

LOVE & WAR: 1914-2024



INSTITUTE OF
IRISH STUDIES



THE SENATOR
GEORGE J. MITCHELL
INSTITUTE FOR GLOBAL PEACE,
SECURITY AND JUSTICE



SCHOOL OF
ARTS, ENGLISH
AND LANGUAGES



acts of
union
MIXED MARRIAGE IN MODERN IRELAND

Welcoming note:

Thank you so much for joining us for 'Love & War: 1914-2024'. You are very welcome. We hope that these few days will prove an exciting, thought-provoking exploration of love in various ways—romantic, familial, devotional, duty, care—and in relation to a number of conflicts from 1914 until our present day. This can be a difficult, emotionally charged subject and we trust that everyone will be respectful in their discussions of sensitive material.

This event stems from Dr Alison Garden's UKRI Future Leaders project, 'Acts of Union: Mixed Marriage in Modern Ireland'. Alongside her project team, Dr Ruth Duffy and Professor Diane Urquhart, Alison is developing an interdisciplinary examination of 'mixed marriage' across the island of Ireland in the twentieth century. If you would like to learn more about this project, please go to our webpage at <https://www.qub.ac.uk/sites/acts-of-union/>.

This event would not have been possible without the assistance and financial support of the UKRI, the Ulster Museum and the Senator George J. Mitchell Institute for Global Peace, Security and Justice, the School of Arts, English and Languages, and the Institute of Irish Studies, all based at Queen's University Belfast. We are especially indebted to Dr Wendy-Louise Smith at the Mitchell Institute.

We hope you will enjoy our symposium.
Alison and Ruth

Programme:

LOVE & WAR: 1914-2024 **QUEEN'S UNIVERSITY BELFAST & THE ULSTER MUSEUM**

Quiet Room: Lanyon Building/0G/057

Thursday-Friday, 9am to 5.30pm

If you are in need of some quiet time at any point during the conference, please feel free to make use of this dedicated space.

WEDNESDAY 15TH MAY 2024

5.30pm-7pm, Moot Court, Queen's University Belfast: Opening lecture with Professor Fran Brearton, "Noli timere, frater": Love, Letters and War'. Chaired by Professor Edna Longley. Drinks reception to follow from 7pm.

THURSDAY 16TH MAY 2024

Moot Court, Queen's University Belfast in morning; Ulster Museum in the afternoon.

Moot Court:

9.15am: Registration and coffee

9.45-10.00am: Welcoming remarks from Professor Richard English, Dr Alison Garden and Dr Ruth Duffy.

10.00-11.30am: Panel 1: Chaired by Eva Isherwood-Wallace.

- Dr Tom Hulme (Queen's University Belfast), 'Sailors, Soldiers and Queer Life in Belfast during Wartime';
- Dr Samraghni Bonnerjee (Northumbria University), 'Nursing the Lover's Body or Prescribing the Personal Boundaries of Race'.

11.30am-12.00pm: Break with refreshments.

12.00-1.30pm: Panel 2: Chaired by Dr Livi Dee.

- Dr Maurice Casey (Queen's University Belfast), 'The Leonhards: A Family History of Refugee Routes, 1933-1945';
- Dr Niamh Cullen (Queen's University Belfast), "'Oh Fascism! The Duce! [...] He only wanted boys. To make war": The politics of maternal love in Italy during fascism and afterwards'.

1.30-2.30pm: Lunch served for delegates. We will gather at 2.15pm for our walk to the Ulster Museum, which will take five minutes.

The Ulster Museum, Belfast Room

2.30-3.30pm: Tour of 'Troubles & Beyond' exhibition in the Ulster Museum with Assistant Curator of Modern History, Rebecca Lavery.

3.30-4.00pm: Break with refreshments served in the Belfast Room, Ulster Museum.

4.00-5.30pm: Panel 3: Chaired by Professor Peter Gray.

- Anna Liesching (Ulster University/National Museums NI), 'Never Static: Alice Berger Hammerschlag's Impact on Belfast';
- Dr Ruth Duffy (Queen's University Belfast) 'Loving across the divide: Mixed marriage in Northern Ireland'.

6pm-7.30pm: Michael Longley reading in the Irish Art Galleries, chaired by Gail McConnell and followed by a reception.

FRIDAY 17TH MAY 2024

Moot Court, Queen's University Belfast.

9.30pm: Welcome refreshments.

10.00-11.30am: Panel 4: Chaired by Dr Emer McHugh.

