

AN INVITATION TO OBSERVE



Seven remarkable bodies of work that record, bear witness and reflect on the experience of conflict and conflict transformation.

Curated by Pauline Hadaway

“To see something in the form of an image is an invitation to observe, to learn, to attend to...

“...photographs can't do the moral or intellectual work for us. But they can start us on the way.”

Susan Sontag, 'War and Photography', *Human Rights and Wrongs*, 2003.

Belfast Shadows

LCpl Stan Holman

3rd Royal Green Jackets
Belfast R Coy, 1970-72





“My dad died in 1985, from injuries picked up in Northern Ireland, he was injured badly three times, on each tour of duty...

“...one of the things
I inherited was his
scrapbooks...







“...I went to art school, I wasn’t interested in the army or using personal histories to make work...but that changed when Warp Films shot a significant portion of ‘71 in Blackburn, where I teach art...

“...and they invited some
of my students to take
part as extras...







“... I went to see the film and was confronted by these images of the young men I was teaching involved in violent riot scenes...

“...and there was an uncanny reflection of my dad, being pursued by these young men, that I knew, who were trying to kill him...



“...and that
triggered an
unexpected
response...and I
went back to the
archive...”

“...these images of
Blackburn now and
Belfast then...



“...seeing the town where I
live and work and where we
are from being held up as
the town that most
resembles ‘70s Belfast...

...I was interested
in that from an austerity
point of view.”

Jamie Holman, artist (interviewed 07/02/ 2018)



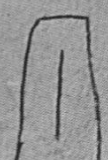
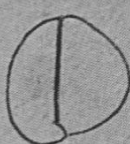


LIVERPOOL

ATP

MIKE

LIVERPOOL
MIKE - 74



Interface Images

Frankie Quinn

Belfast 'Peacelines' 1994







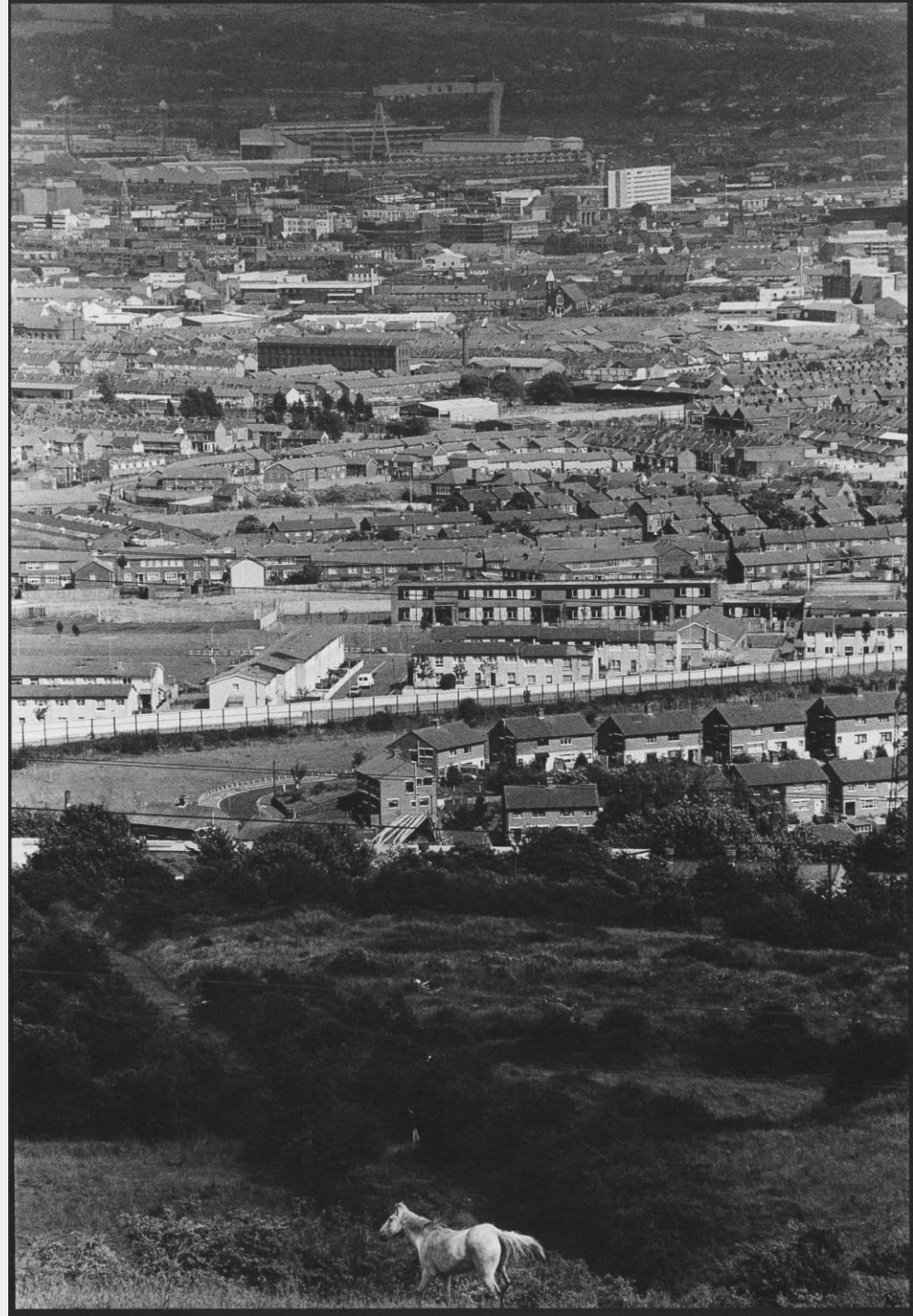
“We will not
have a Berlin
wall or
anything like
that in this
city.”

