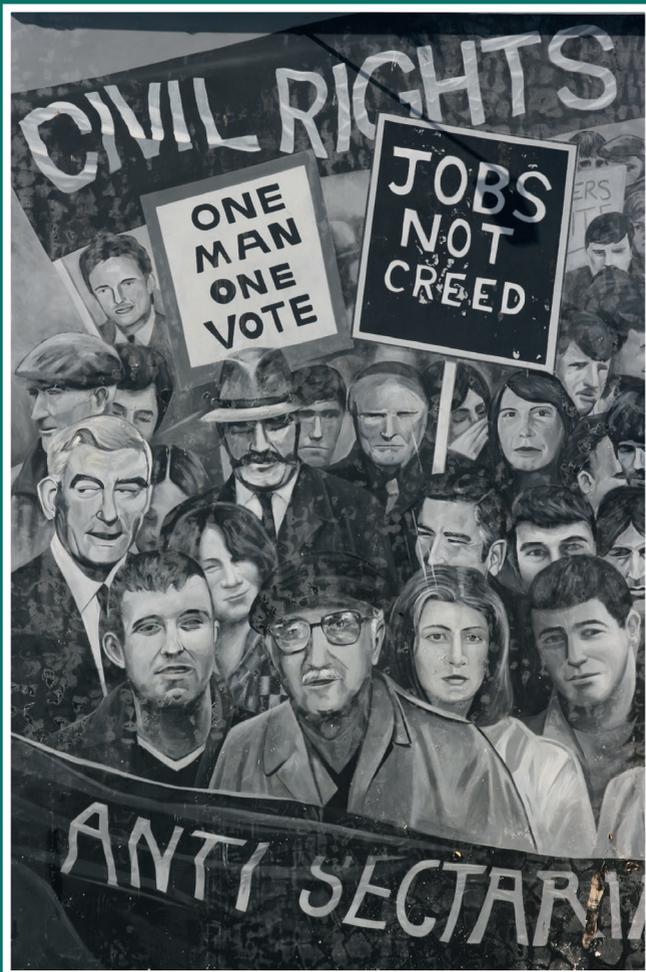


7th PACSA CONFERENCE

Creativity, Resistance and Hope:
Towards an Anthropology of Peace

Belfast, 3-5 October
2019



Dear friends

It is our great pleasure to welcome you to Belfast for PACSA 2019. The PACSA officials, anthropology at QUB, and the Senator George J. Mitchell Institute for Global Peace, Security and Justice are very proud to host the first PACSA conference to take place in Northern Ireland. While Belfast has had a tumultuous history, it is now a postconflict city that is recognised as a thriving university town and a centre of arts, sports, and tourism even presenting the possibility of the occasional celebrity sighting from series such as Game of Thrones.

Belfast is also a city that speaks to the politics of memory and the struggles inherent in forging peaceful coexistence. Acknowledging that importance and the outstanding role that the island of Ireland has played and continues to play as an example for peacebuilding, we believe it is the perfect place to host our conference entitled “Creativity, Resistance and Hope: Towards an Anthropology of Peace”. Artistic expressions and human creativity continue to transform the way we look at the conflict. It is the discipline of anthropology that most keenly builds on the communication of experience from the people for the people. Anthropology thus has much to offer for the goals of peace and conflict studies in supporting societies to transcend violence. With that in mind, we sent out a call for this transdisciplinary meeting.

We have been hugely impressed by the diversity and high standard of submissions we received for this year’s PACSA conference and we hope that the conference programme with its variety of contributions will be both stimulating and informative. We are grateful for the contributions of our keynote speakers, workshop facilitators, performance and film hosts, panel organisers, session chairs, and all our oral presenters. We hope that you will gather fond memories of Queen’s University Belfast and Belfast city whilst also gaining new knowledge and networks.

The organisation of a conference like PACSA is a collaborative process. We therefore wish to pay tribute to all the former convenors of PACSA who have built this network into a strong and important one within EASA. Our special gratitude goes to our predecessors, who have always been on hand to answer our questions and who continue to drive the ambitions of PACSA through the development of a key handbook on the anthropology of peace and conflict. We also wish to thank the Senator George J. Mitchell Institute for Global Peace, Security and Justice and the European Association of Social Anthropologists for their financial support of this conference. Our gratitude also goes to NomadIt, and to Martin Lintner for the graphic design. Finally, we are grateful to the volunteers and University staff who have made the organisation of this event all the swifter.

Northern Ireland is renowned for its warm and welcoming nature. We are delighted to be continuing this tradition in our own modest way and hope you enjoy the days ahead on the beautiful Queen’s University Belfast campus.

Thank you for visiting us here in Belfast. We hope you return home with many fine stories to tell and photos to show.

Fiona Murphy and Katja Seidel

PACSA - Peace and Conflict Studies in Anthropology

PACSA was established as a network of the European Association of Social Anthropologists (EASA) in 2005. It draws together a network of scholars from all over Europe and beyond to facilitate co-operation and collaboration in the fields of peace and conflict studies in anthropology. PACSA aims to advance the anthropological study of armed conflict and other forms of organised violence, processes of conflict resolution, post-conflict reconstruction and reconciliation, and related issues.

PACSA Officials

Fiona Murphy (Queen's University Belfast)
f.murphy@qub.ac.uk
Katja Seidel (University of Vienna)
katja.seidel@univie.ac.at

Furthermore, PACSA seeks to broaden academic engagement with these areas of study across disciplinary boundaries, while also seeking to raise awareness about research outside of the academic sphere.

Advisory Board

Eyal Ben-Ari, Hebrew University
Carolyn Nordstrom, University of Notre Dame
Ton Robben, Utrecht University
Ronald Stadel, Malmo University

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GENERAL INFORMATION

Registration Desk and Wifi

The registration desk will be open from 12pm on October 3rd in the Lanyon building/Canada Room and from 8:30am on Friday 4th and Saturday 5th.
Wifi details will be sent to your email address by QUB IT services

Welcome Reception

Lanyon Building/Canada Room & Council Chamber
Welcome wine reception following keynote October 3rd @7.30pm

Conference Dinner

South Hall Dining Room
We invite all presenters to join us in the South Hall Dining Room for a fork buffet @7.30pm on Friday, October 4th, 2019

Creativity, Resistance and Hope: Towards an Anthropology of Peace

This year's conference theme arises from a concern with how in a time of intersecting crises and conflicts, we can move towards a better conceptualisation of an anthropology of peace. With the continued growth of global insecurities and their impact on political and social worlds, an anthropology of peace has much to offer in terms of its methodological and conceptual approaches to conflict resolution, transition and peace-building.

The 7th PACSA conference sets out to re-examine the position of anthropology in peace and conflict studies. It does so through the lens of anthropological research on and with creative practices as articulations of resistance, hope and transition. With a wide range of session formats, the 2019 meeting will create a space for interaction, exchange of thought and discussions that allow participants to build new alliances and tease out ideas for mutually beneficial future projects. Keynote lectures by Prof. Victoria Sanford and Prof. Richard Baxstrom as well as a mix of both panel sessions and non-traditional conference formats will encourage participants to work with creative formats that go beyond traditional ways of anthropological knowledge production. In so doing, the conference will unpack the meaning of visual, bodily, and spatial representations of and resistance to violence, as well as creative ways of writing about peace and conflict.

Post-conflict societies, or people and communities coping with war, forced displacement and other conflict situations, often show a great deal of creative and imaginative responses to both conflict and transition. In these struggles, those concerned seek to find ways to resist, to survive, and to establish new modes of living as a society as a whole. During these negotiations, socio-political hopes and aspirations for the future anchored in cultural and artistic creativity aspire to lead a way to sustainable peace and recreation. Publically visible and often provocative, they also challenge societies to communicate about a given collective memory or indeed, create visions of social and political transformation.

During the 2019 PACSA conference, we will discuss theoretical and methodological insights on peace from anthropological research. We will bring them together with concepts of creativity, imagination, hope and artistic articulations in conflict, resistance, memory and peacemaking by attending to questions such as, but not limited to:

- What are the creative means individuals and societies employ to contribute to, comment upon and challenge visions of the past and future in conflict and transition contexts?
- To what effect and meaning could anthropology adapt creative writing, visual representations and other means of artistic expressions to contribute insights on peace and conflict within and beyond academia?
- How can we understand peacebuilding, transitional justice and conflict resolution through a lens of hope, creativity and imagination?
- In exploring creative practices in various settings, what new visions, institutions and forms of resistance do we encounter; how can we understand them anthropologically?
- How does a focus on cultures of peace, utopian 'creative' ideals and inspiring individuals, practices and institutions shape or reshape peacemaking globally/locally?
- In what way does an anthropological approach to peace change when incorporating visionary, creative and artistic means into our theory building and research methods?
- In what ways does art reshape traditional structures of power and identity?
- How can an anthropology of peace better engage with the realm of government and policy during peace building. Is there a role for the nexus space of creativity and an anthropology of peace to be policy engaged?
- In spaces of ir/reconciliation what is the work that creativity can do?

Thursday | Oct. 3rd 2019

Friday | Oct. 4th 2019

Saturday | Oct. 5th 2019

8:30		Registration	Registration	8:30
9:00				9:00
9:30		PANEL 3 LOSS, VISUALITY AND AFFECT Lanyon Building/Canada Room & Council Chamber	PANEL 4 FEMINIST GRASSROOTS PEACE AND CONFLICT-TRANSFORMATION INITIATIVES Peter Froggatt Centre/02/013	PANEL 8 ART, VIOLENT CONFLICT AND DISPLACEMENT
10:00				PANEL 9 ART, FICTION AND THE DIGITAL IN THE ANTHROPOLOGY OF PEACE
10:30		Coffee Break	Coffee Break	HANDBOOK WORKSHOP
11:00				
11:30			PANEL 5 RELIGION, PEACE AND CONFLICT Peter Froggatt Centre/02/013	Lanyon Building/Canada Room & Council Chamber
12:00	Registration			Peter Froggatt Centre/02/011
12:30				Peter Froggatt Centre/02/025
13:00	PANEL 1 MEMORY AND RECONCILIATION REVISITED Lanyon Building/Canada Room & Council Chamber	PANEL 2 CREATIVE FORMS OF RESISTANCE 27 University Square/01/003	Lunch	Lunch
13:30				
14:00			KEYNOTE 2 Lanyon Building/Canada Room & Council Chamber	GUIDED TOUR Bus Pick up: In front of the Lanyon Building, Queen's University Belfast
14:30				
15:00	Coffee Break			
15:30		PANEL 6 SPACES OF CONFLICT AND PEACE Peter Froggatt Centre/02/013	PANEL 7 CREATIVITY IN LAW AND POLITICS Lanyon Building/Canada Room & Council Chamber	
16:00	PERFORMANCE 1 Lanyon Building/Canada Room & Council Chamber			
16:30				
17:00				
17:30	Welcome			
18:00	KEYNOTE 1 Lanyon Building/Canada Room & Council Chamber			
18:30			PERFORMANCE 2 Lanyon Building/0G/074	
19:00	WELCOME RECEPTION Lanyon Building/Canada Room & Council Chamber		Break	
19:30				
20:00			CONFERENCE DINNER South Hall Dining Room	
20:30				
21:00	FILM-SCREENING Lanyon Building/Canada Room & Council Chamber			
21:30				
22:00				

School Offices

A	Biological Sciences	3	Estates
B	Chemistry and Chemical Engineering	16	Festival Office
C	Education	3	Finance
D	Electronics, Electrical Engineering and Computer Science	17	Governance
E	English	18	Great Hall
F	Geography, Archaeology and Palaeoecology	5	Guthrie House (Student Accommodation)
G	History and Anthropology	26	Harty Room, School of Music
H	Languages, Literatures and Performing Arts	3	Health Sciences Building
J	Law	11	Human Resources
K	Queen's University Management School	34	Information Services
L	Mathematics and Physics	4	Institute of Professional Legal Studies (IPLS)
M	Mechanical and Aerospace Engineering	34	International and Postgraduate Student Centre
N	Medicine, Dentistry and Biomedical Sciences	1n	International Office
P	Music and Sonic Arts	33	INTO at Queen's
Q	Nursing and Midwifery	13	Jobshop
R	Pharmacy	10	Lanyon Building
S	Planning, Architecture and Civil Engineering	1	Mathematics
T	Politics, International Studies and Philosophy	25	McClay Research Centre
V	Psychology	11	Media Services
W	Sociology, Social Policy and Social Work	22	Medical Biology Centre (MBC)

University Faculties

X1	Arts, Humanities and Social Sciences	36	Occupational Health
X2	Engineering and Physical Sciences	2	Peter Froggatt Centre (PFC)
X3	Medicine, Health and Life Sciences	25	Pharmacy
		39	Physical Education Centre (PEC)
		31	QUBIS Ltd
		8	Queen's Film Theatre (QFT)
		1s	Registrar
3	Academic and Student Affairs	1n	Research and Enterprise
3	Administration Building	30	Sonic Arts Research Centre (SARC)
32	Ashby Building	6	South Dining Hall
27	Belfast City Hospital	13	Student Guidance Centre (SGC)
28	Bernard Crossland Building	1n	Student Plus
12	Bookshop at Queen's	15	Students' Union
1	Canada Room/Council Chamber	11	The McClay Library
13	Careers, Employability and Skills	37	University Health Centre
24	Centre for Cancer Research and Cell Biology (CCRCB)	1a	Vice-Chancellor's Office
20	Chrono	1	Welcome Centre
13	Counselling Service	7	Whitla Hall
9	Crèches	23	Whitla Medical Building
10	David Bates Building		
29	David Keir Building		
1n	Development and Alumni Relations		
13	Disability Services		
8	Drama and Film Centre at Queen's (inc. The Brian Friel Theatre)		
21	Dunluce Health Centre		
38	Elms Village		
14	Elmwood Hall		
19	Elmwood Learning and Teaching Centre (ELTC)		

