



BOOK OF ABSTRACTS/ RÉSUMÉS DES CONTRIBUTIONS

Avec l'aimable participation du gouvernement irlandais à travers l'intervention de Simon Harris, Minister for Further and Higher Education, Research, Innovation and Science, Republic of Ireland et la présence de Son Excellence Niall Burgess, Ambassadeur d'Irlande en France

Elisabeth BLANCHET BURGOT et Laurent GONTIER

La Frontière (In)Visible / The (In)Visible Border

Abstract

La Frontière (In)Visible / The (In)Visible Border est une exposition qui prolonge « We need to talk about the border », un travail documentaire réalisé par Elisabeth BLANCHET et Laurent GONTIER en juillet 2018 autour de la frontière qui sépare les deux Irlande.

Frontière ? Pas frontière ? La question était depuis juin 2016 au cœur des négociations du Brexit et les Irlandais de chaque côté de la frontière ne cessaient de se demander à quelle sauce ils seraient mangés. Trois ans d'une incertitude alors palpable, pendant lesquels ont ressurgi les souvenirs douloureux de la frontière de jadis.

Démantelée à la suite des accords du Vendredi Saint de 1998, la frontière est désormais invisible, imperceptible, insensible, indolore. Absente du paysage d'où on s'est efforcé de l'effacer, floutée dans les mémoires, on a peu à peu oublié les conséquences de sa présence : les détours interminables pour la contourner, le retour à la division alors que des efforts surhumains ont été déployés pour réaliser l'union.

En 2022, on célébrera le centième anniversaire de la création de la République d'Irlande, dans un contexte où la situation frontalière est toujours incertaine.

« Racontez ce que vous avez vu ici ! », nous a-t-on dit un jour de juillet 2018 le long de la frontière irlandaise, tel est le propos de *La Frontière (In)Visible / The (In)Visible Border*.

Bio-biblio

Elisabeth BLANCHET BURGOT – Ancienne prof de maths, Elisabeth Blanchet est photographe et journaliste. Elle s'intéresse aux gens et aux communautés. À travers ses différents projets construits sur le long terme dont *Les Orphelins de Ceausescu, 30 ans après, Prefabs, Gypsies and Travellers* ou encore *We Need to Talk about the Border* sur la frontière irlandaise, elle explore les émotions, les liens entre les personnes, l'attachement et la mémoire. Elle publie régulièrement dans la presse française et anglaise des sujets de société et de voyage (*LM Magazine, ELLE, Voyageons Autrement, Lonely Planet, The Telegraph, Time Out*), ainsi que des guides de voyage et sur l'expatriation (*L'Express/ Etudiant, Eyrolles, Lonely Planet*). Fascinée par les préfabriqués d'après-guerre, elle fonde le Prefab Museum à Londres en 2014 et est l'auteure de *Prefab Homes* (Bloomsbury), *Prefabs: A Social and Architectural History* (Historic England), et *Baraques, histoire des maisons préfabriquées d'après-guerre* (Sutton). Son travail sur la reconstruction d'après-guerre mais aussi sur les gens du voyage, la frontière irlandaise et la Roumanie font l'objet d'expositions régulières.

Laurent GONTIER – Médiéviste de formation (Paris IV - Sorbonne), auteur de guides de voyage pendant 15 ans pour le Guide Vert Michelin, les guides Gallimard et Hachette, ainsi que journaliste spécialisé en histoire et tourisme. Dans une démarche documentaire et artistique, poursuit depuis 2009 l'exploration des territoires sous l'angle de la mémoire collectée auprès des habitants, sur le terrain et dans les archives. Une mémoire restituée sous forme de textes mais surtout d'une cartographie documentaire autant

qu'impressionniste qui donne à comprendre et à ressentir les lieux et leur(s) histoire(s). Cette démarche a donné lieu en 2014-2015 à un programme pédagogique de sensibilisation des collégiens de l'île d'Ouessant au cadastre de leur île et en 2019 à un arpentage photographico-cartographique du tracé du mur de Berlin avec le photographe Patrick Tournebœuf. Enseigne depuis 2013 la narration interactive (ou non) à l'INA, et accessoirement dans le cadre de formation au journalisme (CFPJ, IPJ). Anime de 2016 à 2019 un atelier de *storytelling* à destination des premières années de l'école ISART Digital à Paris.

Routard Irlande - 1997

Géoguide Gallimard Irlande - 2004

Ruben BORG

Nationalism and Sentimentality: James Joyce and the Rhetoric of the Founding Father

Abstract

The paper will examine the overdetermined links between nationalism, heroic fervour and sentimentality in James Joyce's fiction. Focusing in particular on his characters' wishful identifications with historical leaders and founding fathers, and a sometimes parodic deployment of nationalist discourse, I will look at the rhetorical strategies, and the key philosophical sources, that sustain the theme of national identity at different moments in Joyce's career, from the 1904 "Portrait" essay, through "Sirens" and "Cyclops" to Book III.3 of *Finnegans Wake*.

Bio-biblio

Ruben BORG is an Alon Fellow (2008-2011) and Associate Professor in English at the Hebrew University of Jerusalem. His work has appeared in *Modernism/modernity*, *Journal of Modern Literature*, *Modern Fiction Studies*, *Poetics Today*, and in numerous other journals devoted to twentieth-century literature and film. Ruben is the author of *The Measureless Time of Joyce, Deleuze and Derrida* (2007), and of *Fantasies of Self-Mourning: Modernism, the Posthuman and the Finite* (2019). He has co-edited three books on *Flann O'Brien: Contesting Legacies* (listed in The Irish Times top 10 non-fiction books of 2014), *Problems with Authority*, and the award-winning *Flann O'Brien: Gallows Humour* (awarded the IFOBS prize for best book-length publication on Brian O'Nolan in 2021). His research interests include Irish Modernism, twentieth-century philosophy, and the influence of Dante on modernist writers. His current project is a book on James Joyce and emotions.

