

3A. Poetry on the Borders

Jessica Bundschuh (University of Stuttgart), 'A Border Elegy for Ciaran Carson in James Conor Patterson's bandit country'

James Conor Patterson situates his debut poetry collection *bandit country* (2022) in Newry, his hometown located five miles from the Republic; this frontier 'borderscape' in which 53 people were killed during the Troubles garnered the moniker of "bandit country" in 1974 from Merlyn Rees. Patterson borrows this stamp of lawlessness in his volume's title and linguistically replicates Newry's liminal status through an intermingling of received English and Irish and Scots dialect, thereby conveying the texture of regional speech patterns. While Patterson populates his borderland with melancholic ghosts in "the disappeared," "ghost estate," and "the drowning," the spirit who looms largest in the volume is Patterson's mentor, Ciaran Carson. This contribution will examine the resulting interplay between Patterson's elegy "prosthetics" and Carson's "Dresden," both lyric border narratives that question literary inheritance and textual authority through oral storytelling. Patterson's backward-looking subject regards the idea of home as a prosthetic, a "phantom limb," that "require[s] sometin to have bin lost in the forst place," like "an outstretched imitation of the original" (69-70). His elegy swallows up the very contents of Carson's caravan in "Dresden" through its fragmented plurality of vignettes suited to a violent frontier like Newry where the disappeared occupy the foundation of an "unfinished house, / or four converged headlamps on a quiet country road" (21). Ultimately, Patterson welcomes the readers of *bandit country* to journey along this winding border in the company of his ghost escort, Carson, and meditate on temporal, spatial, and linguistic partitions in Northern Ireland.

Bio: Dr. Jessica Bundschuh is a Lecturer in English Literatures & Cultures at the University of Stuttgart with publications in *Review of Irish Studies in Europe*, *Ecozon@*, *Poetics Today*, *The Paris Review*, and the recent volumes of *Études irlandaises*, *EFACIS: Interfaces and Dialogues*, *Literary Matters*, and *An Introduction to Poetic Forms*.

Claire Palzer (University of Vienna), "'I'm Irish But...' – The North in All-Ireland Spoken Word Poetry Spaces'

Spoken word poetry is a vibrant practice across Ireland that has been neglected by academic research even as it has grown in popularity. While local nights are vital, the spoken word poetry community spans the entire island and comes together in all-Ireland spaces, such as the All-Ireland slam (from 2007 on) or the successful spoken word festival Lingo, which ran between 2014 and 2017 in Dublin.

My paper explores one example of an all-Ireland event, namely Lingo's 2016 launch event titled "North South East West: Lingo We Have Ignition." Lingo brought together international artists as well as performers from around Ireland and, in the case of the aforementioned event, featured performers from each of the four provinces.

In my presentation, I will focus on the work of Banbridge-born poet Colin Hassard, who represented the North in the "North South East West" event. His poetry, which has been published in print as well as in video and audio form, is often concerned with questions of identity and place, specifically as they relate to Northern Ireland. I will undertake an analysis of the audio recording of his poetry set that is concerned with the literary, performance, and situated nature of live poetry. By doing so, I hope to show how Hassard's work engages with constructions of (Northern) Irish identity, specifically when performed for an audience, as well as to illuminate via the Lingo festival the intertwined nature of spoken word practices in the North and the Republic.

Bio: Claire Palzer is a PhD researcher at the University of Vienna in the Poetry Off the Page project led by Dr. Julia Lajta-Novak. She is writing on spoken word poetry in Ireland from the 1990s to the present day and the particularities of this performative and situated art form.