Off Campus Sites

- ECIT at Titanic Quarter
- Medicine and Dentistry at Royal Victoria Hospital
- Marine Research Centre at Portaferry

Queen's University Belfast Campus Map



KEYNOTES

Keynote 1
Sanford, Victoria / Anthropological Methods for Documenting Human Rights Violations and Genocide10

Keynote 2
Baxstrom, Richard / Thinking Alongside the Stranger You Imagine Hears You: A précis on method.....10

EVENTS

Performance 1
Svašek, Maruška / Under the Skin: An Experiment in Invasive Writing11

Performance 2
Soğancı, Nihal / Affective Stories of Belonging from North Cyprus: Questioning on the Borders of Nation, State and Dispossession11

Film-Screening
Mestroni, Simone / After Prayers11

Handbook Workshop
Hackl, Andreas & Grassiani, Erella / Towards a New Handbook of Peace and Conflict Studies in Anthropology.....12

Guided Tour
Bryan, Dominic / Mural Walk: The Troubles12

PANEL 1

Fundiko, Justin Sheria / ‘Teaching Peace but not Conflicts’: Understanding the Determinants of Dealing with the Past Violent in Secondary Schools in the Eastern DR Congo15

Yokoyama, Yuichi / Envisioning Peace through Material Engagements in Hiroshima16

Pranav, Kohli / Memories of the Partition of India: Trauma, Displacement and ‘Healing’ in the Hindu Nation16

Sarikuzu, Hande & Coelho, Rui Gomes / Conflict Heritage and Guerilla Archaeology17

PANEL 2

Hernández-Camacho, Marcela / The Rebel Lens: Photography as Means of Resistance in a Violent Town in Nayarit, Mexico.....18

della Porta Rodiani, Maria / An Anarchist in Palestine: the Manipulation of Reality as the Prefiguration of Alternatives19

Seidel, Katja / An Artful Revenge: H.I.J.O.S.’ Practice of Justice beyond Memory19

Soğancı, Nihal / Creative Tactical Forms and Remembering to Forget at a Moment of Transit: Anthropological Fragments from post-conflict North Cyprus20

Naef, Patrick / Creativity and Resistance in Medellín’s Comunas: toward Alternate Visions of Peacebuilding.....20

Marty, Samira / “This is a Tribute to the Massacred”. Ethnographic Reflections on Creative Forms of Resistance of Nicaraguan Activists in Exile21

Millar, Stefan Mathew / Huduma Namba is the Devil: Creative Resistance against State Transformation in Kakuma Refugee Camp and Kalobeyei Integrated Settlement21

PANEL 3

Hurley-Dépret, Molly / Emotion, Creativity, and Transformation on the Ormeau Road.....23

Favero, Paolo S.H. / Dying and Living in the Presence of Photographs24

Chatzipanagiotidou, Evropi & Murphy, Fiona / Loss of Silence/Silence of Loss: ‘Refugee Art’ and the Politics of Representation in Turkey24

Ruzibiza, Yvette / Exploring the Solitude: the Journey of Pregnant Teenagers Living in Mahama Refugee Camp, Rwanda25

Egerton, Chuck / Being and Becoming: A Photographic Inquiry with Bahá’í Men into Cultures of Peace25

PANEL 4

Habib, Jasmin / Refiguring Israeli Landscapes and Palestinian Belonging: Feminist Peace Pedagogies through Travel26

Sa’ar, Amalia / Feminist Peace Activism in Israel-Palestine, the Israeli Side.....27

Kodikara, Chulani / Contesting Peace without Truth and Justice: The Struggle of Tamil Women Family Members of the Disappeared in post-war Sri Lanka .27

PANEL 5

Omer, Atalia / Art, Religion, & the Limits of Decoloniality as Peace.....28

Casciano, Davide / ‘When the Militancy was Heavy, People were Dying, so We Decided to Deliver Them’: Neo-Pentecostal Eisegesis of the Niger Delta Peace Process in Nigeria.....29

Wu, Wanting / From Buddhist Ritual to spiritually-based Humanitarianism: Communication between Tibetan Dancers and Christian Audience in a London Charity Performance.....29

PANEL 6

Haksöz, Cengiz / Conflict Avoidance or Sustaining Peace? Minority Urban Peripheries in Bulgaria.....30

Bryan, Dominic / Symbolic Landscapes and Civic Spaces: Anthropological Reflections on Peacebuilding in Belfast31

Sobout, Azadeh / War-Memoryscapes and the Grassroots Agency for Justice: Re-searching the Truth Memory Practices of Palestinians in Nahr-el Bared31

Gazit, Nir & Grassiani, Erella / Securitized Volunteering in Israel’s Rural Periphery32

McKeever, Orla / The Conflict of Regeneration in Northern Ireland.....32

Schiedlowski, Felix / Urban Pitfalls of a Fragile Peace: The Regeneration of Belfast as Chance and Challenge for the City’s Unionist community33

de Vries, Lotje / At the Margins of Peace: Reflections from the Borderlands of South Sudan and the Central African Republic.....33

PANEL 7

Shapiro, Samuel / Government and Transformation at the Parliament of Quebec: Perspectives for an Anthropology of Peace?34

Hoffinger, Sophia / The Specter of the Courtroom: BDS Activists and Performances of International Law in Germany.....35

Natarajan, Ram / Courtroom Violence35

Nwankwo, Ignatius Uche / Towards Mainstreaming Peace and Minimizing Global Insecurities: Harnessing to Advantage the Anthropological Relevance of Multiple Level Conflict Resolution and Appeal Systems of the Igbo Group of Southeast Nigeria36

Mccollum, Jamie / The Rojava Revolution: Building Peace through Consensus36

PANEL 8

Horst, Cindy / Art, Peace and Conflict: Conversations with Artists.....38

Rodríguez Sánchez, Andrea / Temporary Musical Identity as a Tool for Rebuilding Social Status39

Howell, Gillian & Korum, Solveig / Reaching the Highest Good? Performing Legitimacy in the Sri Lanka Norway Music Cooperation (2009-2018).....39

Grabska, Katarzyna / Visual and Literary Story-Telling about War, Displacement and Exile: Research Method or Collective Creation?40

Ratković, Viktorija / Peace Logical (Migration) Research: An Intervention40

de Bruijn, Mirjam / Slam Poetry in Africa, an Arm to Fight Conflict and Oppression41

Sebro, Tani / Gesture, Movement, and Silence: The Aesthetics of Forced Displacement along the Thai-Myanmar Border.....41

Christophersen, Sara / Creating Movement in a Deadlocked Landscape: Artistic Dance Practices in Palestine and Articulations on Violence, Resistance and Hope42

PANEL 9

Harmansah, Rabia / Exhibition as a Space of Interaction and Healing: Reflections on Displaying Conflict and Coexistence in Cyprus43

Soares, Augusto H.G.M. / Negotiating True and Fake in Relation to Conflict in Northern Ireland: the Antagonistic Sharing of Social Media Space.....44

Dietrich, Martha-Cecilia / Memory Politics Otherwise: The Peruvian Internal Armed Conflict In Contemporary Andean Cinema44

Mannheimer, Emily / Game of Thrones Tourism and the Imaginative Heritage of the “New Belfast”45

van Roekel, Eva / Violence, Creativity, and Despair: Fictionalizing Ethnography on Death and Mourning45

Lane, Karen / Belonging in Belfast: Narrating the City, Creating the City.....46

KEYNOTE 1

Thursday October 3rd, 6-7 PM | Lanyon Building/Canada Room & Council Chamber

Anthropological Methods for Documenting Human Rights Violations and Genocide

Victoria Sanford / City University of New York, USA

When asked why exhumations of mass graves were important for human rights investigations, the late, great Dr. Clyde Snow famously said, “The bones don’t lie.” From Argentina to Guatemala, Iraq to Sri Lanka, Mexico to Congo, and many other corners of the world, Dr. Snow investigated massive human rights violations and trained a new generation of human rights investigators. In the process, he built a new role for anthropology and anthropologists to investigate and document human rights violations for legal processes in truth commissions and courts as well as for the production of historical memory for society and reclaiming of historical subjectivity for victims and survivors. Drawing on 25 years of experience investigating human rights violations and genocide in Guatemala, I will discuss the theory and practice of forensic exhumations, victim identification, archival and testimonial research and their interplay in legal processes and community desires for justice. I will explore the ways in which science, law and justice complement and collide with one another as investigations move forward from the field to legal courts and the court of public opinion. I consider the role of the researcher as both documentarian and participant in the production of history as well as legal precedence.

KEYNOTE 2

Friday October 4th, 2-3 PM | Lanyon Building/Canada Room & Council Chamber

Thinking Alongside the Stranger You Imagine Hears You: A précis on method

Richard Baxstrom / University of Edinburgh, UK

This keynote addresses the theme of the conference by discussing the notion of ‘thinking alongside’, which has served as the strategy framing the engagement with creative works anthropologically in the recent books *Realizing the Witch* (2016) and *Violence’s Fabled Experiment* (2018) (both co-authored with Todd Meyers). The address will consist of three ‘movements’. First, an introductory discussion of what is meant by ‘thinking alongside’ and how this framework differs from approaches that seek to ‘positively’ occupy the ‘point of view’ of the interlocutor or object. Thinking alongside seeks to sympathetically preserve and critically engage the distance, non-transparency, and non-identity that exists between objects and persons, presuming that ethical relations or actions must be thought negatively, preserving others as others, rather than abstractly and generally assimilating others to ‘sameness’. Within this preface, concepts of distance and non-identity will be sharply distinguished from their common misuse in the present jargon of neo-fascist apologetics. Secondly, an example will be given via the critical engagement with filmmaker Joshua Oppenheimer that is offered in *Violence’s Fabled Experiment*. Oppenheimer’s films, in presuming trauma as a universal essence via a simplistic, mendacious form of identification, in truth enacts primary forms of violence. This section will extend this argument to demonstrate the error of trying to understand peace and conflict through any mental act of convergence that unsparingly engulfs others within a fraudulent, egocentric sameness. Finally, strategies of ‘thinking alongside’ in more traditional fieldwork contexts will be discussed, particularly Pamela Reynolds’s recently published field diaries.

PERFORMANCE 1

Thursday October 3rd, 4-5 PM | Lanyon Building/Canada Room & Council Chamber

Under the Skin: An Experiment in Invasive Writing

Maruška Svašek / Queen’s University Belfast, Northern Ireland

This performance is on a multi-vocal text that was written from two perspectives: that of a Czech artist who produced ‘unofficial art’ under Communism, and that of the ethnographer who, using different methods, tried to understand his claim that his work was ‘not political’. The stylistic experiment aims to evoke the unfolding fieldwork situation, raise questions about artistic and everyday subjectivity, explore partial overlaps between politics and performance, and provide insights into interactive dimensions of ethnographic knowledge production. In addition, it reflects on the advantages and (especially ethical) challenges of invasive writing, and presents some final thoughts on politics, domination, and resistance.

PERFORMANCE 2

Friday October 4th, 6:30-7:30 PM | Lanyon Building/OG/074

Affective Stories of Belonging from North Cyprus: Questioning on the Borders of Nation, State and Dispossession

Nihal Soğancı / Panteion University of Social and Political Sciences Athens, Greece

The workshop on “ethnographic collage making” is an invitation to analyse and use different fieldwork visuals, possibly in teams, to deconstruct and reconstruct images and ideas through a creative process that can be an alternative mechanism of expressing anthropological thought visually. Using “bursts of information” in Benjamin’s terms, which include photographic material from my fieldwork as well as newspaper, magazine clippings etc., I create ethnographic collages to enhance the communication of anthropological observations and ideas. Embracing Max Ernst’s thinking of collage as the coupling and reshuffling of different elements on an unexpected plane with non-perfect cuts and stitches, my aim is to portray different layers of the research process rethinking the “surrealist element of ethnography” in Clifford (1981)’s terms.

FILM-SCREENING

Thursday October 3rd, 21:00-22:00 PM | Lanyon Building/Canada Room & Council Chamber

After Prayers

Simone Mestroni / India, Italy 2018 / 61 Min.

In Kashmir, the embattled border region between Pakistan, China and India, ongoing brutal riots claim hundreds of victims each year. Taking place in the Indian state of Jammu and Kashmir, “After Prayers” tells about the people’s everyday life of which both violence and the call to prayer of the muezzin are a part of. It is precisely after Friday prayers when political tensions frequently occur. With his film debut Simone Mestroni created a remarkable snapshot of a forgotten conflict.

Producer, director and cinematographer: Simone Mestroni / Editing: Donatello Conti / Sound: Francesco Morosini / Production Company: Rizoma Film / Awards: Excellence in Visual Anthropology / *ethnocineca* 2019;

HANDBOOK WORKSHOP

Sat October 5th, 9 AM-1 PM | Peter Froggatt Centre/02/025

Towards a New Handbook of Peace and Conflict Studies in Anthropology

Andreas Hackl / University of Edinburgh, UK &

Erella Grassiani / University of Amsterdam, The Netherlands

Peace and Conflict Studies in Anthropology (PACSA) is working towards a new handbook of ethnographically informed research on key issues of peace and conflict. The aim of this volume will be to collect leading perspectives in this important area of research as a resource for teaching and as an updated reference work for scholars.