Bertrand CARDIN

'O Lord what a row' - Molly Bloom, femme-orchestre

Abstract

Dès son enfance, James Joyce est un admirateur du rusé protagoniste de *L'Odyssée*. Adulte, il se sent proche de lui, parce qu'à son image, il est à la fois fils, père, époux et amant. Aussi, une fois devenu homme de lettres, l'écrivain irlandais souhaite produire un texte en rapport avec le héros antique. La rédaction de son roman *Ulysse* lui demande sept années de dur labeur. Elle s'échelonne de 1914 à 1921 et donne lieu, après bien des difficultés, à une publication le jour de son quarantième anniversaire, le 2 février 1922. Dans ce roman, Joyce recrée à la fois sa ville, sa langue et son peuple. Les périples de son protagoniste, Leopold Bloom, contrairement aux pérégrinations du modèle, ne couvrent qu'un lieu (Dublin, la ville natale de l'auteur) et une journée (celle de la première rencontre de Joyce avec la femme de sa vie, Nora, le 16 juin 1904). Malgré ces éléments biographiques, ce roman moderne s'affiche comme une transposition de l'épopée homérique, mais il renvoie aussi à beaucoup d'autres œuvres. Les échos intertextuels y sont si nombreux qu'il est impossible de les aborder tous. Aussi convient-il de se limiter à un extrait du roman, en l'occurrence ses dernières pages. Nul ne peut nier que le monologue de Molly

Bloom établit un lien avec des textes du passé. Toutefois, il se situe à la croisée d'un réseau car il est également source d'inspiration artistique, qu'il s'agisse de réécritures ou d'adaptations scéniques ou musicales. Romanciers, dramaturges ou même musiciens, issus de nationalités différentes, s'accordent autour d'un même objectif, celui de produire une œuvre originale à partir d'un support textuel commun, le dernier « chant » de *l'Ulysse* de Joyce. Aussi, à l'image de Molly Bloom qui, cantatrice de son état, évoque ses prestations publiques de l'Ave Maria ou du Stabat Mater dans son monologue, ces artistes interprètent une symphonie harmonieuse, comme en un vaste concert des nations.

Bio-biblio

Professeur d'études anglophones à l'Université de Caen Normandie, Bertrand CARDIN est l'auteur d'ouvrages sur la littérature irlandaise contemporaine :

- *Neil Jordan écrivain-scénariste. L'imaginaire de la transgression* (Peter Lang, Oxford, 2021),
- *Colum McCann. Intertextes et Interactions* (Presses Universitaires de Rennes, 2016),
- *Colum McCann's Intertexts: 'Books Talk to One Another'* (Cork University Press, 2016),
- *Lectures d'un texte étoilé. 'Corée' de John McGahern* (L'Harmattan, Paris, 2009)
- *Miroirs de la filiation. Parcours dans huit romans irlandais contemporains* (PUC, 2005).

Il a également (co)dirigé des publications collectives : 'The 21st Century Irish Short Story' (*Journal of the Short Story in English* - Les Cahiers de la nouvelle, Presses de l'Université d'Angers, 2014), *Ecrivaines irlandaises / Irish Women Writers* avec Sylvie Mikowski (PUC, 2014) et *Irlande, écritures et réécritures de la Famine* avec Claude Fierobe (PUC, 2007).

Máirtín COILFÉIR

Irish Translation (1922-1942): A Concert of Nations?

Abstract

This paper argues for a re-assessment of the legacy of Irish-language literature in the years after the foundation of the Free State, a legacy often described in terms of insularity and cultural conservatism. The springboard for this re-assessment is an integration of some hundreds of works of translation produced by the State's publishing house, An Gúm, into the critical corpus. The aim of An Gúm's translation scheme was to revitalise writing in the first official language of the State and, by their turning of the source texts, Irish-language writers engaged, to an extent never before seen, with the people, cultures, languages and landscapes of the wider world. By taking these translations as a legitimate part of wider literary production, this paper re-examines the international dimensions of Irish-language writing and asks whether the scheme might not be fruitfully framed as a (language) concert of nations.

Moving beyond the macro-level, the paper then focuses on how narrative details of individual texts might be used as lenses through which we can re-view the idea of Irish translation in general. Among many examples available for discussion are *An Bealach Achtnighthe/The Right of Way* by Séamus Ó Grianna/Gilbert Parker, whose protagonist's adoption of a new identity, homeplace and manners might be taken as a simile for translation itself; *An Múindín/Moondyne* by Conchúir Ó hArgáin/John Boyle O'Reilly, for its framing of translation as a point of problematic trans-indigenous contact; and *Eachtraí Shéamuis Uí Dhuibhir/The Adventures of Jimmie Dale* by Diarmuid Ó Súilleabháin/Frank L. Packard, whose titular character, as both big city playboy and bemasked crimebuster, can style minority-language translation in the more idealistic terms of cosmopolitanism and liberating disguise.

Bio-biblio

Máirtín COILFÉIR is Assistant Professor of the Irish Language and its Cultures in the School of Irish Studies, Concordia, Montréal. He has previously worked at the University of Toronto; University College, Dublin; and the National University of Ireland, Galway. His first monograph, *Titley* (2018), was shortlisted for the Oireachtas Book of the Year award.

Olivier COQUELIN

The Long Road to the Emergence of a Right-Left Divide in Ireland, 1922-2020

Abstract

Since its inception in 1922, the southern Irish State has been distinguished politically from other Western European countries mainly by the absence of a left-right divide in its midst. The Irish two-party system, consisting of two nationalist-inspired organisations, Cumann na nGaedheal/Fine Gael and Fianna Fáil, ideologically situated either on the right or on the centre-right of the political spectrum, was shaped against a backdrop of essentially constitutional antagonisms between supporters and opponents of the Anglo-Irish Treaty of 1921. Although the nature of this divide has changed over time, the electoral loyalty enjoyed by the two main parties in the country only began to be slightly altered in the 2011 general election, when the left, as embodied by the Labour Party, came second with 19.4% of the vote. Labour's subsequent electoral collapse, paradoxical as it may be, did not prevent the Irish left from gaining ground on Fine Gael and Fianna Fáil, this time through Sinn Féin, which won the 2020 general election. This historic victory, although it did not result in the formation of a Sinn Féin government, is seen by some as the beginnings in the Republic of Ireland of a left-right divide – which has been essentially based on socio-economic issues in Western Europe since the early 20th century.

This paper will therefore seek to analyse the Irish two-party system from 1922 to 2020 and to identify the reasons why it has begun to rest on the left-right divide only since the 2010s, while in other countries, notably France and Italy, this divide appears to be in crisis.

Bio-biblio

Olivier COQUELIN is Senior Lecturer in British and Irish Studies at the University of Caen Normandy. His research work focuses on the history and ideology of Irish political and social movements in the period eighteenth to twentieth century. In recent years he has paid particular attention to the social struggles that swept through the 1916-1923 Irish Revolution, especially those involving 'soviets'. His latest publications include *L'Irlande en révolutions, entre nationalismes et conservatismes : une histoire politique et sociale, 18e-20e siècles* (Paris, 2018) and “‘A Strikers’ ‘Soviets’ in Belfast”? *The Great Belfast Strike of 1919* (Labour History Review, 2022).

