring the people closer to the poor quality of their existence and thus task their respective consciences. The paper recommends that, peace advocates and theatre practitioners must work together in their search for this elusive peace.

GOWON AMA DOKI, PhD
Department of Theatre Arts,
Benue State University, Makurdi- Nigeria

Going Beyond my Borders

"No doubt, that some life situations require big effort In order to find an inner quietness."
- Rudolf Steiner.

I was born in Israel, thinking that I'm gifted with natural freedom.

My dad, strict Zionist, took us every Saturday in my childhood to tour the state, full of love and passion for every stone and spring.

As I was born 2 months before the 1973 war I was going through the bombings around Tel-Aviv as a baby. When my father came back with dust on his uniforms and a little bomb shell as a gift, he lifted me up and said: "This boy will not have to go to the army."

18 years later I was recruited as a highly motivated young soldier. It was still my dream picture as a free man to protect my country that took me in that organization (the army). This was the picture that was painted to me, in my childhood.

Lucky and happy finishing the army alive, I went to research the world through my eyes. Through learning inner and outer travelling I met Buddha, Dalai Lama, Victor Frankel, Marshal Rosenberg, Yehiel De-Nur and many more through inner processes... when I came back to Israel started to work with many kinds of groups, Palestinian, German and Israelis, refugees, unemployed and prisoners. This work revealed through practical experience how existential theories can be applied in artistic methods.

As a humanistic social artist and a Jew, I went through a deep process to see the Hitler within me. It is my life time task to investigate where conflicts are coming from. In the case of the impulse of 2nd W.W I had to investigate within me the rising up of Hitler. The result was shared in my first Solo art Exhibition made in Israel. It had a great impact on the Israeli viewer as well as in my family.

My life in Israel was always surrounded by war. I understood that if I really want to see peace happening during my life time, I'll have to do it myself, in my own territories. The first place I had to dig in is into the German Jewish relation within me. Why is my Jewish roots and blood holding me back from getting really close to all kinds of people, for example Germans? It is one of my life journeys to make peace with the Hitler within me. Today, living in Germany gives me the right material to work with that issue, processing daily peace local life and people.

Visual expression and art is my way of living, so I decided to apply for work with refugees from countries that will challenge my shared identity, as Israeli. In those meetings we cross borders of fears that were coded long ago. We are all going beyond our borders to meet each other as humans. Doing art and using our bodies; with dance and movement is giving

us the safe space we all need in order to be in peace. The art we are producing is the gift; it's our bridge for being together. Nonverbal tools are putting us all in the place in which we are all human, willing to develop and to grow.

I'm working in the Grandhotel Cosmopolis, a home to refugees and tourists in the centre of Augsburg. Many citizens were and some still are neighbours to the refugee centre. Personal safeties, rising real estate prices and noise, are some of the issues for a potential conflict. I decided to invite the neighbours, people from Augsburg to meet refugees personally and remove the wall between us. So now we have groups of a mixed population, refugees and local German.

The refugees in Germany and generally in Europe are in fact 'love ambassadors' of their countries. They all grew up as playful kids, like most kids. Some time in their growing-up process they found out that their own home country exploited them. As I got closer to some of them, investigated their connection to their home country, I found out that they actually miss and love their home country but can't live there. The conflicts that made them t leave are still alive and blocking their ways to return home. My process in these days is to build up a platform that helps the refugees to find themselves peacefully and then support them in finding their own way to be productive and to be able to give back to the society they live in. I have been experiencing social change between refugees and locals that is working as a form of cultural healing for both sides, turning the presence of refugees in Europe into a win-win situation.

The group that I lead these days invites refugees from different countries. The refugees come from countries that sometimes have a conflict between them; Christian and Muslim, Shia–Sunni relations, local Germans and Refugees and other human conflicts. All the refugees that come to my workshops are diagnosed to have mental problems. They all went through hard personal stories like torture, kidnapped to be child soldiers, having seen their mother and father killed in front of their eyes and other terrible stories. The local people that join the process learn to be open to the unknown directions that the group can develop to, as we create the safe space that is needed for changes. They meet and see how the small changes they undertake in their 'western lives' can be of so much help to others, even if it's just with listening and giving some attention (growing their awareness) to their world. We see that these meetings create real cultural healing.

I believe in hope and the ability of humans to forgive, to be able to go on in spite of what they've endured in their lives. Holding that believe deep in my inner work as a peace fighter, create the food of hope that we can be all enriched from, as we do our growing group work.

Roi Kfir

3.00 pm Panel 4: Exploring the Impact of Performing Arts in Education on Conflict and Peace.

CULTURE, CONFLICT AND (IN)SECURITY'

In our paper we would like to elaborate one aspect crucial for solving conflicts in non-violent ways: The question of human security. Security is generated within communities which provide supportive social networks, a sense of belonging and a meaningful system of values and beliefs. Without security, people cannot think creatively, find new solutions nor build new, appreciating relationships and structures. Yet, the people's sense of security can hardly be objectively measured. Rather, the feeling of (in)security and the actions that ensue from such a perception are entrenched in the cultural maps of meaning, as much as they are related to the given, particular threats of the physical, socio-economic and socio-cultural

environment. The cultural maps of meaning point to the image of the self in relation to the 'other', the perceived source of threat to one's security.

This subjective dimension of security including the emotional management a person holds can be trained through social artistic entrepreneurs and/or "security cultures". In post- and pre-war situations experienced knowledge about collective memories, group focused enmity, stereotypes and ways of dismantling them as well as the creation of relationships across the social divide and the building of trust does strengthen security and the sense of security, which remarkably shapes secure or insecure environments. We would thus like to link education to security in a very direct way.

We will outline two different training methods used for conflict transformation. One is the method of interactive theatre as exemplified by the Theatre for Living. The other is a (training) approach stemming from "security cultures" delivered by peace brigades international. Our argument here is, that in spite of the immanence differences of these two approaches, there are some similarities, which are crucial for strengthening the peoples capacity to feel secure and thus to handle conflicts non-violently.

Dr. Hannah Reich and Raphael Vergin

Dr. Hannah Reich is a practitioner in both the fields of conflict transformation and interactive theatre as freelancer and as employee at the Institut für Auslandsbeziehungen (Institute for foreign cultural affairs) (ifa) in Berlin with special focus on the Arab region. She is a former associate researcher at the Berghof Foundation and now responsible there for the interactive theatre part in a project on "Civic and non-violent education" in Jordan. In her PhD thesis she explored forum theatre methodology as a way to generate knowledge about how to transform conflict, with a case study on postwar Lebanon. Hannah has been trained by David Diamond and August Boal and holds an MA in Islamic Societies and Cultures from the School of Oriental and African Studies in London, UK, and a graduate diploma in Cultural Geography from the University of Bonn, Germany.

Raphael Vergin is working in development aid, human rights and peace building since 2009 with a specialization on arts-based approaches to conflict transformation as well as on post-conflict reconciliation and Transitional Justice. He made his Master of Arts in political science and American studies at the Goethe-University in Frankfurt, Germany with honor. For his master thesis, he conducted a field study in Senegal on the Casamance conflict, geopolitics and governance issues in the region. After having worked with the development agency GIZ, he joined peace brigades international as a Human Rights Field Officer in Nepal and organised an international conference on the protection of human rights defenders in Berlin, Germany. He published on culture and conflict in the EUNIC Yearbook.

Raphael Vergin's main qualifications and experience include project coordination, project cycle management, advocacy work, organisational development and training.

In 2012 he legally founded Culture4Peace (c4p), an organisation with the main aim to incorporate strategic arts-based conflict transformation tools and techniques into peace building and human rights work. c4p is supported and funded by the European Union, the Institut für Auslandsbeziehungen e.V. (zivik) and the Peace Support Network.

Performing Stories: An Account of a Theatre and Education Project in Liberia

This paper will analyse the contribution of a Theatre for Development project to a literacy programme in Liberia being implemented by UK-based NGO, Children in Crisis and Forum for African Women Educationalists (FAWE) Liberia. The project, taking place in January-February 2014 and supported by the Manchester University programme, In Place of War, aims to use theatre to promote the value of education, particularly girls' education, to rural communities, as well as engage local children in storytelling in order to generate a 'library' of locally-generated reading materials.