At the heart of this workshop stands the question:

- How do we want this handbook to look like as the wider PACSA collective?
- What innovations are possible in terms of style and content in order to produce a globally impactful and well-received companion?

More specifically, this leads to questions such as:

- How could ethnography be combined effectively with keyword entries in a handbook?
- What specific trends in the research of peace and conflict do we identify that inform the direction of the handbook's content and argument?
- What have been the main contributions of anthropology, both methodologically and conceptually, to the interdisciplinary field of peace and conflict studies?
- Should this handbook reflect a specific European contribution, in association with EASA, or should contributions and perspectives be sourced globally, with a focus on the Global South?

In line with the wider theme of the 2019 PACSA conference, we are especially motivated to explore creative approaches to the curation and production of a handbook beyond the traditional format.

The workshop will be interactive and will focus on collaborative and explorative thinking about the handbook, its mission, contents, and style. The workshop's aim is to initiate an inclusive process that involves a variety of perspectives from the beginning.

GUIDED TOUR

Sat October 5th, 2-4 PM

MURAL WALK: THE TROUBLES

Dominic Bryan / Queen's University Belfast, Northern Ireland

Belfast is home to many interesting mural sites, which both engage in and reflect the dynamics and challenges of being a post-conflict city. Come join us on a tour of these murals led by QUB anthropologist Dominic Bryan.

Bus Pick up: In front of the Lanyon Building, Queen's University Belfast

Time: 2 PM

LIST OF ABSTRACTS

Registration | 12-1 PM

PANEL 1 | 1-3 PM
MEMORY AND RECONCILIATION REVISITED
 Lanyon Building/Canada Room & Council Chamber

‘Teaching Peace but not Conflicts’: Understanding the Determinants of Dealing with the Past Violent in Secondary Schools in the Eastern DR Congo
Justin Sheria Fundiko

Envisioning Peace through Material Engagements in Hiroshima
Yuichi Yokoyama

Memories of the Partition of India: Trauma, Displacement and ‘Healing’ in the Hindu Nation
Kohli Pranav

Conflict Heritage and Guerilla Archaeology
Hande Sarikuzu & Rui Gomes Coelho

PANEL 2 | 1-5 PM
CREATIVE FORMS OF RESISTANCE
 27 University Square/01/003

The Rebel Lens: Photography as Means of Resistance in a Violent Town in Nayarit, Mexico
Marcela Hernández-Camacho

An Anarchist in Palestine: the Manipulation of Reality as the Prefiguration of Alternatives
Maria della Porta Rodiani

An Artful Revenge: H.I.J.O.S.’ Practice of Justice beyond Memory
Katja Seidel

Creative Tactical Forms and Remembering to Forget at a Moment of Transit: Anthropological Fragments from post-conflict North Cyprus
Nihal Soğancı

----- **BREAK | 3-3:30 PM** -----

Creativity and Resistance in Medellín’s Comunas: toward Alternate Visions of Peacebuilding
Patrick Naef

“This is a Tribute to the Massacred”. Ethnographic Reflections on Creative Forms of Resistance of Nicaraguan Activists in Exile
Samira Marty

Huduma Namba is the Devil: Creative Resistance against State Transformation in Kakuma Refugee Camp and Kalobeyei Integrated Settlement
Stefan Mathew Millar

PERFORMANCE 1 | 4-5 PM
 Lanyon Building/Canada Room & Council Chamber

Under the Skin: An Experiment in Invasive Writing
Maruška Svašek

Welcome

KEYNOTE 1 | 6-7 PM
 Lanyon Building/Canada Room & Council Chamber
 Anthropological Methods for Documenting Human Rights Violations and Genocide
Victoria Sanford

WELCOME RECEPTION | 7:30-9 PM
 Lanyon Building/Canada Room & Council Chamber

FILM-SCREENING | 9-10 PM
 Lanyon Building/Canada Room & Council Chamber
 After Prayers
Simone Mestroni

PANEL 1 MEMORY AND RECONCILIATION REVISITED

Thursday October 3rd, 1-3 PM
 Lanyon Building/Canada Room & Council Chamber

Convenor: Hande Sarikuzu

‘Teaching Peace but not Conflicts’: Understanding the Determinants of Dealing with the Past Violent in Secondary Schools in the Eastern DR Congo Justin Sheria Fundiko / KU Leuven, Belgium

Countries that experience violent conflicts are normally faced with different forms of deep-seated social and political divisions and other post conflicts challenges. An important body of literature (i.e., peace education, civic education, and multicultural education) developed over the past years and has highlighted the important role education can play in post-conflict reconstruction in dealing with the mentioned challenges. For dealing with the aftermaths of conflicts, some countries decided to integrate the history of the violent past with particular subjects in their educational system. The history of conflict and the curriculum of peace through an openness classroom climate can be more helpful in terms of opportunities to infuse in the new generation, a common understanding of the past for leading to a constructive future.

This mentioned educational context can lead to the adoption of peaceful attitudes and behaviour such as tolerance and cohabitation. The educational system can offer important possibilities for resilience through mechanisms that can stop the culture of violence in a given society. DR Congo is an interesting case to study the role of teachers in post-conflict peacebuilding processes as it has experienced more than two decades of repetitive internal conflicts. This paper aims to question secondary teachers’ perspectives (perceptions and practices) on dealing with the legacies of local conflicts in Eastern Congo. Through a comparative case study analysis on two settings (a city with relative stability and another with protracted conflicts), this paper explores teachers’ attitudes and their associated differences in teaching the history of the past violent. It’s mainly based on data collected through participant observation, interviews and surveys with secondary school teachers.

Envisioning Peace through Material Engagements in Hiroshima

Yuichi Yokoyama / University of California, Riverside

Since 1949, four years after the atomic bombing, Hiroshima has been defined as a “peace memorial city” in Japanese law to promote the post-war urban reconstruction. The word “peace” is now prevalent around the city, and many urban residents, as well as the local governments and the media, link social memories of the atomic bombing to notions of peace. The history and memories of the atomic bombing also enables the “peace memorial city” to thrive economically by attracting more than a million domestic and international visitors annually. In this context, this paper asks: how do workers and volunteers in Hiroshima Peace Memorial Park engage with notions of peace in guiding visitors to learn about the history of the bombing and reconstruction of Hiroshima through material artefacts? In this paper, I explore how the peace park workers creatively contribute to and challenge state commemoration of the bombing and its vision for peace through their engagements with material objects that convey specific visions of peace, such as monuments and museum objects. While the notion of peace has been deployed at multiple scales, including militarily by the post-war US occupation forces, governmentally by the Japanese government, and municipally by the Hiroshima city officials, alternative notions have been used as a political tool for survivors and activists to express their own visions. My research critically engages with the way in which peace is conceptualized materially in Hiroshima through anthropologically exploring my interlocutors’ creative engagement with conflicting notions.

Memories of the Partition of India: Trauma, Displacement and ‘Healing’ in the Hindu Nation

Pranav Kholi / Maynooth University, Ireland

This paper draws on a year (2017-18) of ethnographic fieldwork in Delhi. While this project began as a search for the applicant’s roots vis-à-vis a critical examination of entangled routes of belonging engendered by the Partition, it came to be dominated by the genocidal rhetoric of Partition survivors. The Partition memories that the applicant encountered, use nostalgia, rumours, conspiracy theories and history to present Hindus as the sole victims of the Partition whilst arguing for the complete extermination of Muslims in India.

Analysing these memories against the backdrop of the mainstreaming of Hindu nationalism in India, this paper seeks to problematize common sense notions of healing in the context of displacement and trauma. Silence is often considered a symbol of trauma while narratives and expression (creative and otherwise) are regarded as symbols of healing and the act of moving on. However, what does it mean for these simplistic notions of ‘speaking out’ and ‘creative expression’ as ‘healing’ when the narratives these Partition survivors construct actively advocate retributive genocide? Reflecting on these narratives, this paper asks whether it is even possible to ‘heal’ from a rupture such as the Partition of a homeland (whether India, Ireland, Palestine or Korea). Ultimately, on a theoretical level, this paper reflects on the efficacy of oral history in such a context where memory is actively weaponised against the Other.

Conflict Heritage and Guerilla Archaeology

Hande Sarikuzu / Charles University, Prague &
Rui Gomes Coelho / Rutgers University, USA

In the realm of collective memory, peace as the ‘continuation of war by other means’ takes the form of conflict heritage. As pasts multiply, memory booms, and revolutionary futures disappear into the horizon of late modernity, materialities of past political violence carry an evocative potential to help survivors find meaning or new regimes to design their identity.

This paper investigates conflict heritage, whereby human remains and archaeological artifacts are objectified to fit the interests of contemporary political actors. There are diverse ramifications of preserving, displaying, commemorating, marketing, creating, or destroying conflict heritage. In contexts of ongoing conflict, where memories from different generations continuously inform, disrupt, distort one another, the search for historical truths is linked to a search for origins among groups competing for legitimacy.

Conflict heritage has been studied mostly in the ways that it is promoted by states in the aftermath of war and genocide. We add to these debates by focusing on counter-state formations, and pose the following question: How can we approach conflict heritage critically, as an emergent form of ‘guerilla archaeology’? In what ways does its radical polysemy resist appropriation, by various actors including religious and political communities as well as technocratic experts and the state?

Drawing from our research, we demonstrate how epistemic communities engage intimately with material culture to interpret the historical experiences of political violence from their perspective: In Dersim, a Kurdish Alevi city in Turkey where the guerilla started conducting ‘vernacular archaeology,’ and Cambedo, a village in the Galician-Portuguese border, where archaeology itself can be a revolutionary act of solidarity, disseminating and leading the struggle onward.

PANEL 2

CREATIVE FORMS OF RESISTANCE

Thursday October 3rd, 1-5 PM
27 University Square/01/003

Convenor: Patrick Naef

The Rebel Lens: Photography as Means of Resistance in a Violent Town in Nayarit, Mexico

Marcela Hernández-Camacho / El Colegio de San Luis A.C., Mexico

This essay explores the practice of photographing opium fields by inhabitants of a small community in the Sierra Madre Occidental Mountains of Nayarit, Mexico and its relationship with the current violence crisis exploded by government's antidrug trafficking war.

At the centre of my concerns are the multiple ways of photographing the opium fields and facing the violence which this activity produces amongst the inhabitants of the community. More than considering the technical value of the visual representation of images, I am interested in understanding and explaining what does photography of opium fields mean to the farmers and inhabitants of the community where a violent ambience persists for the last ten years where anti drugs government policies were implemented. Together with ritual practices, image representations of day to day violence aim people to register, understand, face and resist the crisis of violence unleashed by opium production in the current Mexican context.

An Anarchist in Palestine: the Manipulation of Reality as the Prefiguration of Alternatives

Maria della Porta Rodiani / NYU Abu Dhabi, United Arab Emirates & University of Exeter, UK

“the art of adding and the art of subtracting”

What trajectories of liberation from the grip of the settler-colonial state emerge from Palestinian creative practices as the prefiguration of alternatives? This paper engages with this research question by offering a reading of Steve Sabella's *The Great March of Return* (2019) and Kamal Aljafari's *Recollection* (2015) as manipulations of hegemonic representations of reality and prefigurations of alternatives. Steve paints and Kamal carves, their creations defy reality and ridicule settler-colonial structures of power. The emphatic use of the plural is intended here to describe not only Israel's tactics and politics of annihilation but also the strategic maneuvers of the international system that has historically enabled and continues to enable oppressive social relationships while inhibiting creative possibilities. This paper explores the hypothesis that the settler-colonial structure that is the state is, in fact, a condition that can be transformed not by revolutions or reforms, but by apprehending the power of the imagination. In Palestine, where the structures of the state (and the super-state that is the international community) are simultaneously absent and ever-present, imagination remains the only sphere of existence immune from colonisation. Engaging with this research question is functional not only to establishing what anarchist theory can tell us about Palestine, but also what Palestine can add to anarchist theory, inspiring and generating emancipatory anthropological accounts of a history that is running out of news.

An Artful Revenge: H.I.J.O.S.' Practice of Justice beyond Memory

Katja Seidel / University of Vienna, Austria

After Argentina's civil-military dictatorship had ended, the children of the disappeared, coming of age, started to organise in 1995 and to participate in the struggle for memory, justice and punishment. In times of impunity, they developed an artful revenge: the *Escrache*, a joyful, artistic and highly visible outing practice by which they demanded memory and the conviction of the perpetrators responsible for killing and disappearing their parents.

Starting in 2006, theirs and other human rights groups' continuous demand bore fruit and trials throughout the country brought and still bring to court those responsible for state terror. With the commencement of the trials, the children's organisation H.I.J.O.S. changed their practice of justice. While the *Escrache* continued in new creative forms to express the continuous need for social condemnation and citizen participation, members of H.I.J.O.S. increasingly shifted their activism from the streets to the courtroom, working as lawyers and supporting the hearings with their testimonies.