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Bernard CROS

“Profiting from their sojourn at their Limerick rest centre after the turmoil of Dublin...” The 1969–1970 Springboks rugby tour of the British Isles as a watershed in the politics of confrontation and neutrality in Ireland? [1922-2022]

Abstract

The two matches played in Ireland by the South African Springboks during their 1969–70 rugby union tour of the British Isles came in the context of rising international anti-apartheid sentiment and tense Irish politics. In Ireland, the debate over the morality of the South Africans' presence cut across social and political lines. The Springboks were met by staunch opposition in Dublin before and during the first game against Ireland, while Limerick seemed more tolerant for the second match against Munster. On one side, a shared experience of colonialism and imperialism brought trade unions, church leaders and students' organizations to side with oppressed South Africans, as the Irish Anti-Apartheid Movement, founded in 1963 by ANC member and exile Kader Asmal, paralleled the efforts of its sister organisation, the British Anti-Apartheid Movement (BAAM) and of the Stop The Seventy Tour campaign which led opposition to the tour in Britain. On the other side, in support of the Springbok tour, there emerged a conservative coalition of right-wing parties and Labour Party members, such as Limerick TD and mayor Stephen Coughlan, who diverged from his party's boycotting line, which instrumentalized a violent irrational 'red menace' and anti-communist fears, themes upon which the April 1969 Dáil election had just been fought. Crucially, this front included the highly traditionalist and powerful Irish Rugby Football

Union (IRFU), who had extended the invitation to the Springboks, as well as the bulk of the rugby community, who all bought into the classic illusion that politics should not interfere with the ‘neutrality’ of sport.

This paper intends to study the tour as a concrete manifestation of international politics on Irish soil, which forced Ireland’s society and political elite to reflect on and question the country’s self-professed, and highly malleable, stance of ‘neutrality’ in international matters, heralding the challenges of the 1970s.

Bio-biblio

Bernard CROS is a professor of British and South African studies at Paris 8 Saint-Denis University. His research focuses on how sport has been manipulated for ideological purposes in South Africa under apartheid and since the advent of democracy, enrolled in the post-apartheid nation-building effort both at home and as an instrument of soft power to demonstrate the country’s healing from racial strife. His upcoming book on the social and political history of South African rugby will be published at the end of 2022 by Presses Universitaires de Provence.

Joana ETCHART

‘I felt confused, I felt lost, I didn’t fit into this world around me’.

A study of community workers' experiences during the Troubles in Northern Ireland

Abstract

The conflict in Northern Ireland started in the late 1960s and rapidly deteriorated as a series of violent episodes took place, notably in the context of dramatic rioting in 1968 and 1969 and then following the introduction of internment in 1971. As violence escalated, various forms of activism developed. One of them, community activism, was extremely important at grassroots level. It encompassed various forms of nonviolent community work which aimed at improving living conditions locally. The role of nonviolent community workers in fulfilling a range of key purposes was crucial.

This presentation will analyse personal accounts by community workers in order to analyse how they refer to their involvement. It will be particularly interested in the sort of disjuncture that May Blood describes in the quote given in the title: “*I felt confused, I felt lost, I didn’t fit into this world around me*” (Farset Community Think Tanks Project 2005). By focusing on the experience of a contradiction between oneself and “the world around”, this presentation will identify the emotions that serve to explain how and when they felt disconnected. Blood felt “confused” and “lost”. But what other emotions are identified by the interviewees when speaking about that disjuncture? What emotions remain unidentified, even though they are perceptible during the interview – for example when the pace or the voice are altered? This empirical work will serve to appraise the importance of the feeling of disconnection in the decision to get involved in nonviolent community work locally.

Eventually, on the basis of Bede Scott’s contribution on affective disorders (Scott 2019), the paper will seek to identify what emotional patterns may be drawn from the sample interviews. Overall, by relying on theoretical contributions made by specialists in the history of emotions and in oral history, this paper will also seek to identify means by which subjective accounts of contested events may be used a source of historical knowledge.

Bio-biblio

Joana ETCHART is a Senior Lecturer in Irish and British Studies at the University of Pau. She formerly taught at the Sorbonne (2011-2017). She takes part in French societies promoting Irish Studies (SOFÉIR and GIS EIRE) and British studies (SAES), and is also a member of the Oral History Network of Ireland (OHNI). She has specialised in the history of the Troubles from the late 1960s up until 1998 in Northern Ireland and, by extension, in the UK and in Ireland. Her research focuses on public policy initiatives in the field of reconciliation and community relations. She is currently writing a detailed history of the shifting interpretations of the policy of community relations in the 1969-1995 timeframe. She is also interested in assessing the community’s response and adhesion to them.

Erick FALC'HER-POYROUX

A concert for the centenary - Explorations in research-creation

Abstract

This paper will examine the new possibilities arising from research-creation in Irish studies through the example of the newly-composed *Siansach 32 / Symphony 32*, a musical composition for symphony orchestra and Irish instruments celebrating the centenary of Ireland's partial independence in 2022.

Bio-biblio

Erick FALC'HER-POYROUX is a Senior Lecturer at the university of Nantes, author of *Histoire sociale de la musique irlandaise* (2018, Peter Lang).

Christophe GILLISSEN

Les débuts de l'État irlandais dans le concert des nations : Paris, 1919-1923

Abstract

La communication s'intéresse aux premières démarches diplomatiques menées à Paris par des représentants de l'État irlandais entre 1919 et 1923, période qui s'étend de la proclamation de la République d'Irlande jusqu'à la fin de la guerre civile irlandaise.

Trois événements ou enjeux principaux mobilisèrent les représentants diplomatiques de l'Irlande à Paris. Tout d'abord, il s'agissait d'obtenir la reconnaissance internationale de l'Irlande à l'occasion de la Conférence de la Paix, pour intégrer le nouvel État irlandais au concert des nations en tant qu'acteur à part entière des relations internationales. Mais les efforts des envoyés irlandais ne permirent pas de faire entendre la cause du nouvel État irlandais.

Le deuxième objectif fut d'organiser un Congrès mondial de la race irlandaise à Paris, dans le but de mobiliser et de coordonner la diaspora irlandaise au service de la politique étrangère de Dublin. Si le Congrès eut bien lieu en janvier 1922, son déroulement fut perturbé par les tensions croissantes entre partisans et adversaires du Traité anglo-irlandais.

Enfin, les envoyés irlandais cherchèrent à établir des relations diplomatiques avec Paris, mais ils se heurtèrent à une extrême prudence, la priorité de Paris étant de se protéger de l'Allemagne et, pour cela, de cultiver de bonnes relations avec l'allié britannique. Dans ce contexte, toute ouverture vers Dublin comportait le risque de nuire aux relations franco-britanniques. Les diplomates irlandais tentèrent de contourner cet obstacle en sollicitant la presse et l'opinion publique françaises. Si une partie de l'opinion publique française fut sensible à la cause républicaine irlandaise, la guerre civile en Irlande (1922-1923) suscita beaucoup d'incompréhension, fragilisant le soutien dont bénéficiait l'Irlande en France.