- Professor Radhika Mohanram (Cardiff University), 'Gender/Violence as Metaphor: Literature of the Indian Partition';
- Dr Sarah Irving (Staffordshire University), 'From the Enlightenment to the Second Nakba: reading literary love during the war on Gaza'.

11.30am-12.00pm: Break with refreshments.

12.00-1.30pm: Panel 5: Chaired by Dr Eli Davies.

- Dr Sabiha Allouche (University of Exeter), 'All is not fair in Love and War: Historical Amnesia and Non-Futurity in the Lebanese TV series *Fire on Fire*';
- Dr Mor Cohen (University of Sheffield), 'Bilingual transgressions in Samira Saraya's performance'.

1.30-2.30pm: Lunch served for delegates.

2.30-3.30pm: Panel 6: Chaired by Professor Dónal Hassett.

- Dr Althea-Maria Rivas (SOAS), 'Cultures of Violence, Rituals of Love';
- Dr Azadeh Sobout (Ulster University), 'The many meanings of love: Cartographies of war and resistance in life-histories of Afghan Refugee men in Iran'.

3.30-4.00pm: Break with refreshments.

4.00-5.30pm: Panel 7: Chaired by Dr Maurice Casey.

- Dr Olesya Khromeychuk (Ukrainian Institute), 'Driven by love: Ukraine's stories of war and resistance';
- Dr Roxani Krystalli (University of St. Andrews), "Watching the forest breathe": Love, place, and the politics of attention'.

5.30-6.15pm: Roundtable and final thoughts with Dr Eli Davies, Professor Dónal Hassett, Malika Salah and Bayan Haddad. Chaired by Dr Sophie Cooper.

Abstracts:

Professor Fran Brearton, ““Noli timere, frater””: Love, Letters and War’.

‘Let us consider letters’, writes Virginia Woolf in *Jacob’s Room* (1922), following a world war in which around 2 billion letters made their way from Britain to the frontlines, and from the trenches back home. More than in any other war in history, letters tell the story of love and loss in the First World War - moreover, were expected to do so from the war’s beginning. Letters, like love, cross public and private spheres; they manifest absence and presence, permanence and impermanence, loss and gain. ‘Venerable’, as Woolf calls them, letters are also, like some of their authors and recipients, ‘brave, forlorn and lost’. This lecture investigates the relationship between wartime letters, verse letters, and love: first in the work of those who wrote during the Great War itself, among them Sassoon, Graves, Brittain and Leighton; second in the work of the Irish poet, Michael Longley, who more than any other contemporary poet has grappled with the war’s (textual) legacy – the imprint of the vanished on what remains.

Dr Tom Hulme, ‘Sailors, Soldiers and Queer Life in Belfast during Wartime’

Queer history is still in its infancy in Ireland, with political approaches and the more recent past, and the gay rights movement particularly, providing the primary focus so far. In this talk I take a different approach by investigating the everyday experiences, identities and policing of men who had sex with men in Belfast, from the late 19th to mid 20th century. Drawing on diaries, letters, memoirs, and criminal archives, I explore different lives — from youths to older men, sexual encounters to arrests, and trials to lives afterwards. I show how soldiers and sailors especially were eroticised by middle-class men but insist that these liminal figures had their own desires and cultures too. The result was a complex culture of love and desire that was shaped by a range of local and international factors, from class, religion and politics to migration and modern warfare.

Dr Samraghni Bonnerjee, ‘Nursing the Lover’s Body or Prescribing the Personal Boundaries of Race’

Anglophone nurse-writers of the First World War, such as Vera Brittain and Enid Bagnold write evocatively about nursing their wounded lover’s body. Yet the legislations woven around their conditional war service controlled and surveilled their points of intimate contact. When war hospital zones turn into possible sites of inter-racial (sexual) contact, the legislations developed by colonial men of power, turn into affective tools of anxiety, paranoia and suspicion to keep white women in check. This paper first close-reads legislation that bans white British women from nursing Indian wounded soldiers in hospitals in Britain, considering how degrees of whiteness defined in the legislative texts change based on their proximity to ‘non’-white intimacy. It then extends this paranoia related to interracial intimacy, to close-read an instance of colonial surveillance and discipline for Australian nurses in India. Analysing archival records of court proceedings, official letters, and life-writings, this paper demonstrates that the futures of hospital romances in the War depended entirely on the racial status of the participants, and antipathy to interracial relationships dominated all aspects of the administration of care.