The present 'story' of Liberia's educational system is not a positive one. Fourteen years of civil war (1989-2003) destroyed schools and caused a generation of children to miss out on their education. Literacy rates, particularly in rural areas, are very low. There remains a lack of teaching and learning materials, a lack of adequate teacher training and a lack of engagement with education among parents and communities. This project involves training Liberian performance artists to work with groups of children from every school across one district in Southern Liberia to create their own stories via drama, music and dance. These stories will be written up into books and disseminated to all participating schools. In addition, participatory performance is being used to generate community discussion around issues of child rights, gender-based violence and girls' education, key concerns in contemporary Liberia. In this way, the work invites community members to use theatre as a means to tell new and different stories about themselves, their schools and their communities.

Dr Alison Lloyd Williams,
In Place of War, University of Manchester

Dr Alison Lloyd Williams works in theatre, education and development, running projects with school and community groups in the UK and various African countries. She currently works at Global Link Development Education Centre in Lancaster, TramShed Theatre Company in Blackpool and also holds an Honorary Research Fellow position in the School of Arts, Languages & Cultures at the University of Manchester, contributing to research on the university's In Place of War programme.

Panel 5: Veterans in Practice

Veterans in Practice

Context

Is the transition from military to civilian life an easy one? Having been trained to face combat and lived a life of disciplined structure how well prepared are service leavers for reengaging with their civilian communities? Does art have a place within this process?

As British troops withdraw from Afghanistan and the fourth and final set of armed forces redundancies is announced, an estimated 1200 service men and women are expected to return to Merseyside between 2012 - 2015. Despite an MoD resettlement team and multiple services being available to service leavers, many find the transition a confusing, frustrating and alienating process. Whilst there is often a focus by these services to address re-entering employment perhaps the bigger challenge for the ex-forces community concerns the broader and more nuanced issue of social integration and the associated effect on psychological wellbeing.

How might the collaborative artistic process address the gap inherent between two experiences of living and can projects aid the communication, understanding and politics of transition?

Veterans in Practice

Veterans in Practice (VIP) are a group of ex-forces men and women who meet at FACT weekly to collaboratively work with artists to produce creative digital projects. The group are currently producing a website, liverpoolveterans.co.uk, which will provide support and information for veterans, their friends and family as well as providing information on military life for civilians. The site will also provide an online platform for veterans to share their creative projects.

VIP are working with artist Babis Alexiadis to produce a series of short animations which explore their experiences of transition, these will form part of the website content and give voice to the real matters at the heart of 'resettlement'.

Angharad Williams, Arts & Health Manager, FACT

Paul Dean, Therapeutic Support, FACT

Babis Alexiadis, Artist

Brett Squires, Liverpool Veterans Website Coordinator, FACT

Emily Gee, Arts & Health Coordinator, FACT

FACT (Foundation for Art and Creative Technology) is the UK's leading media arts centre, based in Liverpool. Offering a unique programme of exhibitions, film and participant-led art projects, we use the power of creative technology to inspire and enrich lives.

Safe in sound: a new music therapy initiative for UK combat veterans with PTSD

Music therapy is a dynamic and varied practice which aims to afford reparative and healthful experiences for people isolated by illness, trauma or disability (Ruud, 2011). There is a growing literature base on music therapy for combat veterans with PTSD. Despite this, music therapy for combat veterans is rare in the UK. The debilitating and long term effects of PTSD include chronic isolation, depression, anxiety and high suicide risk. Music therapy, as an activity which is grounded in the present moment, offers 'here and now' experiences within an affective, playful modality which can encourage resilience and promote wellbeing (AMTA 2014).

Music therapy was introduced to a residential centre in Surrey for veterans with PTSD. Initially a 12 week pilot project it took the form of a weekly open group. The work was informed by ecological approaches. Situated within a large art making space, the music was visible and audible, aiming to make music therapy approachable and inviting in a context where anxiety levels are high. Veterans were able to observe, listen from a distance, or participate in a range of musical activities such as songwriting, group singing, drumming, improvisation or performance work. Staff members participated in sessions from time to time which afforded opportunities for insight, connection and creative sharing.

The project will be illustrated with audio / video examples as well as feedback from veterans and staff. Participants reported a sense of empowerment, confidence, fun, and hope. The findings will be discussed alongside ideas for the further development of musical 'pathways' for combat veterans with PTSD.

AMTA (2014) Music therapy and military populations. Accessed on 10/3/2014:
http://www.musictherapy.org/assets/1/7/MusicTherapyMilitaryPops_2014.pdf

Ruud, E. (2010). Music therapy: A perspective from the humanities. Barcelona Publishers.

Neil Foster

Nordoff Robbins Music Therapy.

5.00pm Sara Bevan: Catalyst? Contemporary Art at IWM

What do artists contribute to our perceptions of war and conflict in a time when our general understanding of conflict is increasingly shaped by the media and the internet? While there is a growing emphasis on the media spectacle and an expectation of immediate access to events as they unfold, artists can urge the viewer to think deeply about what war is, about its immediate impact, its long term repercussions and how we remember it. They invite us to

consider our definition of conflict in a time when war no longer has easily defined geographical limits. Often taking their personal history as a starting point, many artists navigate this broad-ranging subject matter as observers, activists or philosophers.

This was the starting point for Catalyst: Contemporary Art and War, an exhibition I curated for IWM North (Manchester) in 2013. The exhibition showcased the highlights of IWM's contemporary art collection, together for the first time. This exhibition was opened shortly after the launch of a new contemporary programme at IWM London under the banner IWM Contemporary. Consisting of three contemporary art and documentary photography shows a year, the programme is intended to provide a reactive space in which we as an institution can prompt discussion, raising questions about contemporary conflict in its broadest sense and about visual culture's role in this discussion. The museum has commissioned, collected and exhibited art since its inception in 1917, however art is becoming increasingly central to public engagement at IWM. This presentation will discuss my approach to Catalyst in conjunction with IWM Contemporary, exploring the role that contemporary art plays at IWM alongside the challenges and opportunities presented by the programme so far.

**Sara Bevan,
(Contemporary Art), IWM (Imperial War Museums)**

Sara Bevan has worked at IWM (Imperial War Museums) since 2004. In 2013 she curated 'Catalyst: Contemporary Art and War' at IWM North in Manchester, an exhibition of the museum's contemporary art collection from the Gulf War onwards. Other recent projects include the launch of the IWM Contemporary programme with Omer Fast's film '5000 Feet is the Best' in 2013, an exhibition of works by Ori Gersht at IWM London in 2012, and 'Loss' at the Golden Thread Gallery in Belfast, 2012. She is currently working on a publication about IWM's contemporary art collection to be published next year.

Thursday 3rd July

9.30 pm Panel 6: Conserving Culture: Historical Evidence of Culture and Arts during Conflict

Bridging the Gap of Indifference: Contemporary Art on Contemporary Conflicts and World War I in Germany

In 2005, then-Federal President Köhler stated that the German people poses "friendly indifference" about issues such as war, peace, defence and security. Despite German contributions to international missions on the Balkans, in Africa or Afghanistan, there are hardly any expert journalists. In addition, the lack of a general public discussion on these subjects is still eminent. Indeed, there is an increasing danger of detaching defence from the public sphere; conscription as one of the last links has been suspended in 2011. The same is true for historic conflicts except the Second World War: contrary to global preparations, there will not be much public awareness on the Great War's centenary in Germany.

What can be done to bridge this gap of indifference on international peace and conflicts, not the least in a country that has eradicated the militarist aspects of its past and replaced it with generic pacifism and ignorance? In this respect, art poses a huge chance to reach people's hearts and minds regarding both historic and contemporary conflicts: we must neither forget about the lessons of history, nor about the global presence of war.

WARTIST is a project on the artistic examination of war, including the curating of exhibitions, e.g. on the attacks of 9/11 and the subsequent wars in Afghanistan and Iraq. The presentation will describe the situation in Germany and introduce various contemporary

artists and their works that either address the First World War (as an example of an important, but highly neglected historic event) or today's conflicts. In addition, it is needed to attract a wide audience, from choosing the exhibition space to a supporting programme and the need to integrate local schools and other societal stakeholders. The chances that contemporary art provides for global peace-building must not be missed.