3B. Transatlantic Dialogue

Sinéad Moynihan (University of Exeter), "'The political trials and tribulations of Ulster': translating the 'Troubles' for U.S. magazines'

In 1964, Harry Sions of the U.S. travel magazine, *Holiday*, rejected Brian Friel's nonfiction work "A Bit of a Country" on the grounds that it was "a rather dull discourse on the political trials and tribulations of Ulster. There is no leavening of personalised impressions or any of the charm, wit, germs of mood and atmosphere that

has graced all your previous attempts for us." Five years later, U.S. agents and publishers were clamouring for work "on the political trials and tribulations of Ulster." In August 1969, Friel's agent, Perry Knowlton of Curtis Brown, New York, wrote to Friel:

We've been reading, with a combination of confusion and dismay, all the front page accounts in the New York Times of the crisis in Northern Ireland. Do you think that you'd have anything in print to say about it? Do you think that someone like Bernadette Devlin would be interested in going immediately to work on a short book for the American market, with simultaneous contracts for hardcover and mass distribution soft cover editions?

This paper examines articles by writers such as Benedict Kiely, Brian Moore, Denis Donoghue and Mary Manning published in prestigious U.S. magazines such *The Nation* and *Atlantic Monthly* in the late 1960s and early 1970s, exploring the strategies Irish writers used to "translate" the Troubles for a U.S. readership. Taking account of motivations ranging from the purely commercial to the desire to inform, the paper expands Michael Cronin's concept of "generic leakage" – originally used in relation to Irish travel writing – to frame these complex transatlantic articulations of the Northern Irish "Troubles."

Bio: Sinéad Moynihan is Associate Professor in American and Atlantic Literatures at the University of Exeter. She is the author of three monographs, the most recent of which – *Ireland, Migration and Return Migration: The "Returned Yank" in the Cultural Imagination, 1952 to present* (Liverpool UP, 2019) – was awarded the Michael J. Durkan Prize for Books on Language and Culture by the American Conference for Irish Studies.

Yen-Chi Wu (KU Leuven), 'Ireland and geopolitics in *The New Yorker*, 1940s to 1970s'

This paper offers a survey of *The New Yorker's* stories and reports concerning war and conflicts in Ireland from the 1940s to the 1970s. The strong Irish presence in the American magazine in the mid-twentieth century has been noted. Critics have also problematized the representations of Ireland in the publication which is catered to a largely middleclass American readership. But a comparative study of how the magazine's fictions and facts (reports) differed in their approaches to Ireland in relation to the changing geopolitics is yet to be conducted. From the 1940s to the 1970s, *The New Yorker* published several important Irish fiction writers, many of whom wrote about political conflicts and their implications in Ireland. Elizabeth Bowen wrote a wartime story set in London during the blitz. Brian Friel, Joyce Cary, Edna O'Brien, and John McGahern all contributed "big house" stories in the magazine that deal with the legacies of colonialism. In tandem, *The New Yorker* also featured series and reports on Ireland, including Irish-American critic John McCarten's "Irish Sketches" series, and the "Letter from Dublin/Ireland" column by Mollie Panter-Downes and Jane Kramer. How do we read the fictional and factual accounts together? How did the global and local conflicts shape the narratives surrounding Ireland in *The New Yorker*? The magazine's largely liberal readers were immensely interested in global geopolitics. But Ireland's neutrality during the Emergency and the violence during the troubles sometimes rubbed the wrong way against the *New Yorker* readers' middleclass sensibility. By tracing out *The New Yorker's* stories and reports concerning wars and conflicts in Ireland, this paper offers a transatlantic perspective on the thorny issues of unions and partitions on the island.

Bio: Yen-Chi Wu is a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Leuven, Belgium. He is a former postdoctoral researcher at Taiwan's Academia Sinica and an Irish Research Council Postgraduate Scholarship awardee at University College Cork. He is interested in modern and contemporary Irish literature, modernism(s), and periodical studies. His research has appeared in *Irish University Review*, *New Hibernia Review*, *Irish Studies Review*, and *Critique: Studies in Contemporary Fiction*, among others. He is currently working on a book project that investigates Irish writers' connections with *The New Yorker* in the mid-20th century.