Au bout du compte, le bilan de cette période fut presque entièrement négatif du point de vue de Dublin. Cela étant, il n'est pas sûr qu'une autre issue fût possible, tant les données politiques internationales jouaient contre les objectifs irlandais.

Bio-biblio

Christophe GILLISSEN, professeur d'études irlandaises à l'Université de Caen Normandie, travaille sur la politique étrangère de l'Irlande, et notamment sur les relations franco-irlandaises. Parmi ses publications, on peut signaler : "France", in M. O'Driscoll, D. Keogh et J. aan de Wiel (dir.), *Ireland through European Eyes: Western Europe, the EEC and Ireland, 1945-1973*, Cork UP, 2013 ; « La souveraineté irlandaise à l'épreuve de l'intégration monétaire européenne », *Études Irlandaises*, N° 41-2 (2016) ; « L'Irlande et le Brexit », *Politique internationale*, N° 160 (2018) ; « L'Irlande du Nord et le Brexit : la quadrature du cercle ? », *Questions internationales*, N° 110 (2021).

Geneviève GUETEMME

TREE/CRANN:

L'Irlande chantée « entre langues » de Richard Berengarten à Derek Ball

Abstract

La poésie de Richard Berengarten, né à Londres en 1943 se déploie comme un arbre, depuis ses racines d'Europe centrale vers l'Asie et les Amériques, mais aussi vers l'Irlande, comme langue et comme culture. Pour lui, cet arbre se place au cœur d'un monde britannique et européen diasporisé.

Ma communication s'intéressera très particulièrement à un poème fleuve qui se déroule en une seule phrase : *TREE* écrit en 1980, traduit en Gaélique et en italien et mis en vidéo en 2017 puis transformé en chant symphonique pour soprane, trompette et piano par Derek Ball la même année, en attendant de développer de nouvelles branches. Tous les poèmes de Richard Berengarten sont en effet systématiquement traduits et publiés dans des éditions bilingues.²

Cette analyse du texte et de ses bourgeons présentera le poète et le musicien et s'attardera sur leur collaboration linguistique pour ensuite explorer une expression artistique évolutive et ramifiée entre plusieurs nations. L'étude d'une image – celle de l'arbre – et d'une posture – le croisement des langues d'origine et étrangères – présentera un poème transformé en un chant multilingue et contemporain : un chant où l'Irlande surgit et disparaît dans un mélange de lieux et de voix.

L'analyse portera sur le chant et la musique qui se contournent et se transforment. L'arbre devient rhizome, multidirectionnel et sans limite et renvoie à d'autres « arbres » tout aussi multiformes comme le jukebox de la poétesse nord-irlandaise Maria McManus qui sélectionne et amplifie les mots et les discours qui occupent l'espace public. Il s'agira ici d'observer une création contemporaine polyglotte, historiquement sensible, ouverte sur l'extérieur, à la mesure d'un pays qui écoute et contient le monde.

Bio-biblio

Genevieve GUETEMME – Université d'Orléans / REMELICE

* Geneviève Guetemme, *TREE*, a video, Margutte - <http://www.margutte.com/?p=25449&lang=en>

* Geneviève Guetemme, Heather Dohollau, « 12 mots entre France et Pays de Galles », in *Nu(e)*, dir. Clémence O' Connor, à paraître 2022

* Geneviève Guetemme, « Dessins réalisés pour *The Blue Butterfly* (2015) », in *Nu(e)*, numéro spécial consacré à Richard Berengarten, 2016

Julien GUILLAUMOND

Finding a role and a place in the world.

Exploring Ireland's growing influence in the 21st century

Abstract

On the 21st of January 1919, in its message to the Free Nations of the world to try to gain international recognition for Ireland at the Peace Conference in Versailles, the First Dáil presented Ireland as “the gateway of the Atlantic, [...]the last outpost of Europe towards the West, [...]the point upon which great trade routes between East and West converge[...]”. A hundred years later or so, successive Irish publications, pre and post Brexit referendum, have referred to the Republic of Ireland as a Global Ireland or as an “island at the centre of the world”. The latter expression was also taken onboard the Fianna Fáil/Fine Gael/Green Party coalition programme released during the first lockdown in June 2020, reasserting a policy objective to increase the country's reputation and its “global footprint across the globe”. This paper will review these late developments, and question the Irish state's new positioning in

an ever-changing and competitive 21st-century world order. In so doing, Ireland's policy objectives together with available resources designed to assert Ireland's place among the nations will be considered.

Bio-biblio

Julien GUILLAUMOND is a lecturer in English at Clermont-Auvergne University. He holds a PhD in Irish studies from Sorbonne University on social and economic inequalities in 20th century Ireland. He is a member of the research lab Communication & Sociétés, and is currently part of the GIS EIRE research network. His research interests include citizenship and inequality issues in contemporary societies as well as various aspects of Irish political, economic and social history. He is currently working on diaspora issues in Ireland and France, together with identity representations with a particular focus on Irish tourism and nation branding.

Thomas HENNESSEY

Memory Wars, Commemoration and History in Northern Ireland

Abstract

It is a truism, that history and memory are different. Memory is in a constant state of fluctuation and the process of remembering and forgetting fluid. People experience the past through both individual experience and collective memory to create a subjective view of historical reality. In Northern Ireland, as elsewhere, memory is open to assumption, appropriation and re-enactment often to meet contemporary political concerns. This reflects a constant struggle between conflicting interpretations of historical events, the determination of which serves to validate and legitimate the present.

In this way memory is continually fashioned, constructed and reconstructed as the past is reinterpreted. Historical memories are changed and distorted (often overtly so) to suit present purposes. These are transmitted across generations by an everyday 'commonsense' narrative, characterised by the attempt to ensure coherence and commitment amongst the group. Thus, perceptions of the Self and of others are formulated in struggles over identity which often involve people in a clash to appropriate a reconstructed past. By drawing on collective histories and the common narratives this paper will assess how certain groups have created their own version of communal interpretations of the past and framed particular understandings, to interpret their social circumstances, in ways which become central element to communal identity. These coalesce around distinct forms of belonging to create and reinforce a marked sense of the politics of difference in Northern Ireland.