Martin Bayer
WARTIST (www.wartist.org)

Colorrevolution! Street Art and Protest Culture

Street art is becoming a frequently used medium in recent protest movements, as in the "Arabellion", in Turkey and in the "Occupy" movement.

While often examined as a specific medium of youth culture or "subculture", street art should be taken seriously as a distinct medium of mass communication which is able to move human emotions and to mobilize people – all very important factors shaping political protest, conflicts and social movements. Artistic interventions can be observed in very different political contexts with a varying intensity of conflict. They occur in violent or non-violent situations ranging from daily public debate in democratic systems (i.g. against bullfights in Spain) or as part of (more or less organized) protest movements (i.g. in the Egyptian revolution or against policies in the EU's financial crisis), in long-term violent conflicts (i.g. in Columbia or Israel/Palestine), in civil wars (i.g. in Liberia), or even used by the state itself to express dissent with an external player (i.g. Iran's propaganda against the USA).

With my contribution, I am aiming at stimulating a discussion about the role street art plays in political or social conflicts. Does it have an impact on the dynamics? Which scientific disciplines offer the theoretical approaches and empirical methods to measure its influence? And finally, is there a way to work on this question under the umbrella of Peace and Conflict Studies?

The exhibition project "Colorrevolution! Street Art and Protest Culture", which was realized in July/August 2013 in the city of Augsburg, Germany, tried to give a first impression of how street art is used in political and social protest or conflict.

Based on my work as the exhibition curator, I will show examples of art as a tool for aesthetic intervention. Furthermore, I will discuss possible starting points for interdisciplinary scientific research on the roles and functions of street art in situations of conflicts. Theoretical and methodological approaches will be taken from different scientific disciplines, such as Social Movement Research, Political Science, Art History, Communication and Media Studies.

Lisa Katharina Bogerts (*1986) holds a Master degree in International Studies/Peace and Conflict Research (Goethe University of Frankfurt/Main) and is working at the Chair for Political Science/Peace and Conflict Studies at the University of Augsburg. She is managing director of the German Association for Peace and Conflict Studies (Arbeitsgemeinschaft für Friedens- und Konfliktforschung, AFK) and realized several exhibition projects in Augsburg, such as "Colorrevolution! Street Art and Protest Culture" (25.07.-25.08.2013).

Hopes Raised False: Culture, Conflict and Memory in Northern Ireland, 1968 – 1995

In recent consideration of the legacy of conflict in Northern Ireland, much debate and emphasis has been placed on 'dealing with the past'. Comments by the Attorney General of Northern Ireland, John Larkin, called for a greater focus to be placed on the archival accounts of 'the Troubles' in Northern Ireland, thus bringing a re-evaluation and encounter with cultural memory to the fore.

A key expression of artistic engagement is bearing witness and acting as a mediator for contemporary society, people and nations to its own recent history. With this instance in mind, the archive, it in itself being a documented record of this artistic and cultural engagement, therefore becomes a mediator for the present and post-conflict society to begin to understand and encounter its own troubles and conflicted past and contested legacies.

The archives of the Hardiman Library, N.U.I Galway, have made possible critical new studies of cultural tradition, theatre and literature as well as the politics and social impact of conflict in Northern Ireland prior to and succeeding 'the Troubles'. Archives of the Civil Rights Movement via the Prof. Kevin Boyle Archive, archives of key mediators to conflict such as the Brendan Duddy papers, records of active participants in the conflict such as Ruairi O'Bradaigh and the largest cultural venue and exponent in the North, the archive of the Lyric Theatre, Belfast, offer an unprecedented access point into the recorded memory of culture and conflict in Northern Ireland.

I propose an in-depth case study, 'presenting the past', to examine the stratification and blurring of lines of culture and conflict – to separate the strands of experience and memory surrounding the period 1968 – 1995 in Northern Ireland. With a focus on key historical events including the Civil Rights Movement, Bloody Sunday, the Hunger Strikes and the struggle for peace into the 1990s, I will examine the theatrical and cultural impact of the Lyric theatre and its place as 'National' theatre to people without a distinct and singular nation.

This study will show how cultural expression, in reaction and reflection to war and sectarianism, mirrored with evaluation of recently declassified political archives, can highlight the role of the archive in affording an understanding, rather than a perpetuating of conflict and therefore act as an agent for peace.

Barry Houlihan
Archivist,
Archives and Special Collections,
James Hardiman Library,
NUI Galway

Barry Houlihan is a professional archivist and in this capacity focuses on conflict, Human Rights and theatre archives. He has catalogued the Project Arts Centre archive at the National Library of Ireland, established an archive for the Gaiety School of Acting and produced a research guide on the history of Smock Alley Theatre. Barry has worked as a researcher for 'Cultureshock' program on Newstalk FM radio and also for the RTÉ Radio 1 documentary series 'From Stage to Street'. Barry is an archivist at the James Hardiman Library at National University of Ireland, Galway, where he has catalogued the archives of Prof. Kevin Boyle, Human Rights Academic, Lawyer and Activist; the archive of Druid Theatre Company, the Galway Arts Festival, and others. Research interests include the place and role of archives in 'dealing with the past', the democracy of archives and the place of archives in Human Rights context. Twitter: @stagedreaction

How restoration helps art being understood

Empathy is a human characteristic that is vital for our consciousness of the necessity of peace. Empathy is always present in artistic creativity, yet artistic concepts and artefacts often need mediation. In the arts the conservator is burdened with this task by material interference. This might be any material in the visual arts or certain function defined material in musical instruments etc. Often we are confronted with the dual position: art material understood as symbol for economic and political values versus material seen as medium for

housing emotion, ritual and social affiliation, the spiritual home so to say. Such conflicts as regards values reflect reasons for war and impediments for peace.

The lecture starts with a case history of a painting, executed shortly before the painter had to join the army during World War I and painted over 10 years later. Conservation research could bring to light how war as well as peace influenced art and life of this painter. Then characteristics of visual art materials and media for certain war and peace related aims are given. Such conservation findings document the potential of creativity and the importance of empathy in the context of human behavior. Conservation by its often non-verbal and only latently visible function as mediator between art and its recipient can support recognition and consciousness for humanism, conflict and peace concealed in any artefact.

Hiltrud Schinzel

The author is restorer (Magister Artium at Academy of Fine Arts, Vienna), art historian (PhD at Ruhr University Bochum) and artist (main media water colour and pastel drawing).

Already while studying she specialized on contemporary art and restoration theory. She worked as curator for two years in communal museum of Bochum. After that she was project leader of Restaurierung Moderner Malerei sponsored by Volkswagenwerk Foundation at Restoration Center Düsseldorf, a publication of the results was printed under the same title by Callwey publishers Munich 1985. Since 1983 she is freelance restorer and art expert. She was researcher and lecturer at Gent University and Gent Academy of Fine Arts in the 90ties and since 2002 is associate Professor of IIAS (International Institute for Advances Studies) where together with Karel Boullart she coordinates the annual Symposium on Art and Science since 2003. In recognition she got Dr.H.C. of IIAS in 2009.

She has published widely in her specialized fields and from time to time exhibited her artworks, last presentation 2013 see http://issuu.com/benngerard/docs/hiltrud_schinzel-fotobenn.

Main book publication: Touching Vision – Essays on Restoration Theory and the Perception of Art, VUB University Press, Brussels, 2004 and 2008.

“The Flickering Darkness” a R&D and video installation

Observing and interpreting the social mutations of the city environment, delGado aimed to explore Bogotá neighbourhoods, focusing on those so-called no-go places that somehow stand out as a consequence of the briskness of economic, political and social change as well as its sometimes harrowing human costs. Trauma itself is a concept that can appropriately bridge the gap between the individual and the surrounding society in understanding the impact of conflict and displacement; trauma threatens the individual's sense of self and the predictability of the world. Consequently, basic beliefs in trust, confidence and connectedness with other people are undermined.