Lieutenant-General
Sir Ian Freeland
GOC, British Army
September 1969



“These walls
are not a
solution.
They are a
way of
avoiding a
solution.”

Quentin Davis
Former Northern Ireland
Shadow Secretary.





“...the walls leave an indelible stamp on the lives of those living in their proximity ...their continued existence highlights the distances yet to be travelled in post-conflict Northern Ireland.”

Conor McGrady, ‘Peace and Enclosure: Frankie Quinn’s Peaceline and Panorama Photographs’ in *The Design of Frontier Spaces*, 2016.





Israel – Palestine

Frankie Quinn
2012









Basra, Iraq

Every once in a while a project so successfully portrays the universality of human emotion that it is both admirable and timeless. "Open Shutters Iraq" is one such project.

Daily Star Newspaper, Beirut.

Bitter

Sajida Um Mohammed

Open Shutters Iraq
2006

“As the first bombs fell in the middle of the night, I threw my children’s things into the car. We fled Baghdad to return to my city – to Basra – to safety.....

This is old Basra...now...I
remember how I loved its
houses and its *shanashil*
(balconies)...its river with the
boats plying up and down...



....nothing is left of it ,but ruin and destruction, broken bricks, collapsing houses. Everyday, the river shrinks - it's full of garbage...



“I always used to sit on the Corniche and I still do. This place used to be full of life” Zaki told me. I used to love walking down the Corniche holding the hands of my children and talking to my friends.....

...today, the Corniche is empty.
Any man and woman walking
together are asked to prove that
they are relatives or husband and
wife. Now the place is full of
ghosts and the hum of traffic.



I was five years old when my uncle took me to the cinema. Parents used to take their children to the Al Karnak Cinema to see 'Abla and Antar'. When I grew up, I'd stop to look at posters of the stars and advertisements for coming films, on my way into work...

After the occupation began, those who wanted to “approach the Good and distance Evil” ended the ‘corrupting’ influence of films and demolished the cinema.



The last time I visited this building, my husband and I met up with a group of writers and artists. This used to be a busy cultural centre, but today, as everywhere else in Basra, it has been taken over by one of the religious parties, which have swallowed up my city since the beginning of the occupation...

They put their black
flag in the mouth of
the dragon,
announcing a new
kind of death.



Tayaran Square in Basra

The religious men who are running my city, on behalf of God, have destroyed the statues of the city because they say they are *haram* (forbidden). They've targeted female sculptures, but left the fish and the men alone.



Women's bodies are
'shameful', it seems, even
if they are made of brass.

Everything in my city has been looted, stolen and burned. The British army has done nothing about it. They just laughed and called the thieves and destroyers the Ali Babas of Basra.