Mary M. Burke (University of Connecticut), 'Partition and Eugene O'Neill's *Desire Under the Elms* (1924)'

The Partition of Ireland, a monumental event for Irish America too, haunts Eugene O'Neill's 1924 play, *Desire Under the Elms*. However, partition is only the latest upheaval audited in a drama on the interconnected "planting" (in the verb's historical sense) of both Irish and American soil. *Desire* centres on nineteenth-century land-hungry New England farmer Ephraim Cabot, whose disputed ownership of his former wife's farm and his implicit Scots-Irishness take on symbolic value: as with Ireland in the early 1920s, conflicting claims of ownership

emerge from contending versions of history. In Cabot's settler-colonial mindset, the land is an uninhabited tabula rasa, there for the taking for one of God's chosen people, though it is a space from which the original Indigenous inhabitants (and subsequent female possessors) have been extirpated. Corn Exchange/Annie Ryan's landmark 2013 Dublin production of *Desire* was located in what the director called "a dream space" that was simultaneously Ulster and America. Cabot was played by Belfast's Lalor Roddy, and Ryan's choice to have her cast speak with Northern Irish accents cracked open the 1924 play's contemporaneous and historical Irish contexts. A further opening-out becomes readable by placing *Desire* alongside O'Neill's magnum opus, *Long Day's Journey into Night* (1939-41). O'Neill's later Irish patriarch play critiques the settler-colonial mindset also adapted by certain famine Irish immigrants in America: in playing "squireen" on his purchased Connecticut holding, LDJIN's famine refugee, James Tyrone, unthinkingly replicates the conditions that had caused his family to flee Ireland. Altogether, for O'Neill, American fracture echoes Irish fracture.

BIO: Mary M. Burke, Professor of English at the University of Connecticut, is the author of *Race, Politics, and Irish-America: A Gothic History* (Oxford University Press, 2023), from which her paper will draw. Her book examines the cultural and racial legacies of the forcibly transported Irish, the Scots-Irish, and post-Famine Catholic immigrants through the words and lives of Black and white writers and public figures in the Americas, from Andrew Jackson to Grace Kelly and the Caribbean-Irish Rihanna. Burke's first book with OUP was a cultural history of the indigenous Irish Traveller minority. In 2022, she collaborated with Tramp Press on a new edition of *The Horse of Selene*, Traveller novelist Juanita Casey's lost classic. A former University of Notre Dame NEH Irish Fellow, she is a graduate of TCD and QUB. She was awarded a 2022 LRH Fellowship at TCD for her book in progress, *Bohemian Ireland*.

3C. Contested Spaces

Kübra Özermiş (Freie Universität Berlin), 'Writing in-betweenness: the liminality of No-Go Areas in Northern Irish literature'

When the first no-go areas emerged in the late 1960s in Northern Ireland, they were formed amidst sectarian clashes and state violence. From their inception, they were considered contested spaces that were cordoned off from the town surrounding them and removed from the influence of the state. While no-go areas were seen as a form of resistance by some, others considered them as a security issue – particularly those areas that were close to the Irish border, such as Free Derry. This intricate position did not only make Free Derry a frequent flashpoint of violence but also turned it into a liminal and Third Space for counter-hegemonic culture. It is no coincidence that the postcolonial project *Field Day*, which had its beginnings in the theatre company, selected Derry as the capital of the imagined Third Space "the Fifth Province". In that sense, the in-betweenness and liminality of Free Derry inspired explorations of alternative expressions of Irishness and Irish identity but also allowed for new ways of thinking about borders and communities in Ireland. That this translated into literary representations of Derry and its no-go area can be seen in various poems and plays from the 1970s and 1980s. This paper proposes to examine the concept of Third Space and liminality through the representation of Free Derry in Frank McGuinness' *Carthaginians*, Brian Friel's *The Freedom of the City*, Derek Mahon's 'Derry Morning' and Seamus Heaney's 'The Road to Derry'.