Bio-biblio

Thomas HENNESSEY is Professor of Modern History at Canterbury Christ Church University. His recent publications include *The Ulster Unionist Party. Country Before Party?* co-authored with Jonathan Tonge, Marie Braniff, James W McAuley and Sophie A Whiting (OUP 2019); *The First Northern Ireland Peace Process. Power-Sharing, Sunningdale and the IRA Ceasefires 1972-76* (Palgrave Macmillan 2015); *The Democratic Unionist Party. From Protest to Power* co-authored with Jonathan Tonge, Marie Braniff, James W McAuley and Sophie A Whiting (OUP 2014); and *Hunger Strike. Margaret Thatcher's Battle with the IRA 1980-81* (Irish Academic Press 2013). He was a member of the Commission for Flags, Identity, Culture and Tradition in Northern Ireland which recently reported to the First and deputy First Minister.

Peadar KING

Home Thoughts from Abroad

Abstract

Traffic was backed up on a hot-hot day on the outskirts of St. Louis on the 29th of November 2007. Roadworks. Time to roll down the windows and feel the warm breeze rolling in from the Indian Ocean. Given the time of the year and where we were coming from, every opportunities to feel a warm breeze is a welcome opportunity. “Hiya,” one of the guys said to the man who controlled the stop-go sign. Peering in at us and in flawless English he asked “And where are you from?” “Ireland”, we chorused boisterously (we were on that occasion an all-boy team). All in the expectation this would garner the most positive response. After all everyone knows we Irish are great craic. Everyone loves the Irish. “Ireland is not a good country for Africans”, he told us in solemn tones. “My daughter spent a year in Dublin and had to deal with racism on a daily basis. And the price of accommodation...”. It was time to turn stop to go and we drove on, silenced. This is not how it was meant to be.

This paper explores the comforting narratives in which official Ireland cloaks itself and critically reflects on those comforting narratives and what they might reveal about ourselves, and hide from ourselves.

Bio-biblio

Peadar KING is a documentary filmmaker and non-fiction writer. For the past twenty years he has filmed in over 50 countries across Africa, Asia and The Americas for the RTÉ (Raidió Teilifís Éireann), the national television station of Ireland, Global Affairs series *What in the World?*. He is the author of *War, Suffering and the Struggle for Human Rights* (The Liffey Press, 2020) and *The Art of Place. People and Landscape of County Clare* (2021) among many other publications. He is currently working on a feature documentary film to mark the 100th anniversary of the first screening of Robert Flaherty’s *Nanook of the North*.

Heather LAIRD

Reflections on Commemoration and Decolonisation on the Centenary of 1922

Abstract

Commemoration and decolonisation are both topics of interest in present-day Ireland. We are fast approaching the end of the decade of commemorations. 2022 is the centenary of the ratification of the Anglo-Irish Treaty, the establishment of the Irish Free State, the outbreak of the civil war, and the consolidation of partition. The latter years of the decade of centenaries have not only given rise to commemorative events and activities, they have sparked debate on if and how “difficult” events should be commemorated. The concept of decolonisation has experienced a significant resurgence of late in academia. Scholars in Ireland, in particular a younger generation of Irish historians, have been inspired by this latest manifestation of the decolonial turn, participating in broader debates on, for example, decolonising the university. In my talk, I will reflect on commemoration and decolonisation as concepts, and consider ways that they might be usefully rubbed up against each other. These reflections will provide a framework for my discussion of competing political and socio-economic visions of 100 years ago in Ireland and the stemming of those visions in the post-revolutionary period. The talk will be grounded in concepts and practices of land and property occupancy and usage.

Bio-biblio

Heather LAIRD was appointed as a Lecturer in English in UCC in 2005. She completed a doctoral thesis at University College Dublin and was the James and Mary Fox Postdoctoral Fellow with the Centre for Irish Studies at NUI Galway. She is the author of *Subversive Law in Ireland, 1879-1920* (2005) and *Commemoration* (2018), and editor of *Daniel Corkery's Cultural Criticism: Selected Writings* (2012). She

is an Editor of *Sireacht: Longings for Another Ireland*, a series of short, topical and provocative texts that critique received wisdom and explore the potential of ideas commonly dismissed as utopian. She has considerable experience of communicating her research outside the university, in the form of public lectures, interviews on local and national radio, RTE Brainstorm articles and television appearances.

Marie-Violaine LOUVET

**La République d'Irlande et la question du Timor Oriental:
quelle partition dans le concert des nations ? (1975-2002)**

Abstract

Dans le concert des nations, il fut parfois difficile pour un membre de la Communauté Économique Européenne (CEE), puis Union Européenne (UE), de prendre l'initiative d'un solo ou de suivre sa propre partition en matière de politique étrangère. Pourtant, à deux reprises, la République d'Irlande choisit de se démarquer de la ligne défendue par l'institution européenne sur la question du Timor Oriental. En novembre 1982, alors que tous les pays-membres s'abstiennent, l'Irlande est le seul pays européen à voter en faveur de la résolution de l'Assemblée Générale de l'ONU en soutien au Timor Oriental. Plus tard, en 1995, le Ministre des Affaires Étrangères irlandais, Dick Spring, décide de claquer la porte d'une réunion portant sur le développement du commerce entre l'UE et l'Association of Southeast Asian Nations (ASEAN), après que son homologue indonésien, Ali Alatas l'a vertement tancé du fait de son soutien, par voie de presse, à la cause timorienne.

Du Timor Oriental il n'est que peu question sur la scène politique irlandaise jusqu'en 1992. L'invasion du territoire en 1975 par l'Indonésie, qui fait suite au départ du Portugal dans un contexte de guerre froide, ne fait pas l'objet de débats au sein du Parlement irlandais qui semble tacitement se ranger auprès des alliés occidentaux de l'Indonésie, contre la position du bloc communiste, dans un contexte de grave crise économique entretenue par les chocs pétroliers de 1973 et 1979. Toutefois, en Irlande comme sur la scène internationale, un changement s'opère à partir du début des années 1990, suite au massacre de Santa Cruz, un cimetière de la capitale de l'île Dili, le 12 novembre 1991, qui entraîna la mort d'au moins 250 manifestants. En conséquence, les actions de lobbying menées par des groupes de soutien au Timor Oriental se multiplient, dont celles de la East Timor Ireland Solidarity Campaign, fondée en décembre 1992 à Dublin. L'opinion irlandaise est sensibilisée à cette cause abordée sous l'angle des droits humains et de la colonisation dans la presse nationale. Certaines ONG, dont Concern, commencent à travailler quelques années plus tard sur le terrain. Qui plus est, la majorité catholique sur l'île asiatique, à qui Jean-Paul II rend visite en octobre 1989, n'est pas étrangère au soutien apporté par différents groupes religieux irlandais. La question timorienne sera débattue jusqu'au référendum de 1999 sur l'indépendance et la création de la República Democrática de Timor-Leste en 2002.