We visited this ruined piece of land many times when it used to be an amusement park. After the occupation, the rides were all stolen, and even the bricks. And, for some inexplicable reason, the palm trees were burned down.



“We have been freed
from life and have begun
a mourning, whose end
we do not know.”

Sajida Um Mohammed, ‘Bitter’ in Eugenie Dolberg, *Open Shutters*
Iraq, 2010



“....I write this in memory of
.....Sajida Um Mohammed
whom we have lost to the
effects of depleted uranium
and a shattered Iraqi health
service.”

Eugenie Dolberg, author, Open Shutters Iraq, 2010

Las Brisas

Colombia

Labrando Memorias (Printed in the Memory)

Edwin Cubillos Rodríguez

National Centre for Historical Memory, Colombia

2011



La Brisas village

“On March 10th (2000) in a village known as Las Brisas, municipality of San Juan Nepomuceno, department of Bolívar (Montes de María region), the massacre of 12 people took place.....

“..perpetrated by a paramilitary
commando led by Uber
Enrique Banquez Martinez,
aka ‘Juancho Dique’...

“In June 2010, the conviction for the massacre and the mass displacement was the first one of this kind to be issued against paramilitary leaders in the framework of the Justice and Peace processes in a decision that the Supreme Court of Justice would ratify in April 2011.”

Del Ñame espinoso al calabazo, objetos que despiertan memorias (2015), Centro Nacional de Memoria Histórica, p.12.



Abandoned house in old Mampujan



Vestiges of the Posso family's rocking chair

The *Printed in the Memory* project came about as a result of a request issued by the returned peasants of Las Brisas. They asked the National Centre for Historical Memory to support them in carrying out a process of recovery of historical memory from narrative and graphic languages.



Returning to the
territory



Ariel García returning to his home



Omar García returning to farm his land



Creative workshop in the 'kiosk of memory'



Planning the community's future



Retrieving the territory



Returned farmers Adalberto del Villar, José Yepez Mercado. Joaco Yepez and Nelson Contrera

Argentina

Desapariciones (Disappearances)

Helen Zout
2009





Disappeared
victims
of the
military
dictatorship.

1976–1983



“This is how life was during the disappearances. This was society in Argentina, making people disappear, or merely allowing it to happen.”

Osvaldo Bayer, ‘Recorrido por la Muerte Argentina’, *Helen Zout series*.







“The image which bears witness. This is the daughter whose parents disappeared on a night when the moon shone brightly on the Rio de la Plata. Emptiness. Grief. Impotence. All mingled together.....

There is no explanation. How could we have come to this? But this, of course, is the point. Anything is possible. I have seen a Spanish cardinal make the Fascist salute as he stood next to Franco, the executioner of poets. And Monsignor Plaza? Yes, monsignor, Jesus nailed on the cross is looking straight at us. Jesus disappeared for ever in Argentina in 1976.”

Osvaldo Bayer, ‘Recorrido por la Muerte Argentina’, *Helen Zout series*.





“The last page. The last photograph.
Sara and Jaime. A final farewell to their
son at the place where he was thrown
into the river. The end. To learn what
cruelty means. To learn what
Argentine Death was like.
To make sure it never happens again.
Ever.”

Oswaldo Bayer

Belfast

Entries

Chad Alexander

2016





“Obviously Belfast has a notoriously well-known history and there has been much said of the time during the Troubles.....

“I was born after the conflict so my experience is not of war, but how people negotiate through the aftermath of a civil war....”

Chad Alexander, interview, *British Journal of Photography*, 21/07/2017











“Even if they are only tokens,
and cannot possibly
encompass most of the reality
to which they refer, they still
perform a vital function. The
images say: keep these events
in your memory.”

Susan Sontag, ‘War and Photography’ in Nicholas Owen (ed.),
Human Rights, Human Wrongs (Oxford: Oxford University Press,
2003 (p. 279).

Photographers

LCpl Stan Holman

Frankie Quinn

Sajida Um Mohammed

Edwin Cubillos Rodríguez

Helen Zout

Chad Alexander

Thanks

Dr. Jordana Blejmar, School of Arts, University of Liverpool

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Colombia

Professor Claire Taylor, University of Liverpool

Hannah Watson, Belfast Exposed Photography

Sarah Feinstein, Common Ground Research Network, University of
Manchester