In his research, delGado takes into account what sociologist and philosopher Henri Lefebvre said: “thinking about the city is to hold and maintain its conflictual aspects of urban and suburban life: constraints and possibilities, peacefulness and violence, meetings and solitude, gatherings and separation, the trivial and the poetic, brutal functionalism and surprising improvisation.” His project reflects on the idea of belonging, to the need we all have for positioning, for locating ourselves in an environment; in other words, in a context that makes sense to us.

Being an artist in residence, the video artist Juan delGado accessed Bogotá as a foreigner. He embarked on an journey to explore the city as a living organism that eats, sleeps and has physical needs. The three channel installation The Flickering Darkness serves both to show fragmentation and connection, silence and sound, movement & stillness.

The camera seems to follow the food from the gut of the monstrous city, as it is processed by night workers at the market of Corabastos, to community dining and market restaurants. People here are shown as faceless beings who are part of and cause the dynamics in and of Bogotá; moments are immediately opposed on the three screens instead of being imposed as a fixed storyline.

Juan delGado

Panel 7: A Critical Analysis of the Use of the Arts in Conflict and Peace Building.

“Doing Culture” Erroneously in Afghanistan: A Critique of ‘The Comedy of Errors’ at the Globe

How can theatre be a platform for storytelling and cultural empowerment in a conflict zone? What, and whose stories will be told, and for what purposes? Performance research has identified the various functions of the arts, for example, in peacebuilding (Shank & Shirsch 2008, Liebmann 1996), providing therapy and healing (see Furman 2013; Lederach 1999), relief and entertainment (Balfour 2001), protest and resistance (Hughes 2011; Obeyesekere 1999), and facilitating social justice, educational or political messages (see Thompson, Hughes, & Balfour 2009; Kuftinec 2009; Taylor 2007). In seeking to examine the use of the arts with Afghan actors and non-actors by foreign directors, this paper will critique the Afghan performance of Shakespeare’s *The Comedy of Errors* at the Globe Theatre in May 2012. This paper further problematises the use of the arts in a war zone, primarily in commodifying an Afghan culture, which then results in more security risks for the Afghan ensemble themselves. Using material from a BBC documentary, the live performance in London, and theatre reviews, this paper first borrows the concept of “consumer culture” from Adorno and Horkheimer, then seeks to interrogate the power dynamics between director, actors, audiences, and funding organisations with the Applied Performance Matrix (Chow 2012). I will then argue that “doing culture” is not only unethical, but dangerous when the role of the arts in a conflict zone has not been sufficiently understood, or when local practices, values, and customs are negligently ignored. There is then an urgency for cultural interventionists to reconsider their complicity towards violence when seeking arts-based approaches to peacebuilding.

Edmund Chow
University of Manchester

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Satirical, propaganda and resistance arts as means to address individual and collective need for recognition in time of conflict and in post-conflict societies

The question of the role of arts in conflict and post-conflict societies can be viewed from two different perspectives: the collective need to find reconciliation and the individual urge to voice the reactions to pain, loss, in one word: how one survives to crisis.

They are not contradictory to each others, as shown by reconciliation processes that entailed an individual expression of the endured suffering and the institutionalized reception of it by truth and reconciliation commissions and fact-finding processes.

In these instances, the individual expression meets the collective need to have trauma recognized, Moreover, history shows that the voice of one person expressed through artistic means is sometimes regained by the group, or utters the concerns of a group (see for example mural works of Diego Riviera).

However, individual and collective voices can oppose each others, as seen in the pursuit of reconciliation. Indeed, community cannot reconcile with individual voices that, as a means to grieve, put blame on another portion of the society. Or can it? What role should be given to these individual expressions taking the form of art pieces? Do they pose a threat or do they represent a safeguard to the existence of the community?

In order to define the dynamics between the individual and the collective levels in time of conflict and in its aftermath, we will focus on the role of cartoons and satirical art in dictatorial countries, as well as on examples of propaganda and resistance art.

Fiana GANTHERET

**Associate Legal Officer – International Criminal Tribunal for the former Yugoslavia
Founder of Creating Rights (www.creatingrights.com)**

Fiana Gantheret has been an Associate Legal Officer at the International Criminal Tribunal for the former Yugoslavia for more than six years. Previously, she completed studies in Philosophy and International Human Rights Law in Paris and at the Irish Centre for Human Rights, Galway. In parallel to producing publications in the field of international criminal law, she dedicated the past year to develop Creating Rights, a platform introducing to projects and ideas around the globe that artistically and creatively explore the significance of human rights.

Music and conflict prevention in cameroon: the case of buea

Is music a cause or preventer of conflict? Music is increasingly used in peace building situations. However, music has also been used in ways that reinforce negative stereotypes and heighten tension between different groups. This study seeks to examine the extent to which the content of music can prevent or deepen conflict between people. A purposive sample of 300 respondents from Buea, South West Region in Cameroon, confirmed that the content of music is an important factor of conflict. Chi-square statistic analysis on the relationship between music content and hate showed that music content was a factor which either reinforced negative stereotypes of the other, forced people to hate others or feel

unaccepted by others. The Major finding emanating from this study is that regular exposure to a particular kind of music content determines to significant extent the attitude an individual has towards others and therefore promoting music content that celebrates diversity, cooperation and peace will help avert conflicts.

Kiven James Kewir (PhD)
Senior Lecturer of Conflict Prevention
Department of Political Science,
University of Buea.

Dr. Kiven James Kewir is a Senior Lecturer and Researcher of Conflict Prevention and Regional Integration at the Centre for Research in Political and Strategic Studies in the University of Yaoundé II Soa, Cameroon, and the Department of Political Science and Public Administration in the University of Buea, Cameroon. He holds a MA in Peace and Reconciliation Studies from the Centre for Peace and Reconciliation in Coventry University, United Kingdom, and a PhD in Political Science from the University of Yaoundé II Soa. Dr. Kiven is known for his enthusiastic teaching style and for using real data from consulting projects in the classroom. He has served as a reviewer for several international journals and led several innovative research projects in the area of conflict prevention. Dr. Kiven enjoys reading, writing, playing tennis and jogging.

Panel 8: Art Emerging From Conflict

War and the Artist

War is addressed consciously through works such as Sheriff's Journey's End, Owen's poetry of pity in Dulce et Decorum Est, Picasso's Guernica and Britten's War Requiem. These works have their own life and provoke their own response. Unlike them, the case-studies here demonstrate deliberate and conscious performances and creations made in the face of war; as a protest, as a counter-weapon, as a symbol, as a rallying post or because they saw no alternative under the circumstances: they were compelled to, even in the face of death itself.

The events occurred in contexts that most of us might not be able to imagine. They testify that even at its most tragic and destructive depths, people have demonstrated a basic need to resist or deny war by making something. The humble act of creating something may outweigh and outlive the depravity of war. If that is the case, why should any state put less public funding into the arts than into the development of the armed forces and the weapons industry?

My research encounters musicians, writers, actors and painters who have found themselves inside war and yet managed to pursue their art perhaps, as Drakulić said of Primo Levi, "in order to prove himself that he is still a human being." I present these stories in an attempt to frame the crucial importance of the arts as mightier than the bomb.

Artists considered are the novelist Irène Némirovsky; the poet and novelist Primo Levi; the artist Francisco Goya; poet and dramatist Dzevad Karahasan; pianist and musician Myra Hesse; the pianist Alice Somner; poet and playwright Komi Awoonor; singer and musician Ilse Weber. The paper will include performances of related material.

Paul Barker,
Royal Central School of Speech and Drama

Paul Barker is a prize-winning composer of many operas, theatre and concert works. His opera without text, El Gallo, commissioned by Teatro de Ciertos Habitantes, has been

performed over 100 times at major festivals in the US, Latin America, Holland, Portugal, Serbia, Spain and the UK. It has also been recorded, televised and filmed and invited to Beijing this summer. Several works reflect interest and research in relation to the arts and war. For instance, In Memoriam: for those who fall in time of war was commissioned by clarinettist Joan Lluna and the Brodsky string quartet. He is author of Composing for Voice (Routledge) and contributed two articles to The Oxford International Encyclopedia of Peace (OUP). He also works as a pianist, conductor and stage director. He is currently Professor of Music Theatre at the Royal Central School of Speech and Drama

From Leonardo to Picasso (1939-1953): the masters who marked war and peace in Milan

The aim of this paper is to enlighten the instrumental role of the arts – and especially the exhibition system – in relation with the Second World War period in Milan. Looking at the Milanese “exhibitions’ calendar” of that span of time, we can notice that two main occurrences happened just before the war and some years after the conflict.