Cette présentation aura pour objectif d'expliquer les dynamiques qui sous-tendent le positionnement de la République d'Irlande sur cette question dans le concert des nations, en particulier au sein de la CEE/UE et de l'ONU. Elle interrogera la lecture domestique qui est proposée par les partis politiques irlandais, par le biais du prisme colonial, de la partition insulaire et des droits humains, de la situation au Timor. Enfin, elle mettra en lumière les dynamiques multiples qui firent le succès de l'activisme politique consacré à cette question sur la scène nationale irlandaise.

Bio-biblio

Marie-Violaine LOUVET est maître de conférences à l'Université Toulouse 2 Jean Jaurès et membre du laboratoire Cultures Anglo-Saxonnes (EA 801). Elle est l'auteur de *Civil Society, Postcolonialism and Transnational Solidarity: The Irish and the Middle East Conflict*, Londres: Palgrave Macmillan, 2016.

Fiona MCCANN

Where is Irish Literature? Reading, Researching and Teaching Irish Literature Today

Abstract

This paper aims to consider the field of Irish literature from an epistemological standpoint and to question how its boundaries are defined and by whom, both in Ireland and beyond. Some of the questions this presentation will work through are the following: Why are Irish canonical authors (such as Wilde, Joyce, Beckett, and Bowen) still so often considered as British? How can we define what Irish literature is? What efforts are being made to diversify contemporary Irish literature? What does it mean when in France do we so often speak of “two” Irelands (and therefore by extension two literatures)?

In short, after a century of partial independence in Ireland, I would like to investigate the limits of our discipline in an attempt to place Irish literature (in English) in 2022 and to indicate some ways in which this constantly shifting field is radically opening itself up, not just through the emergence of Global Irish Studies initiatives, but also with the publication of work by Irish writers of colour. This will in turn lead me to think about how we can teach Irish literature and about the importance of adopting a decolonial approach in both research and pedagogy in this field.

Bio-biblio

Fiona MCCANN is a Professor of Postcolonial Literature at the Université de Lille and Director of the interdisciplinary research centre CECILLE (ULR 4074). She has published widely on Irish, South African and Zimbabwean literature, including a monograph (*A Poetics of Dissensus: Confronting Violence in Contemporary Prose from the North of Ireland*, Peter Lang, 2014) and an edited collection of essays (*The Carceral Network in Ireland: History, Agency and Resistance*, Palgrave, 2020). Her current research focuses on decolonial pedagogies and on the ethics of care in the Capitalocene and she has two book projects under way on these issues.

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Fabrice MOURLON

Branagh's Belfast: nostalgic remembering?

Abstract

Initiatives to commemorate the centenary of the foundation of Northern Ireland have been underreported in the press, except for the row over the refusal by Michael D. Higgins to attend a Christian service in October 2021. However, Branagh's film *Belfast* has been covered extensively and praised by most editors while viewers have been divided over it. This paper wishes to examine this film within this particular context and show how nostalgic remembering can elude more political aspects of Northern Ireland.

Bio-biblio

Fabrice MOURLON is professor of British and Irish studies at The University of Paris -Paris Sorbonne-Nouvelle. After researching the legacy of the conflict in Northern Ireland, he now focuses on artistic representations of the country and on the anarchist movement.

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Taura NAPIER

Excentrifugal Forces: Northern Irish Autobiography Since 1969

Abstract

In the one hundred years since Partition, Northern Ireland has come to exhibit the qualities of a postcolonial society, retaining the vestiges of colonial Britain and sustained by its adherence to specific manipulations of patriarchal, white Christian Britishness.

Over the century, Northern Ireland has metamorphosed into a self-styled outgrowth of the imperial original, based on various interpretations of what it believes to be its authentic culture. As such, like the American South, it has essentially become one of the cargo cults of the modern world, with a sense of its own sovereignty and the belief that it may be restored to an Edenic past through rituals that elicit the power of that past.

In their introduction to *The Empire Writes Back*, Ashcroft, Griffiths, and Tiffin emphasize that post-colonial cultures are habitually in search of a place, equally physical and psychological, in order to distinguish themselves from the imperial center. In this interpretation, Northern Ireland is an atavistic residue of empire, retaining salient mannerisms and structures of what it regards as true Britishness and guarding them jealously against the influence of the surrounding present-day cultures.

This presentation will examine the narrative techniques of autobiography in Northern Ireland from 1969 to the present, in order to show how self-perception and its resulting self-narratives are influenced by enforced commemoration of traditional sectarian and gender politics as a reflection of identity. Ritual and role-play based on historical events, most commonly the Battle of the Boyne, World War I and the Easter Uprising, are the chief means of engendering male identity in these cultures. Narrative self-creation for women in Northern Ireland is thus challenged by the privileging of a fiercely-guarded embodiment of historical and cultural character.

In these autobiographies, the preoccupation with bereavement and memorial, surveillance and secrecy, the physical body and the extremes to which it is subjected illuminate the sinister nature of this ostensibly Christian culture.

Bio-biblio

Taura NAPIER is a Professor of English at Wingate University in North Carolina, USA. She has published essays on contemporary autobiography in Northern Ireland and the American South, Irish autobiography and Modernism, James Joyce and the American South, and contemporary Irish poetry. She is the author of *Seeking a Country: Literary Autobiographies of Twentieth-Century Irishwomen*, the first comprehensive study of Irishwomen's autobiography. Her most recent work is *Excentrifugal Forces: Women's Autobiography in Northern Ireland and the American South*.

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Martin O'DONOGHUE

**Seeking unity in the 'free and equal partnership' of the Commonwealth?
Irish border proposals in the 1930s in an imperial context.**

Abstract

Recent debates have focused on the Irish border in the context of the European Union and the political tumult occasioned by Brexit while the commemorative focus of the last decade in Ireland has centred on nationalist efforts to break away from British rule a century ago. However, debates about the relationship between Irish sovereignty and partition are not new — nor is the European Union the first international context in which these issues have been considered.

Drawing on contemporary journals, books, newspapers and other publications, this paper eschews the traditional diplomatic focus on the Irish Free State's relationship with the British Empire/Commonwealth to analyse a range of political ideas concerning partition in imperial context in the 1930s. While the Anglo-Irish Treaty in some ways forced leaders of the dominion Free State to use

the Commonwealth to pursue the question of sovereignty, the issue of unity was more complex — especially given the imperial context in which nationalists viewed partition. However, as will be shown, despite the anti-imperialism of Irish revolutionaries, after partition and the creation of the Free State and Northern Ireland, many nationalists continued to consider the Commonwealth as a forum for expanding sovereignty and solving the question of partition.