With the trials in full swing for more than 10 years, H.I.J.O.S. now act beyond memory, in their own “*Casa de Militancia*”, in schools, and online to achieve justice not only for the past but for the present and the future. Discussing their artful revenge, this paper looks the *Escrache* in its many artistic manifestations and reflects on the transformations, continuities and shifting goals in the practice of justice of the new generation of activists. I argue, that from the focus on the presence of absence of the diseased that characterised 20 years of H.I.J.O.S.' activism, members now work towards justice for their own generation and for the future of a country their parents had envisioned.

Creative Tactical Forms and Remembering to Forget at a Moment of Transit: Anthropological Fragments from post-conflict North Cyprus

Nihal Soğancı / Panteion University of Social and Political Sciences Athens, Greece

How can creative tactical forms and artistic imagination help with peacebuilding in North Cyprus? Can music from the border and colourful paintings over gunshots help face the memory of violent conflict and become trajectories of hope?

The past, for the people of North Cyprus is marked with dispossession, up-rootedness and trauma of war whilst the present with non-recognition, uncertainty and borders. My aim in this paper is to focus on new forms of remembering, emergence of creative tactical forms and art as resistance at this moment of transition. Can music from the border and colourful paintings over the gunshots help to face and to forget the memory of violent conflict? How can creative tactical forms resist the nation-state and help with peacebuilding? de-Certeau (1988) underlines the role tactical forms and creativity play to resist social norms entangled in disciplinary mechanisms. Tactical practises of everyday life enable ordinary users to perform an act of “resistance” by reconstructing certain practises, as the mere utilisation is also an act of “reproduction”. Firstly, I will focus on eating and drinking practises that seem to have become trajectories of hope as well as cross border connections that transcend the nation state. Secondly, I question the role of art and bodies appearing together as resistance taking on from Butler (2015) and Berger (2003). I particularly focus on the Anti-militarist Peace Operation and a theatre performance at the burned ruins of the state theatre building in Nicosia. Finally, I explore the recent come back to Nicosia’s old town which has started to transform during the last ten years. Focusing on the place of memory in a torn city, I question whether the city can be considered as a spatial and temporal extension into the past and future.

Creativity and Resistance in Medellín’s Comunas: toward Alternate Visions of Peacebuilding

Patrick Naef / University of Geneva, Switzerland

For more than a decade, Colombia has undergone a complex peace process illustrated by the demobilization of the Revolutionary Armed Forces of Colombia in 2016. Medellín, like several cities in the country, has witnessed a significant improvement of its security conditions and life is burgeoning again in many of its neighborhoods. Yet some peripheral areas of the second largest city in Colombia – commonly referred to as ‘comunas’ – are experiencing new forms of violence and social control exercised by armed groups labelled ‘combos’ or ‘pandillas’, a legacy, in part, of the paramilitary structures that profoundly affected Medellín in the 1990s.

The two case studies presented here are situated in ‘Comuna 13’, notorious for its past guerrilla activity and repressed by military and paramilitary armed operations in the 2000s. ‘Galeria Viva’ (Living Gallery) and ‘Cuerpos Gramaticales’ (Grammatical Bodies) are two memorial initiatives conceived of here as resources for resistance. Through an annual commemoration event introduced in 2014, Cuerpos Gramaticales offers artistic and memorial performances in diverse public spaces of Medellín, enacting the partial burial of dozens of individuals to denounce the disappearance of their relatives in a mass grave in Comuna 13.

Launched in 2017, Galeria Viva is a project that focuses on painting murals on the walls of the cemetery ‘La América’, representing teenagers that were assassinated; the paintings are generally co-produced with relatives of the victims. It is held here that, through creative means, such as visual and bodily remembrance of violence, actors involved in these memorial initiatives attempt to challenge commonly shared and hegemonic narratives on past violence. They resist the descent of the many victims of disappearances into collective oblivion and offer alternate visions of peacebuilding and of the broader social transformation of Colombia.

“This is a Tribute to the Massacred”. Ethnographic Reflections on Creative Forms of Resistance of Nicaraguan Activists in Exile

Samira Marty / University of Oslo, Norway

In this paper, I want to look at the creative spaces that Berlin-based activists made use of to denounce Nicaragua’s political regime which has violently repressed protests which has led to the killing of over 350 protesters since April 2018. One of these creative encounters was a theatre performance in which the activists did not solely express their harsh criticism against the regime and its use of extreme state violence – which would have been impossible to make during that time period in Nicaragua itself – they also used the “safe space” of the performance to address social taboos and silences going beyond the macro-social into their very intimate lives.

Based on a 13 months multi-sited fieldwork located in the very violent beginnings of the crisis in Nicaragua and its later unfolding in Berlin, I show how the Berlin-based activists consisting of young Nicaraguan women and their allies have tried to creatively process a crisis that felt temporally imminent and yet spatially far away and situate the variety of reactions of different audiences in the wider field of transnational solidarity. This contribution thus wants to show how ethnographic accounts of suffering in exile have the potential to open up new spaces of voicing concerns.

Huduma Namba is the Devil: Creative Resistance against State Transformation in Kakuma Refugee Camp and Kalobeyei Integrated Settlement

Stefan Mathew Millar / Max Planck Institute for Social Anthropology, Germany

The *Huduma Namba* is a Kenyan Government initiative, conducted by the National Integrated Identity Management system (NIIMS), with the aim of centralising government identifications to one biometric social security card. In Kakuma Refugee Camp and Kalobeyei Integrated Settlement, the *Huduma Namba* is openly portrayed to refugees by state actors as being both a tool to access social services and a counter terrorism mechanism through border surveillance. However, refugees in Kakuma and Kalobeyei have creatively resisted the *Huduma Namba* through three different yet interconnected conspiracies: the first, is that the *Huduma Namba* is an instrument for taxation; the second, is that the *Huduma Namba* intends to make refugees Kenyan citizens; and the third, is that the card is a manifestation of the devil. Based on twelve months of ethnographic research in Kakuma and Kalobeyei, this paper examines the *Huduma Namba* conspiracies. Following David Graeber’s fetishism as a social creativity (2005), I approach the presence of the devil as a creative technique of experiencing, rationalising, and especially resisting state violence within the highly transitional setting of the refugee camp. In Kakuma and Kalobeyei violence saturates daily life in the camps. It appears in many forms - physical and structural - from the surveillance and disappearances of foreign political rivals, having bureaucratic processes withheld until payment is made to state officers, to beatings and threats by police officers during the distribution of humanitarian aid. Thus, by using conspiracies concerning the devil, refugees are creatively resisting the increasing presence of the state.

PANEL 3 | 9 AM-12:30 PM
LOSS, VISUALITY AND AFFECT
 Lanyon Building/Canada Room & Council Chamber

Emotion, Creativity, and Transformation on the Ormeau Road
Molly Hurley-Dépret

Dying and Living in the Presence of Photographs
Paolo Silvio Harald Favero

Loss of Silence/Silence of Loss: 'Refugee Art' and the Politics of Representation in Turkey
Evropi Chatzipanagiotidou & Fiona Murphy

----- **BREAK | 10:30-11 PM** -----

Exploring the Solitude: the Journey of Pregnant Teenagers Living in Mahama Refugee Camp, Rwanda
Yvette Ruzibiza

Being and Becoming: A Photographic Inquiry with Bahá'í Men into Cultures of Peace
Chuck Egerton

PANEL 4 | 9-10:30 AM
FEMINIST GRASSROOTS PEACE AND CONFLICT-TRANSFORMATION INITIATIVES
 Peter Froggatt Centre/02/013

Refiguring Israeli Landscapes and Palestinian Belonging: Feminist Peace Pedagogies through Travel
Jasmin Habib

Feminist Peace Activism in Israel-Palestine, the Israeli Side
Amalia Sa'ar

Contesting Peace Without Truth and Justice: The Struggle of Tamil Women Family Members of the Disappeared in post-war Sri Lanka
Chulani Kodikara

PANEL 5 | 11 AM-12:30 PM
RELIGION, PEACE AND CONFLICT
 Peter Froggatt Centre/02/013

Art, Religion, & the Limits of Decoloniality as Peace
Atalia Omer

'When the Militancy was Heavy, People were Dying, so We Decided to Deliver Them': Neo-Pentecostal Eisegesis of the Niger Delta Peace Process in Nigeria
Davide Casciano

From Buddhist Ritual to spiritually-based Humanitarianism: Communication between Tibetan Dancers and Christian Audience in a London Charity Performance
Wanting Wu

Lunch 12:30-2 PM

KEYNOTE 2 | 2-3 PM | Lanyon Building/Canada Room & Council Chamber
 Thinking Alongside the Stranger You Imagine Hears You: A précis on method
Richard Baxstrom

PANEL 6 | 3-7 PM
SPACES OF CONFLICT AND PEACE
 Peter Froggatt Centre/02/013

Conflict Avoidance or Sustaining Peace? Minority Urban Peripheries in Bulgaria
Cengiz Haksöz

Spaces: Anthropological Reflections on Peacebuilding in Belfast
Dominic Bryan

War-Memoriescapes and the Grassroots Agency for Justice: Re-searching the Truth Memory Practices of Palestinians in Nahr-el Bared
Azadeh Sobout

----- **BREAK | 4:30-5 PM** -----

Securitized Volunteering in Israel's Rural Periphery
Nir Gazit & Erella Grassiani

The Conflict of Regeneration in Northern Ireland
Orla McKeever

Urban Pitfalls of a Fragile Peace: The Regeneration of Belfast as Chance and Challenge for the City's Unionist community
Felix Schiedlowski

At the Margins of Peace: Reflections from the Borderlands of South Sudan and the Central African Republic
Lotje de Vries

PANEL 7 | 3-6 PM
CREATIVITY IN LAW AND POLITICS
 Lanyon Building/Canada Room & Council Chamber

Government and Transformation at the Parliament of Quebec: Perspectives for an Anthropology of Peace?
Samuel Shapiro

The Specter of the Courtroom: BDS Activists and Performances of International Law in Germany
Sophia Hoffinger

Courtroom Violence
Ram Natarajan

----- **BREAK | 4:30-5 PM** -----

Towards Mainstreaming Peace and Minimizing Global Insecurities
Ignatius Uche Nwankwo

The Rojava Revolution: Building Peace through Consensus
Jamie Mccollum

PERFORMANCE 2 | 6:30-7:30 PM | Lanyon Building/0G/074
 Affective Stories of Belonging from North Cyprus: Questioning on the Borders of Nation, State and Dispossession
Nihal Soğanç

CONFERENCE DINNER | 7:30-10 PM | South Hall Dining Room

PANEL 3 LOSS, VISUALITY AND AFFECT

Friday October 4th, 9 AM-12:30 PM
Lanyon Building/Canada Room & Council Chamber

Convenor: Fiona Murphy

Emotion, Creativity, and Transformation on the Ormeau Road Molly Hurley-Dépret / City University of New York, USA

Based on fourteen months of ethnographic fieldwork in one neighborhood of Belfast called Ballynafeigh / the upper Ormeau Road in 2006-2007, I argue we need to pay closer attention to the "inconspicuous transformations" (Benjamin 1999, 246, IV) that were occurring alongside the official peace process. The people I came to know in Ballynafeigh were in the process of transformations. These transformations were complicated by fear, a lack of trust, and senses of loss. At the same time, these transformations were occurring partly because this neighborhood, the people who lived there, and political shifts were generating „spaces of possibility“ (Collins 2015). These spaces of possibility allowed some to find creative ways to heal and "deal with the past," even if their efforts were constrained at times by their struggles with depression, the residue of bitterness, or even despair over their own futures. I offer histories of emotions such as fear and other phenomena, including trust, loss, transformation, and healing, and I ask what these histories can tell us about this liminal time of "not-war-not-peace" (Nordstrom 2004: 166). The "inconspicuous transformations" offer some hope, though it is tempered by the ongoing struggles revealed through these histories. Some people were indeed finding - and creating - ways to "deal with the past," as it is often euphemistically put in Northern Ireland's policy discourse, and that social relationships and local „peaceweaving“ efforts were critical to this. I will also reflect on the ways returning to their stories helped me to heal and transform.

Dying and Living in the Presence of Photographs

Paolo Silvio Harald Favero / ViDi, University of Antwerp, Belgium

Photographs come to us in many ways. They decorate our houses and offices, the streets of cities and villages. They pop up in the most unexpected moments in our wallets and smartphones, books and computers. They inaugurate the drafting of a life-story at the moment of our birth and often end up closing the circle of that story at the moment of our death. We live most of our lives, to quote Melinda Hinkson (2017) “in the company of images”. Images are a constitutive part of our manifold ways of “being in the world” (Merleau-Ponty 1962). It is through them that, paraphrasing Paul Stoller (1984), we allow the world to penetrate us. Addressing the performative dimension of photographs the present paper explores the connection between photographs and death. Following the intimate journey of the author accompanying his father’s death as well as examples gathered from fieldwork in India it addresses photographs of dead people as active ways for incorporating the dead into the lives of the living. Photographs are a tactile, mimetic activity capable of bridging the gap between life and death.

Loss of Silence/Silence of Loss: ‘Refugee Art’ and the Politics of Representation in Turkey

Evropi Chatzipanagiotidou & Fiona Murphy / HAPP, Queen’s University Belfast, Northern Ireland

In the past few years, and especially since the start of the war in Syria and what is commonly referred to as the ‘refugee crisis’, a number of research, NGO, and policy initiatives in European and non-European contexts have channelled efforts and resources to engaging refugees in artistic endeavours. The underlying assumption in such projects is that art offers refugees a significant avenue to tell their story and acquire a ‘voice’, and constitutes a potentially therapeutic tool for articulating and overcoming past traumatic experiences.