More specifically, the two reference points here considered are the Leonardo's exhibition organised at Palazzo dell'Arte in 1939 and the one dedicated to Picasso, arranged at Palazzo Reale in 1953.

In 1939 the international atmosphere was highly charged: Italy had already signed the Pact of Steel with Germany and the conflict was not so far anymore. Despite this, the fascist regime decided to organise a temporary exhibition dedicated to Leonardo, with the aim to strengthen the position of the party in power. The idea of Leonardo as the “greatest Italian genius of the Renaissance”¹ was clearly related to the identity of the regime.

On the other hand, after the Second World War, the public administration of Milan was able to arrange a Picasso's exhibition at Palazzo Reale. During a moment of peace-building, the choice of Picasso was not accidental: on the contrary, his denunciation of the war (with Guernica), made the artist an ideal representative of the pacifism.

Despite all the difficulties, the event was a success and, even nowadays, the picture of some women sitting in front of Guernica has become one of the most significant representation of the post-war history of Milan.

In the end, it is clear that art history, in these mentioned cases, was conceived as a tool for different – opposite – cultural interventions, marking war and peace situations and tracing a political and diplomatic “manifesto” through the lens of culture.

Silvia Colombo,
Art historian and PhD candidate in Preservation of Architectural Heritage
DASTU Department, Politecnico di Milano

CITIES OF PEACE: A Peacebuilding Initiative through the Visual Arts

In this presentation, I will describe the CITIES OF PEACE project, share images of the artwork, and assess what I, as project founder and its artistic, scholarly director, take to be its strengths and limitations as a peacebuilding initiative. Over 10 years, I worked with young artist-interns from 20 countries, producing 9 artworks 69” x 104”, each illuminated with gold leaf. Through months of research, each painting represents and honors a city devastated by war or internecine violence, but celebrates its history, scientific and cultural achievements. Throughout the project's course, I came to understand that its peacebuilding potential is as much about the quality of relationships developed, the skills and capacities participants learned as it was about the artworks' impact on audiences. From conversations among the

participants, and interns' subsequent careers, I became aware of the extent to which the project cultivated leadership and research skills, capacities for non-oppositional thinking and communication, and commitment to visual art as an efficacious peacebuilding tool. This is not to minimize the works' impact on audiences. We witnessed grown men weeping, chatting viewers quieted, returning, teachers bringing classes, leading us to believe that the project's trauma healing and peacebuilding potential has only begun to be tapped. In presenting my work at the Arts, Peace and Conflict conference, I am seeking to inform and inspire other artist peacebuilders, receive input from others in the field on how to document the project's efficacy, increase its usefulness and how to describe it so that it will be compelling to funders and others with resources that could sustain it and help it grow.

**Dr Ellen Frank,
Founding & Artistic Director
Ellen Frank Illumination Arts, Inc.**

11.30 am Panel 9: Cultural Narratives of Conflict and Segregation.

Developing a Situational, Embodied and Postdramatic Approach for Dealing with the Cultural Trauma of Apartheid. Masks, Puppets and Performative Objects as Tools of Critique, Resistance and Agency in South Africa.

South Africa is considered a post-transitional society. It wrote an entirely new constitution as part of its democratic transition, replacing the apartheid-era constitution. It also created a reparation program for victims, with the TRC as its main element of rehabilitation. In seeking reconciliation between South African perpetrators and victims, the TRC aimed at working through the cultural trauma of apartheid. However, South Africans themselves are very ambivalent about the imposed nature of the reconciliation discourse and about the narrative nature of the truth-telling process that locates the traumatic experience in the past. Up to now, little attention has been paid to the narrative, disembodied and meaning-based nature of the truth-telling process and the Western approach commissioners took in "working through" the cultural trauma of South African apartheid. The important, but limited scope of the dominant 'Western' trauma regime is exemplified in the following testimony of a female witness at the TRC, saying: "I will not speak too long because there are still things unsaid, too terrible for you to hear, and too terrible for me to say, and my heart is heavy with them. Nkosi. [Begins song.]".

Marieke Breyne, Sofie de Smet & Christel Stalpaert

Christel Stalpaert is PI of an FWO-NRF bilateral scientific research project (2014-2017) that investigates the need for further reparation activities for coping with the situational trauma of racism in an embodied, non-narrative way, acknowledging culturally particular modes of suffering, coping and survival. Recent theatre and performance studies developed an exponential interest in trauma and conflict studies and provide a valuable embodied perspective on what has been criticized as a narrative and disembodied dominant 'Western' trauma regime. This interdisciplinary research project aims at bringing together the latest developments in the areas of performance studies and memory studies in order to investigate the potential of masks, puppets and performative objects in contemporary performances to raise awareness, propose alternatives, provide healing and implement community change regarding the cultural trauma of apartheid in post-transitional South Africa.

'Two sides to every question, yes, yes, yes....': Seamus Heaney, Poet in Conflict.

This paper will examine the role of the poet in situations of conflict with specific reference to the work of the late Seamus Heaney. The period of 'the Troubles' in Northern Ireland coincided with the emergence of Heaney as a significant voice, initially in his home country, and eventually on the international stage. This created a whole range of expectations which presented a challenge for the poet.

His first volume to engage explicitly with the issue was, *North* published in 1975, which was criticised by both sides of the political divide- by loyalists for an apparent endorsement of violence and by nationalists for a lack of political engagement. Heaney took the responsibility of the artist in conflict very seriously but resisted the idea that this was defined by commitment to one political viewpoint. Equally however he had problems with some interpretations of the concept of balance, expressed notably in *Spirit Level*, published six months after he was awarded the Nobel Prize for Literature. In his response to the award of the prize he expressed something of the difficulty of meeting the expectations of opposing political groups.

'A public expectation, it has to be said, not only of poetry as such but of political positions variously approvable by mutually disapproving groups' (*Crediting Poetry*). Both volumes employ the strategy of using myth as a way of exploring current conflict, drawing on both Viking history and classical myth, a strategy which has been criticised in some quarters.

Terry Phillips,

Chair of the International Advisory Board for the Archbishop Desmond Tutu Centre for War and Peace Studies.

Honorary Research Fellow in English at Liverpool Hope University.

Panel 10: Tutu Foundation UK: Ubuntu Africa's Gift to the World – A Vehicle for Change through Cultural Exchange.

At the Tutu Foundation UK, we recognise that if: "culture is the signature of humanity" – then when talking of our common humanity, with regard to Ubuntu – we must root our cultural strategy, in an authentic debate. This debate must be inclusive, but respect the voice and leadership of artists of the African Diaspora. The Tutu Foundation will present a panel discussion, Chaired by Alexandra Ankrah, CEO, and will include the contributions of two of its accredited Ubuntu Community Facilitators:

Su Andi OBE: Distinguished poet, performance artist, cultural theorist and creator of *Mary Seacole* the opera. This opera examined one woman's journey to the Crimean war and explores the pursuit of cultural equity and reclamation of the historical legacy of African peoples in the UK.

Kwabena Gydu: An award winning visual artist, who through acrylics and oils captures a debate around what is community? Ubuntu & interdependence, the nature of humanity and the desire for peace. Kwabena has played a significant role in the debate around the arts of disabled people and was responsible for advocacy of Disability Arts, whilst working at the Arts Council of England.

The panel, through sharing examples of their work, will look at:

- How people are using Ubuntu as a vehicle for addressing tension, conflict & violence.
- The importance of arts, for arts sake – but also the value of arts in building peace, transforming communities and supporting wellbeing & healing.

- The Tutu Foundation (UK) envisages a world in which the lives of individuals and communities in, or at risk of, conflict are transformed through the legacy of Archbishop Desmond Tutu and his wife Mrs Leah Tutu. How this goal is achieved using cultural exchange, to help build stronger communities.