Bio: Kübra Özermiş graduated in English Language and Literature at the Freie Universität Berlin and Irish Studies at University College Dublin. She completed her PhD at the Freie Universität Berlin in 2022 with a dissertation titled "Poetic Justice: The Representation of Bloody Sunday's (1972) CounterNarrative in (Northern) Irish Poetry". She is currently teaching English Literature and Cultural Studies at Freie Universität Berlin. Her research focus is on British and Irish literature, the Northern Irish conflict, cultural memory, postcolonial studies and masculinity as well as Orientalism in English and Irish romanticism.

Vinicius Garcia Valim (Universidade Federal de Santa Catarina), 'Partition in *The Field Day Anthology of Irish Writing*, vols. I-III'

1991 saw the publication of the *Field Day Anthology of Irish Writing*, a *Field Day* initiative that sought to present a wide selection of writing in or about Ireland across the centuries. Edited by general-editor Seamus Deane and several academic figures, one of the strains reflected on the three volumes is *Field Day*'s characteristic postcolonial outlook on Irish history, literature and culture. Reactions to the anthology included praise for the scale of the work and its recovery of hardly available material, but some reviewers perceived a nationalist bias

in the work. Reception was also marked by protest regarding the perceived limited space dedicated to women writers and Irish feminism, which would eventually lead to the publication of two more volumes, intended to address these shortcomings, in the following decade. The present paper, however, focuses on the 1991 volumes' treatment of the Irish partition of the 1920s – due to their mostly chronological organisation, that period is covered more specifically in volumes II and III – considering both the texts selected for inclusion and the editorial voice(s) to be found in the paratextual apparatus, in the form of Deane's general introduction, the section introductions by other editors, and the notes which accompany each text. The communication will explore the anthology's particular picture of partition considering these elements, while acknowledging the first volumes' different historical and political context in a pre-Good Friday Agreement Ireland.

Bio: Vinicius Garcia Valim is a PhD candidate in Literary and Cultural Studies at Universidade Federal de Santa Catarina in Florianópolis, Brazil. He is currently researching the *Field Day Anthology of Irish Writing* from a perspective connected to editing studies and the sociology of literature.

Radvan Marcus (Charles University), 'A mirror to Ireland: Máirtín Ó Cadhain's articles about Scotland'

In the last twenty lines of what is arguably Ó Cadhain's most important literary manifesto, *Páipéir Bhána agus Páipéir Bhreaca* (1969), one can be surprised to find two references to Scotland, pointing to Scottish Gaelic as well as Scots. This paper uses archival and newspaper sources in order to explore Ó Cadhain's manifold relationship to Scotland. Ó Cadhain's interest in Scotland can be seen in the context of the author's complex positioning of himself as an international writer, while always remaining loyal to the Irish language and his native Gaeltacht. An outreach to literatures in other small languages, especially of the Celtic branch, was an integral part of this strategy. The paper concentrates principally on a series of twenty-four articles, mostly in Irish, which Ó Cadhain published in the *Irish Times* in 1953 and 1954. In these, he gives an account of the 1953 Jubilee Mòd in Oban and informs the readers about the history and prospects of Scottish Gaelic, as well as the Scottish struggle for autonomy within the UK. Ó Cadhain draws multiple comparisons with the situation in Ireland, showcases his knowledge of Scottish Gaelic song and modern literature, and displays a keen sense of paradox as well as his characteristic wit and humour.

Bio: Radvan Markus is senior lecturer in the Irish language and literature at Charles University, Prague. In his research, he focuses on Irish-language prose and drama of the 20th century, especially on the work of Máirtín Ó Cadhain. He also translates from Irish to Czech.