Dr Maurice Casey, ‘The Leonhards: A Family History of Refugee Routes, 1933-1945’

Based on material found in archives in the UK, the Netherlands, the US, Russia and a garden shed in Galicia, this talk tells the story of a German-Dutch refugee family. Emmy Leonhard (1890-1976) and her partner Edo Fimmen (1881-1942) met through socialist circles in the early 1920s. Edo, as general secretary of the International Transport Workers’ Federation, became one of the guiding lights of antifascism in interwar Europe. Emmy, meanwhile, rose within the German Trotskyist movement while caring for her and Edo’s daughters: Elisa (1925-1992) and Alida (1928-2010). In 1933, the Nazi takeover cast the family into exile. Following the Leonhards through Germany, Russia, Switzerland, France, England and Mexico, this talk traces a family history of antifascist resistance and refugee

life, exploring how the bonds between Edo, Emmy, Elisa and Alida were transformed as Europe descended into another world war.

Dr Niamh Cullen, ““Oh Fascism! The Duce! [...] He only wanted boys. To make war””: The politics of maternal love in Italy during fascism and afterwards’

In fascist Italy, motherhood was highly politicised, as women were encouraged to have large families to produce children for future armies. The regime tapped into the pre-existing Catholic and sentimental iconography of motherhood to produce an emotional politics that conflated a mother’s love for her son with love of country. This can be seen in the Pietà style monument to the grieving mother, unveiled in 1926 and is continued in the imagery and rhetoric of the regime. This paper examines both the official appropriation of the discourse of maternal love, and the ways that antifascist women and feminists responded to it, reappropriating it during the resistance of 1943-1945 and afterwards rejecting it.

Anna Liesching, ‘Never Static: Alice Berger Hammerschlag’s Impact on Belfast’

Alice Berger Hammerschlag lived and worked in Belfast between two conflicts, a time when the artistic landscape of the city was thriving. Anna Liesching will share the work of this incredible abstract painter and the subtle themes in her painting, including the undercurrent of the trauma of global conflict. Reflecting on Berger Hammerschlag’s relationship with Belfast through her friendships and championing of the arts, a relationship that has continued long beyond her death. This will also be an opportunity to question why so little is known about Berger Hammerschlag’s legacy and the place of women in post-war/pre-conflict Belfast.

Ruth Duffy, ‘Loving across the divide: Mixed marriage in Northern Ireland’

Northern Ireland, since its birth in 1921, has been a divided society. Sectarian division has permeated through many aspects of life here. This idea of division linked largely to your religious/community background (Protestant-Unionist or Catholic-Nationalist) has meant that the conducting of a relationship with someone from the ‘other side’ could be viewed as reprehensible, by one’s own community or even own family. This was particularly the case during the period of heightened tensions and violence known as the Troubles (1968-1998) and the following peace process. ‘Mixed marriage’ in this Northern Irish context is generally taken to mean a marriage between a Catholic and one of the Protestant denominations. Utilising testimony from oral history interviews this paper considers questions around couples’ decisions to engage in mixed relationships, the consequences this could have, and the challenges they faced as they navigated living and loving in a divided society.

Professor Radhika Mohanram, ‘Gender/Violence as Metaphor: Literature of the Indian Partition’

Border crossing is an act that is transformative and often dangerous, demanding shifts in language, emotional complexity, senses of belonging or marginalisation, culture, class, and awareness of race or ethnicity. If border crossing is perceived as a critique of fixed origins, during the 1947 partition of India it led to the reverse, an inauguration of a fictive history that completely ignores the multi-religious, multicultural past of united India. A revisionist history of Pakistan for Muslims and India for Hindus and Sikhs became the norm. This transformative event also oversaw the transformations of friends to foes, love to hate, individuals as being part of the community to becoming enemies. This paper consists of two sections. In the first part I will theorise partition violence and its influence over subcontinental identity. Such a theorisation is useful to track the referent in an act of national violence. In the second section, I will analyse fiction which focus on the identities brought forth by the partition. I have chosen two well-known novels which have generated a lot of response because their focus on gender makes visible the precarity of citizenship and love.

Dr Sarah Irving, ‘From the Enlightenment to the Second Nakba: reading literary love during the war on Gaza’

In 1932, Palestinian-Lebanese educator and writer Elias Nasrallah Haddad published a translation into Arabic of Gotthold Ephraim Lessing’s Enlightenment play *Nathan der Weise*, a classic exposition of tolerance, love and friendship across religious lines. Haddad used his paratextual additions to assert that these values were rooted in Eastern cultures, not the colonial West that laid claim to them. However, reading Haddad’s translation at a moment when Israeli forces have killed 30,000 Palestinians in Gaza, the vast majority civilians, murdering writers, translators and scholars, his hopeful words and the play’s image of love across borders seem distant. Indeed, the circumstances of the translation itself were entangled with communal, colonial and anti-colonial violence, and the play’s themes can be read in darker ways. What, ultimately, does reading Elias Haddad’s work suggest about the conditions under which stories of cross-community love can be written, and about the endings that writers give to their stories?