Su Andi OBE & Kwabena Gydu

2.30 pm Panel 11: Visual Art, Peace and Conflict

Conflicts of Depiction: Aesthetics of Violence in Graffiti Photographs

Let us focus on graffiti. It is seen as an art form to yield access to the iconography of everyday life in conflict and post-conflict societies. We assume that graffiti carries elements of meaning and notions of reality during the conflict in the discourse, it modifies or manifests. Proposing that a new aesthetic focus on depictions of war can be observed, we argue that war reporting refers more and more to an aesthetic of pop culture, while it steps back from the brutalization of presentation. The conflict of depiction is the negotiation of photographs, being a part of the war reporting on the one hand, and the aesthetic logic of every picture on the other hand. In this paper, we take our conflict-analytical eyes on contemporary warfare photography. Taking into account the assumptions of social constructivism, we acknowledge the contingency of reality as well as the knowledge about it. There are different legitimate interpretations of reality. Furthermore, the social construction of reality in conflict situations is inevitably intertwined with the social construction of violence. The witnessed violence in Syria, Egypt and Libya - we know under the label of Arab Uprising - is without a doubt, producing new forms of aesthetic expressions. Graffiti is one of the main current aesthetic techniques and since contemporary graffiti is mainly based on the American graffiti style of the

1970's, a transnational language of forms and symbols shaped up, despite of local varieties.

As a result, recipients from different nations can perceive and recognize graffiti as such. Therefore, photographs of graffiti are also transnational comments on the commented violence in conflict situations and worth the focus.

Rebecca Gulowski and Eva-Maria Teebken
Peace and Conflict Studies,
University of Augsburg, Germany

Rebecca Gulowski has a Master's degree in Sociology, Political Science and History of Arts and holds a Master's degree in Conflict Studies from the University of Augsburg. Since 2012 she has been working as a lecturer and as the coordinator of the Master's degree program in "Conflict studies" at the Department of Political Science, Peace and Conflict Studies in Augsburg. Her research focus is on the analysis of transnational conflicts as well as on the analysis of social conflict dynamics and protest cultures. Currently, she is a PhD candidate and works on her dissertation with the working title

"The Everyday Iconology of Violence. New Methodological Perspectives on Conflict and Violence Research".

Street Art and Peace

This paper looks at the role of street art in the vocalisation of grassroots movements that have been side-lined by agendas and practices of violence. On the one hand, it does so in an attempt to heed the recent calls for the resuscitation of Critical Peace Research through the exploration of experimental, eclectic and creative approaches; and on the other hand to

bridge the gap identified by the recent critique of liberal peacebuilding and its failure to incorporate local and everyday dimensions, needs and discourses in its praxis. The paper examines the streets as the space where artists problematise the 'everyday' (seeking implicitly or explicitly to alter it); and as the medium that allows artists to bring art to the public (as opposed to galleries or exhibitions the public chooses to visit). To do so, the paper looks at a project involving nine internationally acclaimed street artists who agreed to make murals in Oslo, following the July 22 attacks, "to promote universal human rights and to counter the intolerance and xenophobia that can give rise to violence and justify terrorism".

Ioannis Tellidis and Anna Glomm

Ioannis Tellidis is Assistant Professor of International Relations at the College of International Studies, Kyung Hee University, South Korea. His research focuses on critical peace research and more specifically the interconnection between terrorism studies and peace studies, the potential of information and communication technologies for peace, and the role of non-western emerging actors in peacebuilding and statebuilding. He has published articles in *Critical Studies on Terrorism*, *Terrorism and Political Violence*, *Global Governance*, and *International Studies Quarterly*, and he is the co-editor (with Harmonie Toros) of *Terrorism, Peace and Conflict Studies: Investigating the Crossroad* (Routledge, 2014).

Anna Glomm is an art historian based in Oslo, Norway. She has a PhD in Art History from University of St Andrews specialising in political art in Scandinavia between 1945 and 1979.

The Hidden Conflict. A discussion of political aspects in late GDR photography in the 1980s

The last decade of the German Democratic Republic's existence up to the fall of the Berlin Wall in 1989, was fundamental for the development of the arts in the country and the later re-unified Germany. Many fine artists, including painters and photographers, were a substantial part and driving force of the political opposition but in their artistic oeuvre they were restricted to depict the obvious or to write 'between the lines'. The censorship of the Socialist regime on photographic art was particularly harsh since one of photography's biggest advantages, or disadvantages in this case, is to depict reality.

My paper will examine the role of photography in the 1980s in the GDR and the ability or incapability of artists to reflect upon the political situation in the country. Since direct political criticism was almost impossible, many artists specialised in recording social reality, such as Gundula Schulze-Eldowyn, Thomas Kläber or Rudolf Schäfer. The famous Edward Steichen exhibition *The family of Men* held at the Museum of Modern Art in New York in 1955 contributed to the development of a photographic Social Realism in the GDR and enforced the East German version of 'Straight Photography' that flourished last in the 1980s. Key element for discussion will be the 1988 photography exhibition *Protocols. Pictures of the Social Life* (*Protokoll-Strecken. Bilder aus dem gesellschaftlichen Leben*); shown at the notorious Eigen+Art Gallery in East Berlin. But political reprisals also indirectly encouraged the emergence of alternative photographic art forms, such as abstract or nude photography.

Finally, I will discuss the phenomenon of Inner German Border Photography. In the GDR, the task of border control fell from 1961 to the Army, in the FRG (Federal Republic of Germany) to the Federal Border Protection Force (Bundesgrenzschutz). Both agencies used photography, for surveillance, military reconnaissance and the documentation of

incidents.

Dr Kathrin Wagner

**Lecturer in Art History,
Liverpool Hope University**

One man's story - From Palestine to Israel to Northern Ireland.

In East Jerusalem in 2007, I met Bassam Aramin, an ex-prisoner and co-founder of Combatants for Peace (CFP). Bassam's ten year old daughter, Abir had been killed by an Israeli Soldier in January of that year. His story inspired me as a theatre writer/director and as an ex-soldier in the Israeli Army to write my play, entitled Bassam in order to bring his story to the Israeli audience.

The following year, the play was selected for the prestigious International Theatroneto Festival. Produced by The Cameri Theatre of Tel Aviv, Bassam was played by the famous Jewish actor Shlomo Vishinsky, whose son, Lior, was killed as a soldier serving in the Gaza Strip in 2006. It was a challenge for the Israeli audience to listen to Vishinsky, the bereaved Israeli father deliver the story of Bassam, the bereaved Palestinian father.

In 2009, the play was translated into English and three years later it was produced in Ireland. Fadl Mustapha, a Palestinian son of 1948 refugee parents, now living in Ireland was chosen to play Bassam. The play was produced by An Grianan Theatre in County Donegal, where both I and Fadl now live, and toured to more than 28 venues, schools and communities across the Northwest, the border counties and Northern Ireland.

It was fascinating for me to go on this journey with these two actors; politically, personally and professionally and to meet audiences from the Israeli-Palestinian conflict and Northern Ireland post conflict.

Idan Meir & Fadl Mustapha

Idan Meir is an Israeli writer and director, theatre maker and peace activist living in Ireland and working throughout Europe and the Middle East.

Fadl Mustapha is a Palestinian refugee, a father of three, an actor and a peace activist living in Ireland.

4.30 pm Peace by Peaceful Means

A lecture performance which chronicles the development of a Peace by Peaceful Means, a creative, funny, and heart breaking exposure of the obstacles faced by artists working to build peace in Israel and Palestine.

The performance will feature personal correspondence between the artist and Dr. Ahmed Badawi, one of the co-founders of Transform e.V. – Centre for Conflict Analysis, Political Development and World Society Research; documentary footage from photographer Elaine Stapleton filmed while she was working on Silent Voices an exhibition of photographs of the

everyday life in the Palestinian village of Bil'in, as seen through the eyes of children; and a redacted Freedom of Information request!

The original artwork explored Johan Galtung's formula for peace by peaceful means, traumatic memory and live art as a tool for peacebuilding. The lecture is an invitation to artists, activists and academics to look at how our work can be sustainable, politically effective and creatively excellent. It is also a launch event for a new network of interfaith artists producing contemporary performances that aid in peacebuilding.