In this article we aim to complicate some of the straight-forward assumptions underlying the connections between art and the representation of displacement and loss through research conducted with Syrian artists in Istanbul. In some cases, artists take up the role of ‘memory activists’, and produce work related to displacement and loss, although occasionally in more subversive and nuanced ways than funders would expect. Others, however, reject such practices and use silence and absence as ways of resisting the aestheticisation of voice, pain and loss, and of maintaining historical continuity between their past, present and future.

Embedded therefore in many of our research encounters with Syrians living in Istanbul are the cleavages of silence as strategic (political, ethical and instrumental) and silence as the unspeakability of loss, absence, and suffering. We argue that an ‘anthropology of silence and loss’ in the context of displacement does not and should not aim to resolve dilemmas around representation, experience and aesthetics, but should instead highlight further ethical, political and methodological complexities of documenting absence.

Exploring the Solitude: the Journey of Pregnant Teenagers Living in Mahama Refugee Camp, Rwanda

Yvette Ruzibiza / University of Amsterdam, The Netherlands

“They are a shame to the community...”

Drawing on ethnographic research among young Burundians living in Mahama refugee camp, this paper focuses on unwanted teenage pregnancies occurrences in Mahama refugee camp and how it is dealt with by different actors. Caught between the rights espoused by the Rwandan government, stakeholders (local and international NGOs operating in Mahama), and the call for punitive measures from the community, the pregnant teenagers find themselves in a place of isolation. The paper describes how the policies and actions by the Rwandan government, stakeholders, and the wider society (the residents of Mahama refugee camp) may have unintended consequences of solitude/isolation for the pregnant teenagers.

In the recent past, Mahama refugee camp in Rwanda whose populations is predominately Burundian registered a rapidly escalating teen pregnancy rate among girls between the ages of 13 to 15 years old. The government of Rwanda, and stakeholders, took a protectionist, human rights and inclusion approach to ensure the enforcement of the rights to continue schooling for the pregnant teenagers. However, the residents of Mahama refugee camp have criticized this approach. Suggesting that the absence of deterrent measures as evidenced by pregnant girls’ continuation with school, can only perpetuate the problem. They strongly believe that unless, deterrent measures, eg expulsion from school as used to be the practice in their country (Burundi), are re-introduced and maintained, the number of unintended pregnancies will keep increasing by the day. Thus, while the discourse of schooling rights and access for pregnant teenagers is reinforced at the policy level, the lived experience of these pregnant teenagers reveal considerable solitude/aloneness leading to dropping out schools.

In this paper, I ethnographically explore the various solitudes these pregnant teenagers in Mahama refugee camp find themselves in. I argue that it is important to highlight the lived experiences of these pregnant teenagers, which are often overlooked in managing unwanted pregnancy among teenagers. These stories help us to understand the complexities of unwanted pregnancy among teenagers and contribute to the debates on management of unwanted pregnancies among teenage girls.

Being and Becoming: A Photographic Inquiry with Bahá’í Men into Cultures of Peace

Chuck Egerton / University of Manitoba, Canada

please note: this is a one hour, interactive presentation

Being and Becoming: A Photographic Inquiry with Bahá’í men into cultures of peace is a doctoral research study that asks how Bahá’í men know, experience and perform their own masculinities as told through the stories and photographs of ten diverse Canadian men. Within the spiritual context of the Bahá’í sacred tenet of equality of the sexes it seeks new knowledge about how participants negotiate their masculinities in a process of building cultures of peace. Using photographic art-based methods it asks: What is it to be a man today and attempt to construct a new understanding of masculinity. How is this process evident in practice? What are the stories of resistance and/or negotiation with negative cultural norms of masculinity? Three arts-based visual methods are used: a new photographic portrait-sitting/interview followed by writing on and discussing the inscribed portrait (PhotoSophia); participants photographs based on specific questions/themes followed by discussion (Narrative Photovoice); and finally studying photographs of fathers (Photo Elicitation). These methods are designed to seek deep reflection into masculine identity formation and transformation in a context of peace and equality. The study concluded with a public exhibit of the photographs created by the researcher and participants, opening the process to outside input.

PANEL 4 FEMINIST GRASSROOTS PEACE AND CONFLICT- TRANS-FORMATION INITIATIVES

Friday October 4th, 9-10:30 AM
Peter Froggatt Centre/02/013

Convenor: Amalia Sa'ar

Refiguring Israeli Landscapes and Palestinian Belonging: Feminist Peace Pedagogies through Travel

Jasmin Habib / University of Waterloo, Canada

The ideas for this paper formed after several years of organizing and leading a university-based study tour to Israel/Palestine and applying a feminist peace practice/pedagogy. Taking cues from theorists such as Butler, de Certeau, Said, and Rose, the tours were oriented to critically engaging with the cultural and national identifications of Israel as Palestine, and were grounded in local as well as global understandings and subjectivities and particularly in relation to nation, religion, place and belonging. Since tour narratives that legitimize and naturalise the place and space of Israel as Palestine appear obvious, unproblematic, even neutral, exposing students to the ways that Palestinian existence and survivance have been excluded becomes key. Revisualising these spaces – by sharing historical maps, taking architectural tours in diverse neighbourhoods, as well as locating peace and feminist activist spaces of engagement (e.g., Museum without Walls) all help travelers to interrogate the making and remaking of spatial boundaries while also exposing social, cultural and economic power relations which have been and continue to be inscribed in these spaces. These disruptive practices are ethnographic as well as spatial. They are not meant to be directive – students react in diverse ways to what they are exposed to and what they find on their own excursions -- but they do open up sites for dialogue and promote reflection, self-interrogation and situatedness.

Feminist Peace Activism in Israel-Palestine, the Israeli Side

Amalia Sa'ar / University of Haifa, Israel

In collaboration with Sarai B. Aharoni (Ben-Gurion U) and Alisa Lewin (U of Haifa)

Women's peace activism in Israel-Palestine has a long and rich history, replete with meaningful partnerships but also mutual disappointments that emanate from the challenges of working together to transform a conflict informed by drastic power asymmetries and a longstanding, aggressive occupation. This talk will focus on prominent dilemmas of women peace activists on the Israeli side, where positions and strategies range between two opposite ends: One emphasizes the urgency of toppling the West Bank occupation and concomitantly de-militarizing Israeli civil society. These activists' vision of peace includes a quest for social justice, dismantling patriarchy, and going beyond nationalism. However, they are readily marked as extremists and potential traitors, and their impact is arguably negligible. Against this totalizing, the personal-is-political stance, the opposite position adopts for a much narrower message. Here activists explicitly eschew any mention of the occupation and do not problematize the centrality of the military in Israeli society; in fact, most of them readily identify as Zionists and support their children's/partners' active military service. They consciously avoid antagonizing subjects and aim instead to galvanize a broad cross-partisan consensus under the slogan „back to the negotiation table.“ Activists on this end opt for a „non-political“ discourse of peace, adopt a generic new age spiritual language, and trade the tropes of justice and oppression for empathy and universal pain. The talk will lay out a map of these grassroots approaches, and the challenges they encounter in promoting gender-conscious strategies of conflict transformation.

Contesting Peace without Truth and Justice: The Struggle of Tamil Women Family Members of the Disappeared in post-war Sri Lanka

Chulani Kodikara / University of Edinburgh, UK

In 2009, the 30 year civil war between the Sri Lankan state and the Liberation Tigers of Tamil Eelam (LTTE) an armed rebel group from the minority Tamil community fighting for a separate state in the North and East of the country, ended in a military victory for the state. The war was characterized by widespread human rights abuses by both sides, indiscriminate shelling and killing of civilians, torture, rape and sexual assault of women, and in particular disappearances of thousands of people, mainly men. The peace in Sri Lanka, however, has been characterized by the emergence of the soldier as a hero and citizen par excellence in a revived majoritarian ethno-religious nationalist imaginary and the lack of accountability for war related human rights abuses. In the 10 years since the end of the war, Tamil women family members of the disappeared have rejected and contested this peace without truth and justice. In this paper, I document their repertoire of struggle from lamentation to testimony to embodied silent protest to legal petitionings. I consider this repertoire as both a search for a voice, a mode, or a genre in which their demand for justice can be seen and heard – a struggle to create a space of appearance in the Arendtian sense - as much as an enactment of an alternative vision of peace, where they and their disappeared loved ones are recognized and acknowledged as equal citizen subjects and as bodies that matter.

PANEL 5 RELIGION, PEACE AND CONFLICT

Friday October 4th, 11-12:30 AM
Peter Froggatt Centre/02/013

Convenor: Davide Casciano

Art, Religion, & the Limits of Decoloniality as Peace

Atalia Omer / The University of Notre Dame, USA

Deploying analytic resources from religious studies, the subfield of religion, conflict, and peace and through an examination of artistic meaning-making from the margins, I illuminate the conceptual limits of intersectionality and decoloniality as tools generative of a shift from relentless critique to constructive articulation of justice. Focusing on the case of Israel and Palestine, this paper will examine pathways for decolonial and intersectional accounts of peace that illuminate the operation of religion, racialization, gendered, and national discourse and mechanisms of social reproduction as well as the long endurance of patterns of settler colonialism. I focus on alternative aesthetics and ethico-political notions of inhabiting the land through examining the works of Mizrahi and Ethiopian poets, writers, and a comedian activist and their reclaiming of Jewishness from outside the euro-Zionist ideological formations. The analysis accounts for meanings beyond the operation of power and discourse. Tracing, through epistemologies from the margins, how individuals and groups reimagine their identity and cross-cutting solidarity reveals the limits of an intersectional and decolonial lens and its oversights pertaining interrogation of the agentic roles of alternative conceptions of the politico-ethical emancipatory frames. This oversight speaks directly to peace studies as a field concerned not only with the analysis of violence but also in justice promoting transformative processes on the ground and on the levels of discourse and semiotic praxis. Focusing on creative spaces of disrupting Ashkenormative narratives illuminate the links between aesthetic innovation and processes of grassroots re-scripting, central for peacebuilding as a field of praxis.

'When the Militancy was Heavy, People were Dying, so We Decided to Deliver Them': Neo-Pentecostal Eisegesis of the Niger Delta Peace Process in Nigeria

Davide Casciano / Sapienza University of Rome, Italy

This paper describes how different Neo-Pentecostal churches inscribe themselves in the history of the aftermath of the Niger Delta oil related struggles, in Nigeria, imagining a peaceful future for the population and explaining the present state of daunting ambiguities. The crisis of the Niger Delta, rooted in the exploitation of crude oil by many multinational oil companies, reached its peak with the rise of armed groups and the steep increase in violence. In the first place the government responded by deploying special security forces, it then proposed a Disarmament, Demobilization and Reintegration Programme, the Federal Amnesty, to those groups who would lay down their weapons. Even though this effort was partially successful, everyday insecurities in the form of robberies, kidnappings and sabotages of oil pipelines are still on the rise. The history of the struggles and the Amnesty programme as a peace-building initiative has been cogently presented by many scholars. However, during my ethnographic fieldwork in Port Harcourt, in 2016, I encountered a quite different narrative. Not only many Neo-Pentecostal pastors claimed to have played an active, though not recognized, role in the genesis of the Federal Amnesty Programme, but they also proposed a creative reading of the history of the crisis, imbuing it with different meanings and presenting a possible and more effective alternative peace model. By blurring the line between physical and spiritual struggle, Neo-Pentecostal discourses and practices challenged both the armed groups and the state, instilling new hope in the hagridden population.

From Buddhist Ritual to spiritually-based Humanitarianism: Communication between Tibetan Dancers and Christian

Audience in a London Charity Performance

Wanting Wu / Queen's University Belfast, Northern Ireland

In this paper, I describe a Tibetan Cham dance performed at a charity event hosted by a church in London, a major European city with a significant Tibetan migrant population. I attended the event as a member of the audience and engaged in participant-observation and informal interviewing of audience members. The event was staged by a Tibetan charity, henceforth referred to as Charity S, at a 17th century Christian church. Charity S was involved in both cultural and political activism.

The paper first describes the origins and traditional meanings ascribed to Cham dance, a form of Tibetan Buddhist ritual dance, knowledge of which was traditionally limited to initiated monks, before giving a detailed account of my experience of the performance and the audience reactions to it. I go on to analyse the responses of the mostly Christian audience to the performance. Having briefly considering the roots of the concepts of "spirituality" and "humanitarianism", I draw upon Magowan's (2001) conception of "spiritual synchronicity", Pearlman's (2002) work on transformations in Tibetan Buddhist ritual and the work of Minn (2007) and others in the anthropology of humanitarianism, to argue that it is a common ground of commitment to spiritually based humanitarianism that enables a Buddhist ritual dance to appeal to a primarily Christian, European audience that has no prior knowledge of the religious significance of the dance within Buddhist practice. Finally, I note the significance of stereotypes of Tibetan refugees as "exemplary victims" (Malkki 1995) in framing performances of Tibetan culture in Europe, and use Tsering, a well-known performer whose concert I attended and whom I subsequently interviewed, to illustrate this dynamic and to draw parallels with the Cham dance performance.