Dr Sabiha Allouche, ‘All is not fair in Love and War: Historical Amnesia and Non-Futurity in the Lebanese TV series Fire on Fire’

This paper examines the unfulfilled potential of the TV series *Fire on Fire* (2023) in combatting growing anti-Syrian sentiment in present-day Lebanon. Despite the series’ use of contrarian affects and aesthetics that disrupt classic portrayals of interactions between Lebanese and Syrian bodies on TV screens the series’ relegation of the complex historical and social dynamics between Lebanon and Syria to a ‘free from’ romantic dyad Christian Lebanese Aziz and Sufi Syrian Maryam de facto depoliticizes anti-Syrian sentiment in Lebanon by reducing it to a personal matter, rather than a historical and a structural one. Speculation, in this case, reinforces historical amnesia and reiterates present-day inequalities, thus foreclosing the emergence of a futurity that is yet to be. The full scope of this foreclosing occurs in sectarian, ethnic, and socio-economic terms, and is reflected in the series’ 4 parallel storylines of affective attachments.

Dr Mor Cohen, ‘Bilingual transgressions in Samira Saraya’s performance’

Samira Saraya is a 48’ Palestinian lesbian director, actor, and artist. One of her reiterative performances are of old Zionist songs that express the love and longing for the land. Saraya’s performance will provide an entry point in this presentation to explore bodily and linguistic encounters that deviate from heteronormative and ethnonationalist modes of articulating and claiming feelings. Through it, I will demonstrate how the uttering of settler poetry through a native, queer and racialised body brings to the surface forbidden desires and intimate attachments that unsettle and make messy the binary and separatist framing from which Israel/Palestine is often viewed.

Dr Althea-Maria Rivas, ‘Cultures of Violence, Rituals of Love’

The practices of love are as important in shaping the context of conflict-affected societies, as the manifestations of violence. A scan of the international relations literature might reinforce the idea that Liberia, and indeed, many conflict-affected societies are characterized by pervasive and historical cultures of violence. This research interrupts that essentialist framing by making space for the possibility and study of other types of human interactions and emotions, specifically the rituals of love, as also being fundamental to the shaping of everyday life in conflict-affected spaces. This interdisciplinary endeavour will make connections between international relations work on emotion, and global politics and decolonial and black feminist and anthropological scholarship on love with the aim of developing a counter-map of the post-conflict space containing a more nuanced and complex understanding of the realities of everyday life in post-conflict environments. The

originality of the project is found in its interdisciplinarity, its re-conceptualization of the post-conflict space and in its methodological approach which employs both archival and participatory methodologies. It will provide a deeper analysis of post-warscapes by counter-mapping the historical trajectory of rituals of love onto the continuum of violence. The study will explore, through a rigorous empirical and archival study, the co-existence of, and relationship between, practices of violence and love in Liberia's both historically during periods of conflict and recently in the post-conflict era.

Dr Azadeh Sobout, 'The many meanings of love: Cartographies of war and resistance in life-histories of Afghan Refugee men in Iran'

Rational political choice is often associated with masculinity and emotion or affective commitment with femininity. This paper goes beyond this prevailing binary by thinking about men's emotional and political commitment and the ways in which their intimate relationships are formed, sustained, and articulated. Drawing a vivid picture on personal narratives captured through ethnographic research with Afghan refugee boys and men in Iran, this paper illuminates powerful interrogation of the complex relationship between gender, war, and emotions. The research builds on the multiplicity of Afghan men's life stories to bring together the political and the affective and to think about the personal affect of political violence and the multitude of ways that war and displacement is felt. By coupling love and political subjectivity, the paper explores how Afghan refugee boys and men engage with cultural meaning, survival, and resistance in critical and plural ways. The paper engages with María Lugones's concept of 'faithful witnessing' as a point of departure to think of the many ways that Afghan refugee boys and men experience the physical, emotional, and affective registers of war and its aftermath. To capture these embodied experiences, it draws not only from feminist research, but also makes use of Narrative ethnography as an epistemological and ontological stand that acknowledge stories as forms of knowledge and understands narratives as the primary way in which we make sense of the world. Finally, through photos and stories, it highlights some of the gender-specific vulnerabilities and traumas experienced by men often invisible, subsumed, or hidden from scholarly inquiry.