Analysing how Irish unity was envisaged within an imperial structure as well as the anti-imperial critiques which underscored many analyses of partition in these crucial decades, this paper illustrates the uncertainty around the state's constitutional status in comparative context but also the variety of nationalist political thought on Ireland's role on the world stage. In doing so, the paper focuses on the ideas of leaders like de Valera and Cosgrave, but also politicians and writers with Commonwealth sympathies like James Dillon and Henry Harrison, as well as the anti-imperialist radical press.

Ultimately, in investigating this period, it will be shown that balancing sovereignty and unity as well as envisaging an international stage for Ireland to play a role as a small state were central concerns of all the major political groups — but how they understood this, and their frames of reference they employed differed sharply.

Bio-biblio

Dr Martin O'DONOGHUE teaches modern British and Irish history at the University of Sheffield. He has previously lectured at Northumbria University, and the University of Limerick. He is a former recipient of the National Library of Ireland Research Studentship and a former Academic Director of the Parnell Summer School. He was awarded his PhD in 2017 from the National University of Ireland, Galway where he was an Irish Research Council Government of Ireland Scholar. His research examines the dynamics of political activism in modern Ireland, the development of party politics, Irish-British relations, the Irish revolution, and commemoration. His book, *The Legacy of the Irish Parliamentary Party in Independent Ireland, 1922-1949* (Liverpool University Press) recently won the NUI Publication Prize in Irish History and was highly commended for the British Association of Irish Studies Book Prize.

Mícheál Ó FATHARTAIGH & Liam WEEKS

The Immediate Reaction to Irish Independence in the British Empire/Commonwealth in 1922

Abstract

The Anglo-Irish Treaty of 1921, implemented in 1922, gave most of the island of Ireland substantive political independence, but it did not give it full sovereignty, as a republic, rather partial sovereignty, as a dominion – called the Irish Free State – that would become a member state of the British Empire. Therefore, in 1922 the Irish Free State took its place among the nations of the earth but more specifically among the five other dominions of the British Empire: Australia and New Zealand, Canada and Newfoundland, and South Africa. Each greeted the Irish Free State differently. Broadly speaking, Australia and New Zealand were initially wary before becoming quite hostile; Canada and South Africa were consistently positive; and Newfoundland was initially positive and then became a little concerned.

The full gamut of reactions to Irish independence from the other five dominions of the British Empire reflected four things in particular: attitudes towards Irish nationalism; feelings towards their own Irish immigrant communities; each of the countries' individual sense of national identity; and the direction in which they wanted to develop their own sovereignty. Regarding the latter, the apron strings of the British Empire were, *circa* 1922, being loosed – as it transitioned to become the British Commonwealth, and some of the dominions were pursuing this, while some were not. In this context, Irish independence in 1922 assumed another layer of significance.

There was a further type of reaction to Irish independence in 1922 in India. It was not yet a dominion, remaining a colony, but the powerful Indian nationalist lobby was at the time actively seeking dominion status for India and derived huge encouragement from Irish independence. One of the reasons for this was that Ireland, like India, had not been a British settler colony, rather a country where the indigenous population had not been superseded.

In addition, newly independent Ireland's diplomatic position relative to these various countries in 1922 also set the tone for how Irish foreign policy would evolve over the last century. This paper proposes to explore that, the Irish Free State's attitude to the British world, as well as its reactions to it.

Bio-biblio

Mícheál Ó FATHARTAIGH is based at the Social Sciences Research Centre at the National University of Ireland, Galway, and Dublin Business School. He holds a PhD in history from Trinity College Dublin. His first book was *Irish Agriculture Nationalised: the Dairy Disposal Company and the Making of the Modern Irish Dairy Industry* (Institute of Public Administration, 2014). His second, *The Treaty: Debating and Establishing the Irish State* (Irish Academic Press, 2018), was co-edited with Liam Weeks. *Developing Rural Ireland: a History of the Irish Agricultural Advisory Services* (Wordwell Books, 2021) was his third book. His fourth book, co-authored with Liam Weeks, is *Birth of a State: the Anglo-Irish Treaty* (Irish Academic Press, 2021).

Liam WEEKS is based at the Department of Government and Politics at University College Cork and is an honorary fellow at the Department of Politics and International Relations at Macquarie University, New South Wales. He holds a PhD in political science from Trinity College Dublin. His first book was *All Politics is Local: A Guide to Local Elections in Ireland* (Collins Press, 2009), co-authored with Aodh Quinlivan. His second, *Radical or Redundant? Minor Parties in Irish Political Life* (History Press, 2012), was co-edited with Alastair Clark. *Independents in Irish Party Democracy* (Manchester University Press, 2017) was his third book, while *The Treaty* and *Birth of a State*, cited above, are his fourth and fifth books, respectively.

Helen PENET

“A story retold”:

Photography and rewriting the past in Henrietta McKervey's *What Becomes of Us*

Abstract

Dr Lindsey Earner-Byrne described, in an opinion piece for RTE in March 2021, how during the “Irish Civil War, a cinematographer attempting to film the fighting [...] reportedly shouted at a woman who ‘coolly cycled’ up the street: ‘That girl...has ruined my picture. I’ve risked my life for nothing for no one will believe that serious fighting is taking place if a girl cycles through the thick of it.’ His point? Things should look and be recorded as people expected them to be, and people did not expect or want women in the frame”. The cyclist in question was Cumann na mBan member Máire Comerford. The decade of centenaries has thrown a light on and attempted to address how and why women have been omitted from the narrative of modern Irish history. In her 2015 novel, *What Becomes of Us*, Henrietta McKervey takes this debate on through a fictional exploration of two key moments. Set in Dublin in 1965, on the eve of the 50th anniversary of the Easter Rising, and featuring the continued fight for women's rights at this time, the novel references the infamous photograph of Patrick Pearse's surrender on Moore Street on 29th April 1916, from which Cumann na mBan member Elizabeth O'Farrell, who had acted as messenger between Pearse and Brigadier-General William Lowe during the surrender, was allegedly airbrushed. This communication will discuss McKervey's novel using theorist of photography, Ariella Azoulay's concept of the citizenry of photography, which posits that photographs can be an acknowledgement of a subject's existence and a demand to be recognised as a citizen. The corollary of this theory is that removing women from or not including them in the photographic record, deprives them of their existence and refuses to recognise them as citizens. *What Becomes of Us* shines a 2015 light both on the events of 1916 and on those the novel fictionalises from 1965, using references to photography to rewrite the place of women in these events.

Bio

Helen PENET is lecturer in English at Université de Lille. Her research interests include 20th and 21st century Irish literature and photography.

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Audrey ROBITAILLIÉ

Berlin as a 'lieu de mémoire' in Hugo Hamilton's *The Pages* (2021)

Abstract

This study will analyse how the city of Berlin is depicted in Hugo Hamilton's newest work of fiction entitled *The Pages* (2021).