PANEL 6

SPACES OF CONFLICT AND PEACE

Friday October 4th, 3-7 PM
Peter Froggatt Centre/02/013

Convenor: Lotje de Vries

Conflict Avoidance or Sustaining Peace? Minority Urban Peripheries in Bulgaria

Cengiz Haksöz / University of Pittsburgh, USA & METU of Ankara, Turkey

As Lefebvre (1991) argues, social (re-)production of urban space is critical to the reproduction of subordination-dominance relationships. Thus, analyzing interactions between space and society is important to understand power relations, such as social (in)justices. Both dominant and subordinate groups use various and multiple symbols to mark their domination, existence, and memory claims. Dominant groups usually have a comparative advantage on the usage of “physical icons” to make their identities and claims more visible through landscapes. However, minorities or non-dominant groups may still produce “counter-meanings” in and around landscapes (DeCerteau1998). Minorities are building landscapes to affirm their identities but doing so without openly challenging the majority. In other words, these minorities express their cultural identity as well as their local socio-political power without provoking a response from the majority. Community expressions via landscape and use of landscape require different strategies which can be explained by the politics of (in)visibilities and strategies of conflict avoidance. Such strategies may be different during war and peace, and also different in conflict and post-conflict settings. This sixteen-month ethnographic study focuses on minority strategies on the use of urban landscapes in post-conflict settings in three minority cities: Kardzhali, Razgrad, and Smolyan in Bulgaria. Instead of asking directly what are the causes of conflicts, I investigate why, how, under what conditions and contexts people collectively avoid conflicts in situations that the literature would lead one to expect the conflict to occur.

Symbolic Landscapes and Civic Spaces: Anthropological Reflections on Peacebuilding in Belfast

Dominic Bryan / HAPP, Queen’s University Belfast, Northern Ireland

This paper will examine the contribution anthropological approaches to the ‘symbolic landscape’ can make to understanding how symbols and rituals impact peacebuilding and social cohesion. Using Belfast as a case study, it will explore the changes in the uses of rituals and symbols, alongside changes in legislation and policy, and raise questions over the influence such changes have had on active citizenship. Whilst much work on Belfast has focused on the nature of contested space this paper will look at the idea of ‘shared space’ as both a right to freedom of expression but also as particular acts of social cohesion within the centre of the city. By mapping changes to the symbolic landscape in and around the Belfast it will be argued that a ‘shared Belfast’ has provided a level of social cohesion essential to peacebuilding in a divided society.

War-Memoriescapes and the Grassroots Agency for Justice: Re-researching the Truth Memory Practices of Palestinians in Nahr-el Bared

Azadeh Sobout / University of Manchester, UK

Unfolding urbicide as ‘infrastructure war’ against Palestinian refugees in Nahr el Bared (Tierney, 2015) this paper incorporates a multi-method model in which ethnographies, oral histories and creative expressions shed some light on the grassroots perspectives of truth, loss, reparation and justice. Re-researching the demolition of homes, the intensive destruction of infrastructure and the systematic erasure of Palestinian built environment, including cemeteries and children’s playgrounds, the paper reflects on the imageries and processes by means of which people of Nahr el Bared have created meaning about the past violations of their individual and collective rights, the acts committed against their memories, their bodies, their homes, their camp, and their community. The ethnographies of urbicide in Nahr el Bared and the analysis of sites of resistance within the camp will expose counterstrategies and local infrastructures that were formed in response to systematic and widespread destruction of the camp and as a process for continuous reconstitution of the past. It highlights the contribution of grassroots memory works (Nora, 1989; Brown, 2012), every-day practices and local planning initiatives to transitional justice, elaborating how grassroots justice practices have engaged in ‘the act of truth-telling to power’ as a form of resistance against destruction and forgetting.

Securitized Volunteering in Israel's Rural Periphery

Nir Gazit / Ruppin Academic Center, Israel &

Erella Grassiani / University of Amsterdam, The Netherlands

Hashomer Hachadash (The New Guardian) movement claims to fill a gap of security, and moral education in the Israeli landscape that in the words of the organization 'has forgotten its Zionist roots'. It frames itself as a bottom up organization that brings together people (mostly Jews) who feel connected to the land of Israel and want to protect it against an often-unnamed enemy. The movement, which was founded by a farmer's son and a small group of friends, has expanded into a conglomerate that provides free security services and labor assistance to farmers and settlers in the Israeli frontier. It also organizes countless educational and cultural activities with schools, youth movements, and the private sector, which combine civilian and military themes and promote a neo-nationalist (neo-Zionist) agenda.

In this paper we describe the polymorphous character of Hashomer Hachadash and its plethora of activities. We pose that it is an ideological organization that advances a revolutionary agenda, which invigorates traditional national sentiments together with post-statist ideas. These are all wrapped in a soft discourse of civilian militarism. We argue that two interchangeable and correspondent dynamics come together in this project – civilianization of security volunteerism and securitization of agricultural volunteerism. Both dynamics are deeply rooted in the legacy of classic Zionism and in the dominant Israeli political culture that still endures the ideal of voluntarism. As we shall demonstrate, the two trends serve to introduce a new ethos of civics that challenges the hegemonic institutional political framework of the state, without undermining it. This ethos promotes the idea of becoming a good citizen and member of the community through participating in activities that fall outside of the state's initiatives, such as security patrols on private farms. We further argue that the abovementioned dynamics of volunteerism serve to soften the militarized discourse they are part of. As guarding and security are wrapped in a discourse of volunteerism and 'doing good', the harsh realities of the Israeli militarized landscape are hidden.

The Conflict of Regeneration in Northern Ireland

Orla McKeever / MRIA, University College Cork, Dublin

"Violence is a banal act that happens over and over again" (Doherty 2013)

A fragile balance between conflict and regeneration exists in Northern Ireland, an historic continuum played out through spatiality's of ownership and control. Working within the context of 'post-conflict' Northern Ireland, (Shirlow 2006) this paper explores the relationship between the geography of polarised electoral voting partners and sectional demarcations in the province. The paper documents the use of flags as differing demarcations. A four-day road-trip is executed to observe the 'presencing' of peripheral towns and villages and explores potential immaterial thresholds. The unpicking and mapping of intention, asks the question if changing patterns in sectional demarcations pose a contextual threat to regeneration in Northern Ireland?

Urban Pitfalls of a Fragile Peace: The Regeneration of Belfast as Chance and Challenge for the City's Unionist community

Felix Schiedlowski / Halle an der Saale, Germany

The Northern Irish capital Belfast is changing rapidly: While still suffering from a deep polarisation between the Protestant and the Catholic community, Belfast also becomes welcoming, attracts tourists and inward investment alike. Belfast, so long a city of terror, aims to become a city of peace. However, especially the unionist community of Belfast is positioned between a fragile peace process and a process of rapid urban regeneration. Might unionist culture and identity, for long associated with conflict, become a promising commodity in a new Belfast? Or is unionism rather struggling to keep pace with those urban developments, as their defensive attitudes towards the peace process might be a burden? In short, which place does modern-day Belfast provide for the unionist community?

During anthropological fieldwork in the Summer of 2017, strategies of adaptation, negotiation, isolation and hope have been identified in four urban spaces: The city centre as main stage point of a new Belfast, the Protestant Shankill Road as a representative of a polarised city, Sandy Row as a working-class Protestant enclave in fear of displacement as well as East Belfast, where Protestant cultural heritage is re-discovered. All those places face different challenges, people living there follow different tactics. However, in all four urban spaces culture appears as a mediator between representations of an old Belfast, a new Belfast and a unionist Belfast. While unionism is searching for a place in modern-day Belfast, their socio-political demands, fears and hopes also reveal something about the place of unionism in the Northern Irish peace process.

At the Margins of Peace: Reflections from the Borderlands of South Sudan and the Central African Republic

Lotje de Vries / Wageningen University, The Netherlands

In the aftermath of violent conflicts or civil war, peace negotiations tend to focus on key political actors and their most vocal and violent opponents. Especially when international or regional actors pull their weight in attempts to provoke peace, dissonant voices and those operating outside the centre of political power risk to loose out. This paper proposes to reflect on the impact of such practices from the perspective of those whose concerns remain often unheard. I will draw on several years of research in the borderlands of two conflict-affected states, South Sudan and the Central African Republic, looking into how people in these places of marginality try to resist the shadows of further exclusion in the processes towards peace.

PANEL 7

CREATIVITY IN LAW AND POLITICS

Friday October 4th, 3-6 PM
Lanyon Building/Canada Room & Council Chamber

Convenor: Katja Seidel

Government and Transformation at the Parliament of Quebec: Perspectives for an Anthropology of Peace?

Samuel Shapiro / Université Laval, Canada

At first blush, writing about Quebec for a conference on peace studies may seem paradoxical, given its comparative lack of violence and open conflict whilst engaging in vigorous sociopolitical debates over the possibility of its becoming independent from Canada. However, it is precisely this ambiguity and uncertainty over its political and constitutional future, coupled with the lack of urgency surrounding this question from the early-to-mid 2000s to the present day (2019), that makes Quebec of interest for a venue such as this conference. Based on a year-long ethnographic study of everyday life at the Parliament of Quebec in 2013, I will focus on the legislative components of broader visions of the past and the future as well as of social and political transformation, two features that I see as central to peace processes as well as to wider society. Going beyond a one-to-one association between questions of government and executive branches, we can usefully ask how legislative institutions such as parliaments are one of many important stakeholders in processes of peace and transition as concerns government. Far from limited to or primarily dealing with policy, the role and participation of parliaments in peace processes – broadly conceived – are worthy of greater attention than anthropologists have generally given them. In this paper, I seek to develop the theoretical consequences of such a perspective for the anthropology of peace by asking what the anthropology of peace could learn, by studying, firstly, political entities such as Quebec and, secondly, institutions such as parliaments.

The Specter of the Courtroom: BDS Activists and Performances of International Law in Germany

Sophia Hoffinger / University of Edinburgh, UK

Since the 2005 Palestinian civil society call to enact boycotts, divestments and sanctions (BDS) against the Israeli state and institutions to force compliance with international law, Palestinian solidarity activism globally increasingly centres BDS as its core line of advocacy. The battle over the legitimacy of BDS as a strategy is fought in the realm of law, with BDS advocates basing their claims for legitimacy in international law and by drawing a historic lineage to the South African Apartheid case. Meanwhile, increasingly repressive measures against BDS have been adapted by a number of governments, outlawing the movement or denouncing BDS as a form of hate speech and fuelled with anti-Semitism.

Activists have taken to creative ways of dealing with this repression. This paper analyses the case of the #Humboldt3; a group of three Israeli and Palestinian activists, who have been on trial in Germany for disturbing an event with an Israeli Member of Knesset (MK), hosted by the Humboldt University in Berlin in 2017. Throughout the trial, the #Humboldt3 have been seeking to reverse the power dynamics of accuser/accused to platform the human rights abuses they accuse the Israeli state of. In this paper I seek to outline the “grammar of global justice” (Çubukçu 2017: 6) that the activists deploy in the case and explore the German courtroom as a stage for creative resistance.

Courtroom Violence

Ram Natarajan / University of Arkansas, USA

When Argentina began prosecuting the human rights violations committed under its last dictatorship in 2005, the courtroom, and the visual, became a key site for reworking national identity and reckoning with past abuse. With the state accusing 3000 former officers of crimes against humanity, proceedings in crimes against humanity cases have been open to the public, with crews filming sessions and the footage displayed live during proceedings, and artists invited to draw sessions wherever tribunals prohibited public photography. Drawing on an ethnography of the daily life of six different trial sessions, and complimenting this ethnography with an artists’ drawings of sessions, my concern is how the courtroom became a crucible of nationality identity and irreconciliation, and proceedings came to be centered around the accused perpetrators of human rights violations as much as the victims of those violations. I use Diana Taylor’s concept of percepticide – the censoring of witnessing and perception as a mode of surviving state violence – to draw attention to percepticides in the courtroom and the continuities of abuse from the torture center into the trial chamber, where court officials overlooked courtroom harassment, and former detainees also stigmatized those they deemed collaborators. In trials such as Argentina’s, the saliency of the trial goes beyond legal rulings and judges’, prosecutors’ and defense attorneys’ argumentation, and rests in the irresolutions and violences of daily courtroom life. Anthropology and art, then, can document and provide, albeit differently, testimonies to correct official state records that omit law’s percepticides.

Towards Mainstreaming Peace and Minimizing Global Insecurities: Harnessing to Advantage the Anthropological Relevance of Multiple Level Conflict Resolution and Appeal

Systems of the Igbo Group of Southeast Nigeria
Ignatius Uche Nwankwo / Nnamdi Azikiwe University, Nigeria

Every society, regardless of her level of socio-economic and political complexity, requires peace and order to remain a cohesive social unit and for attainment of her cultural, economic and socio-political goals. This explains why structures and mechanisms that check social behavior, minimize or resolve conflicts, and generally maintain peace and order are cultural universals found in both primitive and contemporary societies. The thrust of this paper is on three key objectives. First, it examined forms of conflict that characterized traditional Igbo society in Nigeria. Secondly, it discussed the nature and roles of extant systems of conflict resolution in addressing and resolving such conflicts. In this particular regard, the paper revisited the hierarchal nature and multiple levels of conflict resolution and appeal platforms, which aggrieved parties in the Igbo society took advantage of. As third concern, the paper noted that despite growing impact of social changes, those traditional conflict resolution systems of the Igbo group have remained resilient and result oriented. They are still widely accepted but have undergone some modifications instead of total decay. This paper thus recommends a policy thrust toward strengthening Igbo traditional conflict resolution systems and exporting them in the spirit of cultural diversification, as unique models for peace building across societies. The need for complimentary synergistic relations between such traditional conflict resolution systems and new western models was also canvassed. Such an arrangement will stimulate amicable resolution of most intra and inter group social conflicts, boost cordial social relations, and support overall attainment of set goals especially in this era globalization.