Jennifer Verson,
Migrant Artists Mutual Aid/Research Associate for the Archbishop Desmond Tutu
Centre for War and Peace Studies

Jennifer Verson is a live artist, writer and cultural activist. Her current research and creative work focuses on the efficacy of live performance in peace building. She holds an M.A. in Cultural Performance from Bristol University. She has lectured at Columbia College Chicago, DePaul University and was a visiting artist for Cartographies of Justice at Liverpool Hope University. Her work has included spoken word poetry, devising, directing, puppetry, performing and playwriting. Her solo performances have ranged from durational performative installations to one woman comedy but all have been marked by her unique voice and vision of the role and responsibility the artist plays in contemporary society. She is a regular contributor to Peace News and a contributor to 'Do it yourself: A hand book for changing our world' edited by the Trapeze Collective. In January of 2009 she emigrated from the United States to the Dingle in Liverpool. When she received her British residency in 2011 she founded Migrant Artists Mutual Aid with Fatoumata Sowe and Anne Connell.

Panel 12: Paving the Way to Reconciliation through Performance Arts.

Peace Moves: Dance, Identity and Peacebuilding

In the peace and conflict field, there is growing interest in utilizing the performing arts in relation to peacebuilding, yet there is limited theory, research or evaluation, especially regarding dance. Many peacebuilders continue to rely solely on verbal communication despite evidence suggesting that it conveys only partial meanings. Dance answers the call for creative approaches to peace and is a potential asset for the peacebuilding field, creating opportunities for nonverbal, embodied learning, exploring identity and relationships to the 'other.' Peace scholars consider identity and relationships to the 'other' as key components in transforming conflict.

Focusing on a case study in Mindanao, the Philippines, this paper explores the potential of dance in a peacebuilding context regarding identity, relationships to the 'other' and creating new conceptual spaces. In Mindanao, deep-seated cultural prejudices between Christians, Muslims and Lumads contribute to ongoing conflict entwined with identity, history and politics. The organizing framework will be the permeable membrane which describes the constant interaction between artists, peace facilitators, participants and communities. The permeable membrane expands peace scholar John Paul Lederach's concept of the moral imagination, requiring the nurturing of human relations and the capacity to envisage one's self within a web of relationships, including with one's enemies. Multiple methods of qualitative research including personal interviews, photo elicitation and autoethnography are used. This paper seeks to further the discussion regarding dance as a creative approach to

peace and its potential to diversify the nonverbal tools available for peacebuilding.

Erica Rose Jeffrey.

The Artful Performance of Reconciliation

This thesis outlines the role performing arts can play in reconciliation processes. Most approaches, which scholars view as valuable for reconciliation, depend on governmental policies and decisions. However, as reconciliation processes can take decades and conventional approaches are sometimes too distant to have local effects, it is argued that the concept of social healing is more appropriate, in particular for bottom-up and short-term efforts. Social healing is understood as the intermediary space that touches upon individual healing as well as reconciliation, as it enables the beginning of reconstructing broken relationships through 1) finding safety; 2) recovering one's voice, by being able to express the unspeakable, giving space to different perceptions and creating meaningful conversation; 3) discovering a place where one belongs, by reconnecting to the social environment. The analysis of the performing arts' potential in reconciliation is therefore contextualised within the framework of social healing. It explains how performing arts can contribute to foster these three conditions for individual as well as social health and consequently reconciliation.

The examination is based on an inter-disciplinary approach drawing from anthropological ritual theory, psychological theories on empathy and theories about reconciliation and peacebuilding as well as performance studies. Drawn from secondary sources, case studies from war as well as post-war contexts from various parts of the world demonstrate the performing arts' contribution to social healing. The argument concludes that performing arts' greatest potential is its ability to engage people emotionally, while it contributes to create social health. This characteristic is quiet significant, where hostile attitudes have to be transformed to enable space for mutual accommodation and therefore reconciliation. Arts in general, and performing arts in particular, have so far been considerably understudied as a potential ally for reconciliation processes. This thesis attempts to contribute to close this gap.

Aleksandra Grassl
Graduand at Durham Global Security Institute,
Durham University

TfD and the management of land conflicts amongst the Tiv of Central Nigeria

This paper examines the efficacy of Theatre for Development (TfD) as an alternative conflict management strategy that is people centred. The paper focuses on the potentials of theatre to manage land conflicts that have bedevilled Tiv land over the years. Data for the paper is randomly collected among conflict stakeholders in Tiv land. The survey design is used in order to elicit information on the conflict management strategies that have been deployed in the study area. Semi structured interviews and focused group discussion tools are used to collate information on conflict and conflict management strategies. The paper finds out that, land conflicts have persisted in Tiv land because of the top-down approaches that have been used in managing such conflicts. The top-down approaches do not get the support of conflict stakeholders as they feel alienated from them. The paper submits that, theatre for development can build the needed peace by giving voice to the voiceless in managing their differences for peace and development.

Through a pilot study conducted in and around Mbatser district to test the efficacy of theatre in conflict management, the paper concludes that the development of a people centred approach in conflict management is essential to ensure that early warning signs are captured and acted upon to prevent crisis – hence prevention is better than cure.

Doki, Ama Gowon, PhD & Aondowase BOH, PhD
Theatre Arts Department,
Benue State University, Makurdi-Nigeria

Questions on engaging performance in the post war Bosnia and Herzegovina

Bosnia and Herzegovina is not making news today. The war ended eighteen years ago, yet society is ethnically segregated, in schools children are taught different histories of the war and peace-building process is stagnating.

In this paper I will discuss how the arts are used to break down ethnic and social barriers preventing people of the region to live together. It will draw on my collaboration with Most Mira, a charity that works with schools, young people and youth groups in northern Bosnia. From 2009-2011 charity hosted annual weeklong arts festivals and held workshops in drama, music, art, circus skills, photography and dance with more than 500 participants. Festivals were held in a field in Kevljani village – the same field in which the residents of surrounding Muslim villages were rounded up in May 1992 before being taken to Omarska and other detention camps. After 2012 Most Mira continued to work with young people through more comprehensive drama projects, leadership training and international exchange.

The focus of this paper will be the 2013 performing arts project Shakespeare's Comedies that I was involved with. I will argue that there is a limit to the efficacy of testimonial theatre in regions where the narrative surrounding the conflict is a point of strong disagreement. Further more I will examine the therapeutic nature of comedy in the process of reconciliation and the crucial role that second generation plays in post conflict healing. In doing so, I will establish the key principles guiding this work, observe the difficulties that this approach poses, potential benefits it holds and suggest a new point of departure in using humor in applied theatre within post-war societies.

Maja Milatovic-Ovadia
Theatre Director and PhD candidate in Drama School of Arts, University of Kent, UK

Maja Milatovic-Ovadia is a freelance theatre director and PhD researcher at Kent University. She graduated Directing at the University of Belgrade and trained at the Royal Central School of Speech and Drama, National Theatre Studio, and Directors Lab West Los Angeles. She directed a string of critically acclaimed shows in the principal national theatres of Serbia, Montenegro, Slovenia and UK. In addition, from 2009 she is advisor and facilitator for Most Mira charity and she runs drama workshops for migrants and refugees at The Forum in London. www.majamilatovicovadia.com

Friday 4th July

11.30 am Panel 13 – The Arts surrounding Politics

Artistic research methodologies in peace and conflict studies. With the example of the afghan theater project AHRDO.

This presentation is developed from the background of critical, feminist and decolonial peace and conflict studies. It is argued that research grounded in feminist and decolonial critique of epistemology needs forms of presentation that differ from the common academic style. Ideas of artistic research offer useful options. Nevertheless, the practical application is hindered because the academic education does not teach any artistic methods. But still, the artistic research approach provides a confirmatory background for understanding a research project as (always) being subjective and political.

I will discuss these thoughts relying on my doctoral (empirical) research on the knowledge of grassroots organizations in Afghanistan and the epistemic violence of peace and conflict studies. I will reflect on my search for new, subjective forms of presentation of my research. In addition I will refer to the afghan artistic organization AHRDO (Afghanistan Human Rights and Democracy Organization) and their theater projects. The documentary theater play “Infinite Incompleteness” tells the stories of victims of war who were interviewed accompanying to playback theater work in the villages. The theater play is a response to the deeply entrenched culture of impunity in Afghanistan. AHRDO presented the play in the USA as part of an advocacy tour for Transitional Justice (as opposed to the amnesty law in place). It was translated and published in English and Japanese. Could this theater work be understood as a form of research?