The novel is told from the point of view of a book rescued from the pyres of Nazi Germany and follows the travels of its current owner, an American young woman who returns to her roots in Berlin to find out what the hand-drawn map on the back cover of the novel hides. Interweaving personal and world histories, *The Pages* explores Hamilton's favourite theme of memory.

This paper will focus on the Berlin painted in the novel, from the then Opernplatz where the book-burnings took place in 1933 outside of the university and the now Bebelplatz where a memorial stands, to the museum where the novel ends, in order to analyse how these settings are represented as 'lieux de mémoire' in Hamilton's writings. The protagonist, Lena, has a personal connection to the city as it is where her father's story originates and this is where she returns to find answers about both her relatives' and the salvaged copy's pasts. The novel, narrated as it is by a first-edition saved from Nazi bonfires, inscribes her personal story within world history, simultaneously making *The Pages* a transnational book that demonstrates the international outlook of contemporary Irish literature.

Bio-biblio

I graduated in 2015 with a PhD from Queen's University Belfast and the Université de Caen Normandie, where I studied under joint supervision. I am currently teaching in Scotland. I recently published an article on Hamilton's novel *Hand in the Fire* in *Environment, Space, Place* and an interview with the writer in *Études Irlandaises*. My research interests focus on Irish folklore in literature and in questions of home and belonging in contemporary literature.

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Nathalie SEBBANE

Holocaust education and remembrance in Ireland: lessons learnt?

Abstract

In 1995, the then Taoiseach John Bruton officially apologized for Ireland's behaviour during WW2, notably the decision of the Irish legation in Berlin in the 1930s to refuse to grant visas to German and Polish Jews trying to escape Nazism, a policy that was maintained from 1939 to 1945, under the banner of neutrality, and even pursued after 1945 towards those who had survived the death camps, when neutrality was not really an issue anymore.

On Holocaust Memorial Day in 2012, then Justice Minister Alan Shatter wrote: "It is appropriate that we revisit the morality of the conduct of our State during the 1930s and '40s, whilst of course being conscious of the fact that only a short time earlier, we had regained our independence from Britain and there was an understandable concern by Government to ensure, insofar as possible, political stability on this island at a time of global conflict."¹

While the UK had its first Holocaust Memorial Day in 2001, it is in 2003 that Ireland joined the concert of nations that have chosen to celebrate and honour the memory of all of those, Jews and non-Jews, who perished during one of the darkest times of the twentieth-century.

The event is celebrated every day on the Sunday nearest to January 27th, the date of the liberation of Auschwitz-Birkenau. An official ceremony is held at Mansion House and a speech is delivered by the Irish President.

In September 2005, the Holocaust Education Trust, an independent, non-profit charity was set up to raise awareness throughout Ireland about the Holocaust and its consequences.

In the context of the ongoing decade of centenaries, this presentation would like to examine Ireland's attitude towards Holocaust commemoration and education, by looking at the context in which awareness of the Shoah emerged in Ireland, the obstacles it encountered and more specifically how, as a nation that had only recently freed itself from its imperial ties, negotiated the consequences of its neutrality regarding the extermination of Jews.

In her book *Israel and the Daughters of the Shoah*, academic and activist Ronit Lentin writes: "I believe it is important that a Holocaust commemoration day does not focus on commemorating only what happened to 'the Jews', or even also to 'the Roma and Sinti' during the war, but is used as a focus to struggle against racism in contemporary Ireland. Owing to the theme chosen for this year's Sofeir conference, this paper will thus look at the place of Ireland in the context of the resurgence of antisemitism, racism and bigotry in Europe, and the tools the nation is implementing to fight against it.

Bio-biblio

Dr. Nathalie SEBBANE is a senior lecturer at the University of Sorbonne-Nouvelle, where she lectures in British politics and Irish Studies.

After completing her PhD on unmarried mothers in Ireland (1838-1937), she redirected her research more specifically on the Magdalene Laundries. She has completed a monograph entitled *Memorialising the Magdalene Laundries: from story to history*, which was published by Peter Lang last April, in the *Reimagining Ireland* series.

She specialises in Irish women's history, Church-State collusion, institutional abuse, memory and history, and issues of identities in Ireland's new national narrative.

She has published on institutional abuse in Ireland, illegitimacy and unmarried mothers, the Famine, abortion and issues of bodily autonomy.

She has two upcoming research projects: one on sex education in Ireland, and one on the visibility/invisibility of Jews in Ireland.

Mathew STAUNTON

"The Machines that Ate Schoolchildren":

A Historical Deconstruction of the Mechanics of Maltreatment in Post-Independence Ireland

Abstract

This presentation is part of an ongoing interdisciplinary (aesthetic, architectural, archaeological, historical, film, sound) project that engages with the maltreatment of Irish schoolchildren during the 20th century, in a problematic and politically-charged research environment where an increasing awareness of what happened in the past (mostly thanks to the availability of testimony) has not been accompanied by a healthy evolution of historiographical practice. As a result, the experiences of maltreatment survivors continue to occupy a disproportionately small space in the tidy realities buttressed by historical and political discourses. This should come as no surprise. The infernal (and essentially political) devices for encrypting behaviors, boobytrapping archives and generating silence which were integrated seamlessly into the mechanics of maltreatment have made by-the-book historicization very difficult. This paper will argue that a close study of these mechanics coupled with an analysis of the flaws of of empirical-analytical history can shine a guiding light into the darkest cavities of a chronically underhistoricized subject.

Bio-biblio

Originally from Coolock in north Dublin, Mathew STAUNTON is a historian, publisher (Onslaught Press, Bear Trigger) and printmaker, currently teaching and supervising research in the Printed Image and Animation departments of the École des Arts Décoratifs (ENSAD) in Paris. His main research interests are the aesthetics of Irish nationalist discourse and the historiography of child maltreatment on the island

of Ireland. For several years, he has been working with artists, musicians and academics to develop an experimental historiographical practice that promotes a healthy public discussion of maltreatment. Recently published chapters and articles include:

“The Room Where Nothing Makes Sense: Historiophobic Space and the Aesthetics of Child Maltreatment”, a collaboration with archaeologist Deirdre Forde published in Fiona MCCANN [ed.], *The Carceral Network in Ireland History, Agency and Resistance*, Palgrave Macmillan, 2020.

“Thinking into the Bog: Art Practice and Connection from Inside a Language Under Pressure”, a collaboration with artist Ian Joyce published in *Études Irlandaises*, 45-1.

A publication of the joint paper with ceramicist Mae Ferron “Shame is a kind of inverted explosion: (Hi)storytelling from inside the empty archives of shame” is forthcoming.