3D. The Troubles in the 1970s

Stuart Aveyard (Manchester Metropolitan University), 'Explaining disunion: the use of the past in Irish republican print culture in the early Troubles'

This paper explores the place of memory in Irish republicans' understanding of the Northern Ireland conflict in its first decade, with particular regard to its use in explaining disunion within republicanism. It considers which historical moments were drawn upon most frequently, how they were remembered, what the implications of them were felt to be, and how the selection of historical episodes and the messages drawn from them shifted over time. These questions are considered through a close reading of the main organs of the Official and Provisional republican movements – the *United Irishman*, *An Phoblacht*, and *Republican News*. Notable similarities are identified in how the past was used, even when the intended purpose was to articulate or explain difference. While the most obvious episodes in the republican commemorative calendar are present, the paper argues that there has been an underappreciation of the weight given to the losses experienced by republicans in the 1930s and 1940s. This emphasis has a generational quality – older republicans appear to have seen the newspapers as serving a pedagogical purpose – but also concerned another form of disunion: the perceived betrayal of the two dominant political parties in the Irish Republic. Given the fluctuating engagement of these organisations with socialist ideas, the paper will explore the particular use made of James Connolly. It will demonstrate the centrality of memory and its mobilisation in the articulation of Irish republican political culture during these years.

Bio: Stuart Aveyard is a Senior Lecturer in Modern British History at Manchester Metropolitan University and a Visiting Scholar in the Centre for Public History at Queen's University Belfast. He is currently working on a monograph that explores the use of other conflicts in Northern Ireland's 'Troubles'.

Joana Etchart (University of Pau), 'The micro-politics of "care" and "compassion" in the early years of the Troubles as an indicator of the disunion between the authorities and the citizens'

This paper will reflect upon the attempts made in the early years of the Troubles (1969-75) to show that the authorities "cared" and that they could be "compassionate", as a response to a crisis in the state of the union between governance and the citizenry. It will be based on the author's extensive work on the micro-history of the community relations policy strand during the Troubles in Northern Ireland (1969-90).

The paper will focus on two critical episodes of the early years of the Troubles when the new, ground-breaking policy strand of community relations became tied in with activities seeking to compensate for the disunion between governing authorities and citizens by seeking to prompt feelings of sympathy and compassion. In 1971-72 first, in the crisis that followed the introduction of internment, and after 1972, conversations were held at government level on the machinery of governance and the feeling of "remoteness" that prevailed amongst some sections of the population, as confirmed by the analysis of oral history sources. As a response, there seemed to be a growing consensus on the need to centralise and closely monitor so-called "civil" interventions. However, archival documents also reveal that some forms of intervention that had been developed within the community relations policy strand since 1969 were openly criticised by policy-makers on the basis that they created "ill-feeling" against the authorities. These were conducted in the nascent field of conflict transformation, and consisted in encouraging paramilitary leaders to adopt non-violent forms of action, notably by applying John Burton's embryonic ideas on the facilitated analysis of needs (Burton 1979; 1990). These micro-examples will lead to identify some of the core mechanisms that were employed by authorities to create bonds with the citizens. They will also serve to identify the main features of the complex, multi-layered question of the disunion between the two.

Bio: Joana Etchart is a Senior Lecturer in Irish and British Studies at the University of Pau. She formerly taught at the Paris Sorbonne. She takes part in French societies promoting Irish Studies, and is also a member of the Oral History Network of Ireland (OHNI). She is currently writing a detailed history of the policy strand of community relations in the 1969-1995 timeframe, and of the community's response and adhesion to it (Etchart 2023, forthcoming).

Conor Morrissey (King's College London), 'The spectre of repartition: Northern Ireland, Britain, and the border, c.1969-75'

The outbreak of violence in Northern Ireland in 1969, and the prolonged conflict which followed, gave rise to numerous proposals for a long-term resolution to the dispute. Politicians, paramilitaries, civil servants, journalists, social scientists, and others promoted schemes for a united Ireland, power-sharing, independent Ulster, federation, and unilateral withdrawal. This paper will trace the history of one such proposal, repartition: the redrawing of the border between Northern Ireland and the Republic so as to better divide the Catholic and Protestant populations.