Mechthild Exo

Mechthild Exo pursues her doctoral degree in political science with the supervision of Prof. Dr. Wolf-Dieter Narr and Prof. Dr. Manuela Boatcă at Free University Berlin, Germany, with a dissertation on “The peace and conflict knowledge of Afghan grassroots organizations – in the face of epistemic violence of peace-building”.

For her research she visited Afghanistan four times between 2009 and 2012. The research is conducted in close contact with four Afghan grassroots organizations: a feminist organization, an association of victims of war crimes, an artistic organization and an organization which builds up a movement against occupation policies and the perpetrators of war crimes in the Afghan government.

She holds a Master of Arts in Friedens- und Konfliktforschung (peace and conflict studies) from University of Magdeburg, Germany, which included one academic year of studies at Mumbai University, India. My focus is on feminist-decolonial approaches and on the critique of power relations. Particularly I work on the critique of liberal peace/ peace-building, epistemic violence in peace and conflict studies, decolonizing methodologies, and pluriversal forms of knowledge, as well as grassroots interventions against war and colonialism.

Purism: Meta-Politicized Conrescence and Critique

Purism emerged between the World Wars in France as part of France’s *rappel à l’ordre*. The art movement was designed to give an identity not only to France, but inspirationally to all of Europe. Scholarship has examined the political implications of Purism. Scholarship has separately examined the role of intuition in the process of artistic production vis-à-vis the *Zeitgeist*. This paper investigates the politicized artwork in Purism within symbolism as process. Process is framed by Henri Bergson’s *durée*, a conception of time and processes occurring in intellectual tensions and deferrals. From the Bergsonian perspective, the apparent frozen conrescence of form in the Purist artwork indicates the politicized desire to

codify value. This is recuperated by the meta-political Bergsonian dynamic reassessment and crossing of plural realities evident in the *durée*. The Hegelian representation of the objective / subjective discourse will focus the examination of these politicizations as will Freud's assessment of totems in society. This paper culminates in an attempt to recuperate Purism from the traditional Modernist perspective according the subject an objective socio-political structure through the Post-Modernist critique of specialization asserted by Jürgen Habermas.

Lorena Morales Aparicio

idsva / Institute for Doctoral Studies in the Visual Arts

From Healing to Hope: The Continuing Influence of the Chilean Arpilleras

Since the 1970s, instances of widespread societal terror and extermination have proliferated. Social injustices and human rights atrocities tear apart the very fabric of a society, often resulting from internal wars which pit people who previously lived side-by-side against one another.

A constant in these conflicts is the silencing of both the spoken and written word which creates an opening for multiple forms of art to function as communicative media, visual testimony, and human rights violations documentation.

This paper studies the processes through which oppressed people are able to create and export visual testimonial art and the conditions that may increase the likelihood of success.

The 40-year history of Chilean arpilleras, commonly referred to as political quilts, is used as a case study to identify four phases of the arpilleras which directly correlate to the creators' lived experience: trauma, survival, healing and recovering, and remembering. The role of oppressors (the Chilean military) and supporters (those who created protected spaces and facilitated movement of the arpilleras) is analyzed in two ways: through their familiar form, which gave the impression that the arpilleras were a safe women's craft; and through their distinctive features, which created openings for the arpilleras to communicate in an international court of public opinion what the oppressors sought to silence. The fifth phase of the arpilleras, continuing circulation, provides an opportunity to examine how the arpilleras are used as models for subversive communication and in healing and reconciliation efforts and how, because of this continuing use, have become forms of exemplary and monumental memory, types of memory that serve to better mankind and inspire other people in similar circumstances.

This close examination of the Chilean arpilleras as visual testimony and communicative art raises questions about the possibilities for usage of testimonial art for other oppressed people and communities and their potential contributions to social justice.

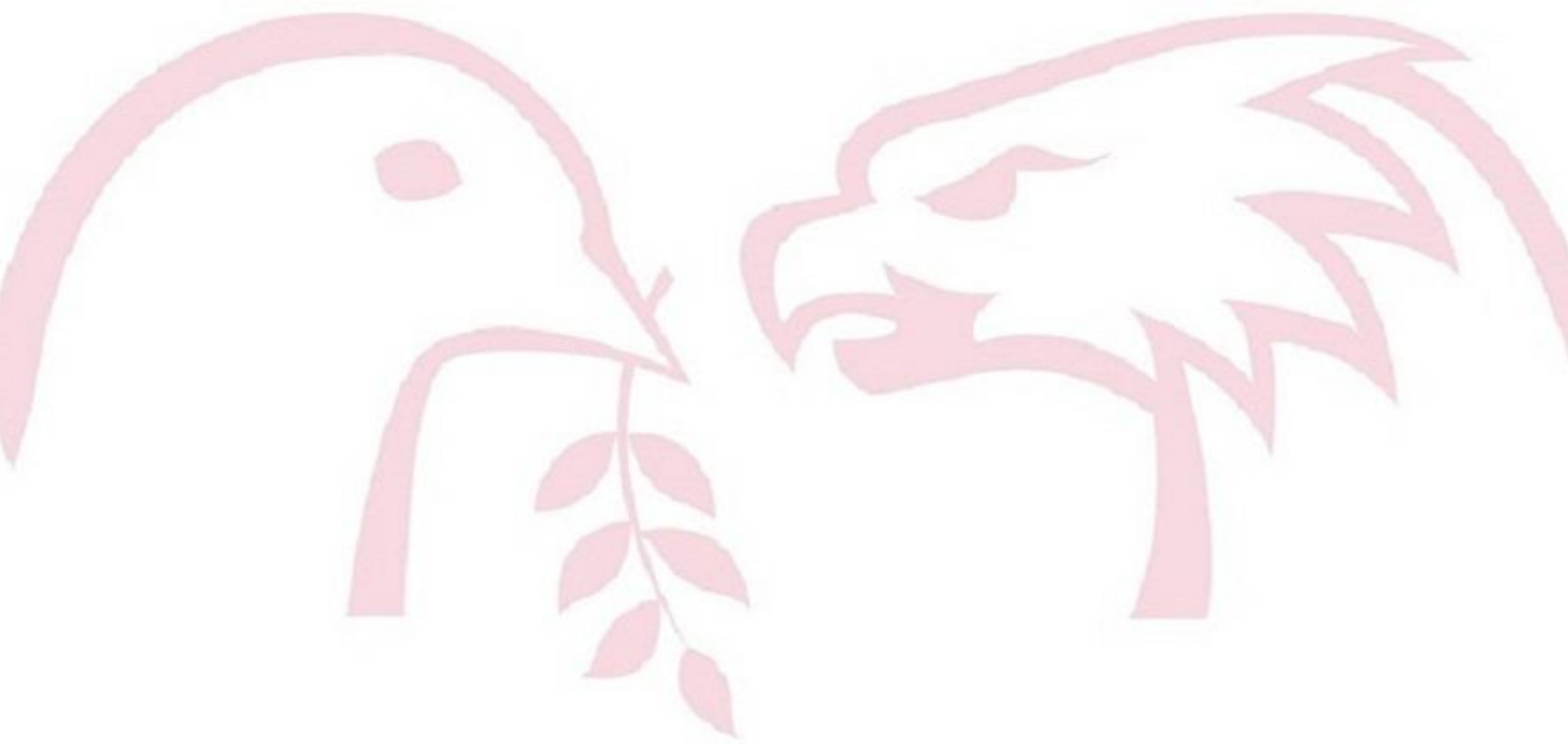
T. Randahl Morris, PhD, APR

Assistant Professor

University of West Georgia

T. Randahl Morris, PhD, APR, is an assistant professor at the University of West Georgia (U.S.) in the Department of Mass Communications. Her research interests include communication processes related to human rights, social justice, testimony, public diplomacy and public relations. Dr. Morris' publications and research include human rights issues in Chile and Syria. Her communications focus includes written, oral, and visual manifestations

of testimony that are produced and reproduced in official and unofficial publications and venues as well as traditional and new media.



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