The Rojava Revolution: Building Peace through Consensus

Jamie Mccollum / HAPP, Queen's University Belfast, Northern Ireland

Amidst the civil war and the rise (and fall) of ISIS a social revolution has been taking place in the Autonomous Administration of North and East Syria, also known as Rojava. The 'Rojava revolution' is based on the principles of direct democracy, gender equality, and ecological sustainability, and is presented as a non-state, non-hierarchical model of self-government. To create this 'utopian vision', which seeks to move beyond the nation-state paradigm, the people of Rojava have been building new institutions to meet the needs of the local population. Thus, the concepts of hope, creativity and imagination are at the very core of this project of radical democracy.

This paper will provide a brief overview of this new political model before providing a closer examination of the consensus-based justice system being developed in Rojava, which aims to achieve 'social peace' rather than impose punishment and retribution. As traditional courts are symbolic of the coercive dominance of the state, they have been replaced by Peace and Consensus Committees and People's courts whose members are representatives of the local community.

This paper will also consider how anthropology is ideally suited to explore such utopian visions, and new forms of resistance to the prevailing world order. Just as the Rojava revolution demonstrates that 'another world is possible' the anthropological record reminds us that 'other worlds are (already) possible' (Escobar, 2009). Moreover, by providing us with a perspective which 'allows us to see how we can be radically other to ourselves' (Hage, 2012), this paper will demonstrate how anthropology has an important role to play in the increasingly necessary quest of imagining alternative futures of peace.

PANEL 8 | 9 AM-1 PM
ART, VIOLENT CONFLICT AND DISPLACEMENT
 Lanyon Building/Canada Room & Council Chamber

Art, Peace and Conflict: Conversations with Artists
Cindy Horst

Temporary Musical Identity as a Tool for Rebuilding Social Status
Andrea Rodríguez Sánchez

Reaching the Highest Good? Performing Legitimacy in the Sri Lanka Norway Music Cooperation (2009-2018)
Gillian Howell & Solveig Korum

Visual and Literary Story-Telling about War, Displacement and Exile: Research Method or Collective Creation?
Katarzyna Grabska

----- BREAK | 10:30-11 PM -----

Peace Logical (Migration) Research: An Intervention
Viktorija Ratković

Slam Poetry in Africa, an Arm to Fight Conflict and Oppression
Mirjam de Bruijn

Gesture, Movement, and Silence: The Aesthetics of Forced Displacement along the Thai-Myanmar Border
Tani Sebro

Creating Movement in a Deadlocked Landscape: Artistic Dance Practices in Palestine and Articulations on Violence, Resistance and Hope
Sara Christophersen

PANEL 9 | 9 AM-12:30 PM
ART, FICTION AND THE DIGITAL IN THE ANTHROPOLOGY OF PEACE
 Peter Froggatt Centre/02/011

Exhibition as a Space of Interaction and Healing: Reflections on Displaying Conflict and Coexistence in Cyprus
Rabia Harmanşah

Negotiating True and Fake in Relation to Conflict in Northern Ireland: the Antagonistic Sharing of Social Media Space
Augusto Henrique Gazir Martins Soares

Memory Politics Otherwise: The Peruvian Internal Armed Conflict in Contemporary Andean Cinema
Martha-Cecilia Dietrich

----- BREAK | 10:30-11 PM -----

Game of Thrones Tourism and the Imaginative Heritage of the "New Belfast"
Emily Mannheimer

Violence, Creativity, and Despair: Fictionalizing Ethnography on Death and Mourning
Eva van Roekel

Belonging in Belfast: Narrating the City, Creating the City
Karen Lane

HANDBOOK WORKSHOP
 9 AM-1 PM
 Peter Froggatt Centre/02/025

Towards a New Handbook of Peace and Conflict Studies in Anthropology

Andreas Hackl & Erella Grassiani

Lunch | 1-2 PM

GUIDED TOUR

MURAL WALK: THE TROUBLES
Dominic Bryan

Bus Pick up: In front of the Lanyon Building, Queen's University Belfast | 2-4 PM

PANEL 8

ART, VIOLENT CONFLICT AND DISPLACEMENT

Saturday October 5th, 9 AM-1 PM
Lanyon Building/Canada Room & Council Chamber

Convenors: Katarzyna Grabska & Cindy Horst

Art, Peace and Conflict: Conversations with Artists

Cindy Horst / Peace Research Institute Oslo, Norway

In this paper, I explore a series of conversations between artists and academics working on topics related to violent conflict, peaceful coexistence and social justice. In this series, I invited artists and academics to conversations exploring the interlinkages between art, peace and violence. The artists were asked to present some of their work (e.g. poetry, comics, music, dance), as well as engage in a dialogue with academics who worked on similar themes or on the same conflict region. The conversations centred around motivations and inspirations; storytelling and the responsibility of working with one's own or other people's stories; and dealing with the various challenges faced when working on violent conflict.

Violent conflict is constructed, understood, justified, organised and mediated through culture. People imbue situations of violent conflict and oppression with meaning. The seminar series aimed to explore the role of art in this meaning-making process at different phases of violent conflict and war. How is violent conflict understood, organized and mediated through different art forms? How does violent conflict affect cultural production and discourses of war and conflict? How may cultural expressions prevent, mitigate and end violent conflict? And what inspirations and responsibilities do artists have in these processes? The article will explore these questions drawing on conversations with a British-Somali musician, a Scottish-Pakistani photographer, a Syrian artist, an Afghan theatre producer, a Sudanese filmmaker and their academic counterparts. What are the similarities and differences in reflections on practices of artists and academics, and what tools do they have at their disposal for sense-making in times of war and displacement?

Temporary Musical Identity as a Tool for Rebuilding Social Status

Andrea Rodríguez Sánchez / Batuta National Foundation, Colombia

According to the report *iBasta Ya!* ('Enough Now') by the National Centre for Historical Memory in Colombia, between 1985 and 2011 the greatest number of victims (81%) in the country's armed conflict came from civil society. This has led to the forced displacement of more than 10% of the population, generating negative impacts across different areas of survivors' lives – human, material and moral. This presentation sets out the results of doctoral research that recognises the harm done to, and transformations in, the social fabric of seven families belonging to the Batuta National Foundation's programme *Music for Reconciliation*.

The processes of attention of this programme are based on a twofold component – both musical and psychosocial – for participants. The research found that the sum of the losses that came about as a consequence of violent acts and displacement, leads people to a social limbo, a non-place. This lack of a social place requires a series of processes of an emotional and social nature, in order to be reconfigured. The study shows that musical spaces offer the possibility of a *temporary musical identity* that allows programme participants to discover a social status, from which they can re-form their idea of themselves and their bonds with their surroundings. Likewise, this temporary musical identity provides the conditions to open up a dialogue with the programme's axiological proposal from the point of view of recognition. Thus, the study found that the programme, together with the temporary musical identity, promotes a pacific identity by way of experiences and tools that increase its capacity to be an actor for peace.

Reaching the Highest Good? Performing Legitimacy in the Sri Lanka Norway Music Cooperation (2009-2018)

Gillian Howell / Griffith University, Australia & Solveig Korum / Agder University, Norway

In 2009, as the people of Sri Lanka emerged from the three decades of violent war and turbulence that government military action had just brought to a violent but decisive end, Sri Lanka and Norway established a Norwegian state-funded music cooperation. Bilateral music and arts cooperations such as this respond to the destructive impact on cultural production that wars and protracted violent conflicts produce, seeking to revive and fortify damaged practices. Such programs also often legitimize their investment and practices with the goal of preventing renewed conflicts. This sets the art-making to work on a number of concurrent fronts, including the performance of legitimacy for its array of stakeholders with their differing concerns and agendas.

In this qualitative and critical case study of the Sri Lanka Norway Music Cooperation, we use Boltanski & Thevenot's theory of justification (2006), in particular their conceptualization of 'economies of worth' and the accompanying 'worlds' of legitimization, to analyze how the actors involved in the organization of the Sri Lanka-Norway Music Cooperation (SLNMC, 2009-2018) have conceptualized, understood and performed competing versions of legitimacy in the different phases of the SLNMC. Our findings confirm what Boltanski & Thevenot contend, that the 'highest good' as defined in one legitimization world is incompatible with the highest good of others. Even when there appears complementarity and compatibility between competing legitimising discourses, there remain critical points of diversion that ultimately limit the program's capacity to reach any of the desired 'highest goods'. This places considerable constraints on such projects' capacity to satisfy the hopes and aspirations of their local and external stakeholders, which has implications for cultural development policy and future cooperations between the Global North and South. We use the SLNMC as a case study and ideal laboratory for examining these gaps between rhetoric and reality, and the competing ways that different conflict actors and peace stakeholders understand and justify arts and cultural action as a way to replenish what the war has destroyed.

Visual and Literary Story-Telling about War, Displacement and Exile: Research Method or Collective Creation?

Katarzyna Grabska / Erasmus University, The Netherlands

In this paper, I propose to look at film and short stories (novels) as methods to study experiences of war, displacement, inclusion and exclusion by refugees and conflict-induced displaced populations. In what ways do these methods reveal different understandings of the temporal and spatial aspects of displacement and refugee experience? What are the challenges in designing such research, and what type of insights can we develop from it as researchers? What are the limits of using a story-telling approach? How is this approach a way of excavating both hidden agency and power hierarchies in displacement? I ask to what extent can film and writing by refugees and displaced and with them be tools to research and analyse refugee and displaced populations' own experiences of war and exile. In what ways do these methods reveal different understandings of the temporal and spatial aspects of displacement?

I will analyse a recent film by a Cambodian filmmaker Rithy Pahn entitled 'Exile', his installation under the same title in Geneva, and an interview with the filmmaker to tell a 'story' of exile. I juxtapose this against the analysis of short-story writings by an acclaimed Sudanese-South Sudanese writer, Stella Gaitano, who is in between the status of refugee and citizen in Khartoum. By analysing the personal experiences of choosing film and writing as methods opens up a space for alternative narratives and research methods, alternative ways of 'telling stories' about and by exiles. In this way, as bell hooks argues, theorizing about personal experience not only posits the personal as critical to understanding socio-political social boundaries; but makes it possible to consider how the personal provides room to create alternative narratives.

Peace Logical (Migration) Research: An Intervention

Viktorija Ratković, Alpen-Adria-Universität Klagenfurt, Austria

In this paper, the perspectives of (Critical) Migration Research and (Critical) Peace and Conflict Research on migration are discussed, compared and combined with the goal of discussing the potentials and limitations of what I call 'Peace Logical (Migration) Research' ('Friedenslogische Migrationsforschung'). First of all, hegemonial discourses on (forced) migration (in German speaking countries) are problematized, as they either describe (forced) migration as a problem (of integration and/or of security) or as an economical resource that should be managed. Second of all, critical perspectives are taken into consideration, e.g. the concept of transnationalism that focuses on migrants' transnational practices and networks and defines those as acts of resistance against restrictive (and often deadly) migration politics. Subsequently, the tendency of Peace and Conflict Research to mainly discuss migration either as a consequence of conflicts and/or a cause of conflicts is problematized as by doing so, migration and conflicts are constantly being portrayed as inherently problematic.

Taking into consideration Ulrike Krause's (2015) and Hanne Birckenbach's (2017) deliberations on 'Peace Logical protection of refugees' ('Friedenslogischer Flüchtlingsschutz') on the one hand and Richard Jackson's (2015) elaborations on the need of embracing conflicts and resistance in order to facilitate peace on the other hand, the concept of a (forced) migration research that is infused with Critical Peace and Conflict Research is presented. I argue that 'Peace Logical (Migration) Research' should e.g. explicitly aim at creating a more peaceful world and consciously seek for and explore examples of instances of peaceful conviviality.

Slam Poetry in Africa, an Arm to Fight Conflict and Oppression

Mirjam de Bruijn / Leiden University, The Netherlands

Communication Power (Castells 2009) is shifting in the digital age. The digital (small) media have created an environment in which voices are multiple and control is diversified. The digital environment allows for new developments in arts and forms of protest that can also through the digital media travel into discourse and realities of conflict and resistance. This paper describes the recent developments in the Poetry-slam scene in Africa as a contestation movement that could only develop in the digital. Spoken word, with its roots in urban culture, is a relatively new artistic form in Africa. The young people who engage in spoken word are increasingly taking up the role of leaders in African youth resistance movements. For now slam-production is owned by the youth, its content controlled by them, and access is open to everybody. It is medium that can both be a reconciliatory and a possible source for rebellion.