This paper will trace the intellectual history of the repartition concept, from its beginnings in late-'60s left-wing pamphlets, to a marginal position in Conservative Party discussions on the North, and, later, the idea's place in official British policy from 1972-5. The 2000s revelations that the British government gave serious consideration to redrawing the border, perhaps alongside population exchanges, were widely reported in the press. This paper will discuss southern Irish opposition to repartition, and also show political figures such as John Hume and Ian Paisley, while opposing the measure, could use the threat of border redrawing to bolster their own position. Ultimately, this paper will show how, as with the often-related concepts of unilateral British withdrawal and Ulster independence, the seemingly-intractable nature of the conflict prompted some to contemplate radical, if not extreme solutions.

Bio: Conor Morrissey is Senior Lecturer in Irish and British History in King's College London. His book, *Protestant nationalists in Ireland, 1900-23* was published by Cambridge University Press in 2019.

3E. Human Rights and Partitions in Ireland

Liam Kennedy and Brice Dickson (QUB). 'Human Rights in a troubled society: Northern Ireland since 1969'

The vast majority of unlawful killings and maimings during the Troubles in Northern Ireland was due to loyalist and republican paramilitaries. Primitive and brutal forms of 'punishment' by these organisations were commonplace, as were other rights' violations. They continue to this day. These vigilante-style attacks, which are the principal focus of this study, excited less concern than might be expected. This was for a number of reasons. During the Troubles there were often larger stories of shootings and bombings. As well as that, victims were silenced, so even the 'little stories' were hidden from public view. It is also the case that there was neighbourhood support in some communities for these measures of 'instant justice' in controlling anti-social behaviour. And few community groups or human rights organisations in Northern Ireland were willing to speak out. This all-the-more difficult to understand in that, as evidenced by the work of external human rights agencies such as Amnesty International and Human Rights Watch, the international human rights community (whether activists or academics) has long since adopted a more holistic interpretation of what constitutes human rights violations. It is surely long past the time when the most frequent, the most visible, and often the most serious violations of people's rights in Northern Ireland should be integrated into a comprehensive human rights agenda, with obligations both on civilians and the state to respect these standards of civilised behaviour. An artificially partitioned human rights agenda is only one obstacle but it is an important one in filtering views of a troubled past. A reconceptualisation might help in shaping a more compassionate future.

Bio: Liam Kennedy, emeritus professor of history, Queen's University, Belfast; Brice Dickson, emeritus professor of law, Queen's University, Belfast and former Chief Commissioner of the Northern Ireland Human Rights Commission.

Pilar Iglesias-Aparicio (Malaga University), 'Womens' repression on both sides of the border: the case of the Magdalene Laundries'

As it is well known, thousands of young women who were considered not to accomplish with the patriarchal sexual moral, were detained, incarcerated, deprived of their name, identity, human rights and even of their children; submitted to slave work, systematic humiliation and punishment in the Magdalen Laundries in Ireland. These establishments, together with the Mother and Baby Homes, made part of the "architecture of containment", in words of the professor, researcher and human rights defender James Smith. Most of these young women were the victims of sexual violence by their fathers or other male members of their family, priests or employers, who were never prosecuted for their criminal behaviour. Even if children's abuse existed in reformatories and schools, there was no similar institution for the sexual repression and control of young boys and men. Magdalene Laundries constitute, then, an extreme example of institutional violence against women and girls based on patriarchal sexual politics and the complicity of three systems of power: patriarchy, the Catholic Church and the State. This paper analyses, from a feminist perspective, the politics of repression applied in the Magdalene Laundries during the twentieth century on both sides of the border, taking into consideration the official reports (McAleese Report, 2013, for the Republic of Ireland and the Mother and Baby Homes and Magdalene Laundries in Northern Ireland, 1922-1990 Report, 2021, for Northern Ireland); as well as the excellent process of independent research and political incidence carried out by civil society organizations, such as Justice for Magdalenes Research.

Bio: PhD in English Studies. First Kate O'Brien's Prize awarded by Malaga University Institute of Transatlantic Studies (2021) for her comparative work about the Magdalene Laundries and a similar institution in Spain. Books: Políticas de represión y punición de las mujeres. Las Lavanderías de la Magdalena de Irlanda y el Patronato de Protección la mujer de España, (2022).

3F. Photography and Film

Orla Fitzpatrick (TCD/QUB), 'Borderline landscapes: contemporary photographic practice on the Irish border'

Vaughan-Williams observes that 'borders are not natural, neutral nor static but historically contingent, politically charged, dynamic phenomena.' This paper will consider recent explorations of the Irish border by Fine

Art and documentary photographers. It will highlight several long-term projects which undermine clichéd or reductive binary identities. They also reflect the aftermath of the 2016 Brexit vote and a heightened sense of insecurity around both partition and union.

Drawing upon the author's interviews with practitioners, it will explore the work of Kate Nolan, Ciarán Dunbar and Brian Newman. Nolan's *Lacuna* (2015-2022) addresses the liminal and fluid borderscapes of Pettigo, Carlingford and South Armagh. Ciarán Dunbar's *Diesel*, depicts the environmental impact of diesel laundering upon the Louth countryside. Brian Newman's *An Unsettled Border* (2018-2023), considers the remote and isolated border landscapes where diminishing numbers of the Orange Order gather. These projects were completed after Colin Graham's 2013 survey of the medium in Northern Ireland; Sarah Tuck's *Contemporary Photography in Northern Ireland* (2015) and Declan Long's *Haunted Land* (2017), thus the paper will provide an overview of more recent practice.

In many ways, the photographers' embedded and reflexive practice mirrors the concerns of a new generation of non-fiction writers and poets, who have explored identity, nature and generational change (Kerri Ní Dochartaigh, James Conor Patterson, Claire Mitchell, Darren Anderson, Luke Cassidy). This paper will be informed by their writings and the author's ongoing post-doctoral research into visual and literary representations of Ireland's border culture.

Bio: Orla Fitzpatrick is a research fellow on Ireland's Border Culture, North-South Research Programme (TCD Long Room Hub/Seamus Heaney Centre QUB). Her PhD was on the topic of Irish photographic modernism (Ulster University, 2016). She was the Royal Dublin Society Post Doctoral Research scholar in 2021. She has published widely on Irish photographic, design and material culture.

Savannah Dodd (QUB), 'Archival interfaces in photography archives of Troubles-era Northern Ireland'

I propose to discuss photography archives as sites of union and partition in contemporary Northern Ireland. I will do this by sharing insights from my PhD research which has expanded Hedstrom's (2002) theory of archival interfaces through its application to photography archives in post-conflict Northern Ireland.

Hedstrom (2002) describes the archival interface as "a tangible set of structures and tools that place archival documents in a context and provide an interpretative framework" (Hedstrom 2002: 22). Broadening this definition, I have approached the archival interface through the lens of assemblage thinking. From this perspective, the archival interface not only describes the structures that shape an archive, but the entire body of heterogeneous "material and immaterial entities" that come into relationship with it (Hamilakis 2017: 170).

In Northern Ireland, "interface" refers to the geographic areas where Protestant/Unionist/Loyalist (PUL) and Catholic/Nationalist/Republican (CNR) communities abut. Therefore, I have carried Hedstrom's "interface" into Northern Irish photography archives, where community narratives abut. In this context, the archival interface retains its role as mediator between past records, present uses, and future knowledge. However, the archival interface also mediates between community narratives stored together within the collection, between archive users and the community narratives they encounter in the archive, and between people from different community backgrounds that occur within the archival space. By simultaneously enabling and constraining access in specific ways, archival interfaces play a significant role in the politics of narrative negotiation about the past.

Bio: Savannah Dodd, FHEA, is pursuing her PhD in anthropology (anticipated 2023) at Queen's University Belfast. She earned her master's at the Graduate Institute of Geneva (2015) and bachelor's at Washington University in St. Louis (2012). She founded the Photography Ethics Centre in 2017. She edited *Ethics and Integrity in Visual Research Methods* in 2020.