The paper is based on research I conducted in the artistic scene in Chad, that led me to participate in the slam network of Africa. In 2018 the first pan-African Slam competition: la coupe de slam, was held in N'djaména. I was part of the organization of slam festivals and followed one of the leaders of the slam movement in detail. The first publication was a biography on this young man (see: www.bridginghumanities.com; 'Croquemort: biography in the context of Chad')

Gesture, Movement, and Silence: The Aesthetics of Forced Displacement along the Thai-Myanmar Border

Tani Sebros / Humboldt State University, Germany

This paper theorizes how Tai exiles, who have fled military occupation in Myanmar to neighboring Thailand, aesthetically and performatively articulate a sense of nation through the production of an aesthetic regime of arts. Drawing on long-term ethnographic and ethnochoreological work with Tai political resistance movements and performers in Northern Thailand, I argue that Tai forms of aesthetic expression are highly innovative modes of embodied praxis for forcibly displaced migrants. I outline three forms of expressivity at play among the Tai: gesture, movement, and silence. I look at gesture as a way of becoming political in the body – a way of moving toward and performing the body politic. Movement is the acting out of political consciousness through the body. Whereas the presence of ethnic minorities upsets the ordering of state governmentality, the Tai have found that the realm of the arts is rarely suppressed and therefore becomes a site of intense cultural production for those in exile. Silence is the space where movement takes primacy in politics, where political gesturing becomes possible in the shadows of the deafening discourses of the state. By analyzing Tai migrant's acts of gesture, movement, and silence in the face of occupation, we see that resistance is not simply resentment, but rather, a space of intense cultural production.

Creating Movement in a Deadlocked Landscape: Artistic Dance Practices in Palestine and Articulations on Violence, Resistance and Hope

Sara Christophersen / PRIO & University of Oslo, Norway

This presentation will dig into how young dance artists from a Palestinian West-Bank town and its surrounding refugee camps carve out and negotiate artistic practices in the context of violent conflict. The West Bank is a place of political tension, with recurring flares of violence and fighting between the Israeli army and Palestinian population (Røsnes & Jensehaugen 2018).

The Palestinian situation today can be described as one of stalemate, referring to a politically deadlocked situation created by the Israeli occupation, Palestinian political fragmentation and stagnation as well as a lack of international pressure and will to change the status quo. Drawing on initial impressions and preliminary findings from fieldwork conducted in Palestine this summer (2019), I will question if and how, artistic practices in the context of violent conflict can create friction and movement in a society that has come to a stalemate. Further in what ways these dance practices can offer alternative spaces in the Palestinian society, thus sparking other conversations, narratives, imaginations and hopes for the future.

**PANEL 9
ART, FICTION AND
THE DIGITAL IN THE
ANTHROPOLOGY OF PEACE**

**Saturday October 5th, 9 AM-12:30 PM
Peter Froggatt Centre/02/011**

Convenor: Karen Lane

Exhibition as a Space of Interaction and Healing: Reflections on Displaying Conflict and Coexistence in Cyprus
Rabia Harmanşah / University of Cologne, Germany

This paper discusses ethnographic exhibitions as a means to create space for interaction and exchange among conflicting communities and to challenge certain visions of the past and the present. It will be based on a recent exhibition project on the practices of memorymaking and forgetting at sacred sites in Cyprus after the ethnic conflict and 1974 partition of the island. The exhibition is designed to share research with the local people and to stimulate a bi-communal dialogue on shared spaces and alternative readings of the past.

It features a variety of narratives, personal accounts and visual material related to the sacred spaces, where Orthodox Christians and Muslims visit and assert claims. The exhibition creates a domain for the confrontation of conflicting and overlapping imaginations of the sites and practices inside them. The paper asks how shared sites can contribute to peace-building processes between conflicting communities by giving voice to local users of the sites through an exhibition. It also questions the authority of the anthropologist to represent the experiences and memories of people. Finally, the paper shows how an exhibition can provide an opportunity to widen our perspective by involving people in the research endeavor and by reconceiving our methodologies to bridge conceptual gaps between different disciplinary approaches and between art and science.

Negotiating True and Fake in Relation to Conflict in Northern Ireland: the Antagonistic Sharing of Social Media Space

Augusto Henrique Gazir Martins Soares / Queen's University Belfast, Northern Ireland

Social media has been a space for debate and disputes about Northern Ireland's violent past and unreconciled present. In the online, the conflict has been constantly reprocessed, and connected to current events. Users with different points of view skilfully compose distinct and at the same time verisimilar versions of a topic under discussion. They have at their disposal a digital pool of detachable material from where they can pick and build their narratives. Links and images are presented as evidences. Gifs and emojis can be powerful rhetorical resources. Calling something 'fake news' is a valuable tool to disrupt and discredit the other. What is fake, or not, is negotiated and (dis)agreed on in the context of the online exchanges. This paper will present the dynamics of these online discursive contests. It is based on interactions that took place on Twitter in the aftermath of the UK general election of June 2017, when the Northern Irish Democratic Unionist Party (DUP) became the kingmaker in Westminster. The paper will argue that the online negotiation of what is true or not can be confrontational, heated, but it may also represent an opportunity for sharing, even if an antagonistic sharing. In the routine of controversies, users have to approach other users, acknowledge their arguments, assess their evidences, exchange messages, in order to challenge them. In some cases, they even become familiar to each other.

Memory Politics Otherwise: The Peruvian Internal Armed Conflict in Contemporary Andean Cinema

Martha-Cecilia Dietrich / University of Bern, Switzerland

Corruption, gang violence, and organized crime in the Peruvian Andes have contributed to a steady increase of civil unrest and a general distrust in politics and local authorities since the end of the internal armed conflict (1980–2000). In response, a group of self-taught filmmakers from Ayacucho have taken up cameras telling stories that narrate experiences of violence and its legacies in today's Andean societies. Through fictional storytelling, these films provide a highly critical, if not radical, social commentary on the country's ruling elite and its official narratives of a conflicted past. With low or no budget productions and dramatic storylines, these movies have created loyal audiences that celebrate the rise of its 'own' cinema. This paper argues that cinema from the Andes is a form of doing memory politics 'otherwise', whereby cultural expression is a form of popular resistance against contemporary memory regimes as well as an effort in creating a collective memory that allows for reimagining a reconciled future.

Game of Thrones Tourism and the Imaginative Heritage of the "New Belfast"

Emily Mannheimer / Erasmus University Rotterdam, The Netherlands

Northern Ireland has made an extraordinary transformation. Since the signing of the peace agreements in 1998, many tourists have visited Northern Ireland to learn about the Troubles. However, conflict isn't the only thing the region is known for anymore. The exceptionally successful TV show, *Game of Thrones*, now attracts tourists who come to visit the many filming locations situated throughout the country. This paper examines the various creative practices employed at different levels (from local entrepreneurs to official institutions) within the tourism industry to integrate *Game of Thrones* tourism into the existing heritage of Northern Ireland in order to shift the image of the country away from the negative reputation of the past and towards an optimistic future. Using an ethnographic approach, I analyze the production of *Game of Thrones* themed attractions in the city of Belfast and filming locations around the country as well as the narratives attached to them. By incorporating already established heritage such as traditional crafts, Celtic legends and the natural landscape into *Game of Thrones* tourism, these actors are working in tandem to establish and legitimize the claim of Northern Ireland as "Game of Thrones territory" and consequently producing a new imagined identity of the region. Drawing on theoretical concepts from heritage studies, I argue that this unique integration of popular culture and fantasy into pre-existing "real" heritage forces us to reconsider what heritage can be and how it is produced, as well as its potential for building and maintaining peace in a post-conflict environment.

Violence, Creativity, and Despair: Fictionalizing Ethnography on Death and Mourning

Eva van Roekel / Vrije Universiteit Amsterdam, The Netherlands

In *The Innocent* an apprentice in anthropology becomes trapped in the mysteries of a middleclass Argentinian family that live in the outer skirts of Buenos Aires. Their pool is filled with opaque water and autumn leaves, and the once lush garden and posh villa show small signs of decay. Happy family get-togethers and new romances temporarily veil a recent history of sudden death, intended suicide and family conflict. Truths about what happened remain uncertain. While studying the emotions like pain and guilt of the victims and perpetrators of the state repression (1976-1983) in Argentina, I also became closely enmeshed in a family tragedy where the beloved mother died after a short and severe sickbed. Without a proper farewell the family quickly started falling apart. Both field experiences communicated cultural aspects of suffering concerning death and mourning. Yet, some truths from the field cannot (or should not) be formulated in conventional ethnographic genres (Rapport 2016, 218). What can we gain by exploring emotions in the field through fiction? In this work-in-progress, I want to convey the emotional discomforts and moments of despair of studying and writing about violence, guilt and accountability by fictionalizing the family tragedy, and place it in a broader framework of local mourning practices, symbolism and Latin American magical realism.

Belonging in Belfast: Narrating the City, Creating the City

Karen Lane / University of St Andrews, UK

Urban studies of Belfast, Northern Ireland, thoroughly explore the contested or post-conflict city. However, these academic 'grand narratives' do not necessarily accord with everyone's day-to-day experiences. The ordinary and the everyday is the lifeblood of anthropological inquiry, yet the mundane in Belfast dwells on the academic margin. Thus, an anthropology of peace could begin by bringing peaceful actors centre stage. Ten by Nine (Tenx9) is a monthly, public storytelling night showcasing ordinary people and their personal, everyday stories, juxtaposing the funny, poignant and educational, and celebrating the quotidian, tapping into the Irish oral storytelling culture. Tenx9 stories are requested and presented as true stories, as in 'this-really-happened-to-me', and they illustrate universal themes of love, loss, hope and absurdity. Yet Troubled Tales are rarely told. The Northern Irish practice of 'telling' indicates this is a mixed audience. And Troubled Tales are rarely told. Is this absence because these stories cannot be spoken or because the mundane is, paradoxically, more interesting? Laughter and empathetic listening create a strong sense of communitas, embedded in what unites storytellers and audience, and the storytelling event becomes a great craic, a cheap night out. But in retelling quotidian Belfast at Tenx9 this mosaic of stories resists hegemonic discourse anchored in (post) conflict and moves the everyday from the margin to the centre. A public space is opened for small 't' troubles to be shared, promoting a sense of belonging in the city outwith Troubled narratives.

Baxstrom, Richard / Keynote 2	10
Bryan, Dominic / Paper presentation, Panel 6; Guided Tour	12/31
Casciano, Davide / Paper presentation and Convenor, Panel 5	29
Chatzipanagiotidou, Evropi / Paper presentation, Panel 3	24
Christophersen, Sara / Paper presentation, Panel 8	42
Coelho, Rui Gomes / Paper presentation, Panel 1	17
de Bruijn, Mirjam / Paper presentation, Panel 8	41
de Vries, Lotje / Paper presentation and Convenor, Panel 6	33
della Porta Rodiani, Maria / Paper presentation, Panel 2	19
Dietrich, Martha-Cecilia / Paper presentation, Panel 9	44
Egerton, Chuck / Interactive Presentation, Panel 3	25
Favero, Paolo S.H. / Paper presentation, Panel 3	24
Fundiño, Justin Sheria / Paper presentation, Panel 1	15
Gazit, Nir / Paper presentation, Panel 6	32
Grabska, Katarzyna / Paper presentation and Convenor, Panel 8	40
Grassiani, Erella / Paper presentation, Panel 6; Handbook Workshop	12/32
Habib, Jasmin / Paper presentation, Panel 4	26
Hackl, Andreas / Handbook workshop	12
Haksöz, Cengiz / Paper presentation, Panel 6	30
Harmanşah, Rabia / Paper presentation, Panel 9	43
Hernández-Camacho, Marcela / Paper presentation, Panel 2	18
Hoffinger, Sophia / Paper presentation, Panel 6	35
Horst, Cindy / Paper presentation and Convenor, Panel 8	38
Howell, Gillian / Paper presentation, Panel 8	39
Hurley-Dépret, Molly / Paper presentation, Panel 3	23
Kodikara, Chulani / Paper presentation, Panel 4	27
Korum, Solveig / Paper presentation, Panel 8	39
Lane, Karen / Paper presentation and Convenor, Panel 9	46
Mannheimer, Emily / Paper presentation, Panel 9	45
Marty, Samira / Paper presentation, Panel 2	21
Mccollum, Jamie / Paper presentation, Panel 6	36
McKeever, Orla / Paper presentation, Panel 6	32
Mestroni, Simone / Film-Screening	11
Millar, Stefan Mathew / Paper presentation, Panel 2	21
Murphy, Fiona / Paper presentation and Convenor, Panel 3	24
Naef, Patrick / Paper presentation and Convenor Panel 2	20
Natarajan, Ram / Paper presentation, Panel 6	35
Nwankwo, Ignatius Uche / Paper presentation, Panel 6	36
Omer, Atalia / Paper presentation, Panel 5	28
Pranav, Kohli / Paper presentation, Panel 1	16
Ratković, Viktorija / Paper presentation, Panel 8	40
Rodríguez Sánchez, Andrea / Paper presentation, Panel 8	39
Ruzibiza, Yvette / Paper presentation, Panel 3	25
Sa'ar, Amalia / Paper presentation and Convenor, Panel 4	27
Sanford, Victoria / Keynote 1	10
Sarikuzu, Hande / Paper presentation and Convenor, Panel 1	17
Schiedlowski, Felix / Paper presentation, Panel 6	33
Sebro, Tani / Paper presentation, Panel 8	41
Seidel, Katja / Paper presentation, Panel 2; Convenor Panel 7	19
Shapiro, Samuel / Paper presentation, Panel 6	34
Soares, Augusto H.G.M. / Paper presentation, Panel 9	44
Sobout, Azadeh / Paper presentation, Panel 6	31
Soğancı, Nihal / Paper presentation, Panel 2; Performance 2	11/20
Svašek, Maruška / Performance 1	11
van Roekel, Eva / Paper presentation, Panel 9	45
Wu, Wanting / Paper presentation, Panel 5	29
Yokoyama, Yuichi / Paper presentation, Panel 1	16