Dr Olesya Khromeychuk, 'Driven by love: Ukraine's stories of war and resistance'

This paper explores the complex relationship between love and hatred in the context of war. It draws on Lesia Ukrainka's *Woman Possessed* to challenge conventional ideas of love and examine its potential as a weapon. The discussion delves into the political and historical context of Ukraine and its relevance to Russia's ongoing war. The paper discusses societal expectations regarding who can express love and hate in times of war. By weaving together personal stories and historical analysis, the paper critically examines the notion of sacrificing a few for the good of the many.

Dr Roxani Krystalli, "'Watching the forest breathe": Love, place, and the politics of attention'

What does it feel like to love a place—and to be loved by a place? What does caring for a place look like in the day-to-day? Dr Roxani Krystalli's current research, with Dr Philipp Schulz at the University of Bremen, investigates what is political about relations and practices of love and care. Funded by the Arts and Humanities Research Council in partnership with the German Research Foundation, the project sheds light on the politics of love and care in the wake of loss, including the violence of war, habitat loss, climate change, and other sources of collective grief. In this event, Dr Krystalli will share stories from the first months of this ongoing research, based on conversations with people who pay close attention to place in Scotland, within a short distance from her home.

Biographical notes:

Dr Sabiha Allouche, while being primarily situated within feminist and queer studies, her work engages with migration and refugee studies, and the literature on desire and social mobility. She is interested in the racialized and gendered logics that affect how we move through the world. She sits on the editorial board of *MERIP* and *Middle East Critique*.

Dr Samraghni Bonnerjee is Leverhulme Early Career Fellow at Northumbria University and co-editor of the *Journal of War and Culture Studies*. Formerly, she was a Wellcome ISSF Fellow at University of Leeds and Visiting Scholar at the Oxford Centre for Life-Writing at Wolfson College, Oxford. She read for a PhD in English Literature at the University of Sheffield where she was a Vice-Chancellor's Scholar.

Profesor Fran Brearton is Professor of Modern Poetry at Queen's University Belfast and a member of the Royal Irish Academy. Her books include *The Great War in Irish Poetry* (OUP), *Reading Michael Longley* (Bloodaxe) and, as co-editor, *The Oxford Handbook of Modern Irish Poetry* (OUP) and *Incorrigibly Plural: Louis MacNeice and his Legacy* (Carcanet). She edited Robert Graves's First World War memoir *Goodbye to All That* for Penguin Classics.

Dr Maurice J Casey is a research fellow in HAPP, Queen's University Belfast, where he works on the AHRC-funded project Queer Northern Ireland. This talk draws from his forthcoming book, *Hotel Lux: An Intimate History of Communism's Forgotten Radicals*, to be published in August 2024 by Footnote Press.

Dr Mor Cohen is Leverhulme Early Career Fellow at the department of Geography, University of Sheffield. Her research examines spaces of dissent and the politics of art in Israel/Palestine. She's currently based in Manchester.

Dr Niamh Cullen is a senior lecturer in modern European history at Queen's University Belfast. She specialises in gender history, the history of the emotions and modern Italian history. Her most recent book is *Love, Honour and Jealousy: An Intimate History of the Italian Economic Miracle* (Oxford, 2019; forthcoming in Italian translation with Francoangeli 2024). Her recent work is concerned with the history of motherhood, breastfeeding and maternal love.

Dr Eli Davies is a writer and researcher whose work focuses on the culture and politics of domestic life in Ireland and elsewhere. She has published widely for both academic and non academic publications and her first solo authored book *The Spinster Cookbook: culture, politics and pleasure in the single woman's kitchen* will be published by Indigo Press in 2026. She is now based in London but continues her work on home and conflict in Belfast and the North of Ireland.

Dr Ruth Duffy is a Research Fellow in the School of Arts, English and Languages at Queen's University Belfast. Her expertise lies in modern British and Irish history; the Troubles, medicine, Irish society and culture. Her first monograph, *Healthcare and the Troubles: The Conflict Experience of the Northern Ireland Health Service, 1968-1998*, will be published by Liverpool University Press in September 2024.

Dr Alison Garden is a Senior Lecturer and UKRI Future Leaders Fellow at Queen's University Belfast. She is a member of the Young Academy Ireland and Principal Investigator on 'Acts of Union: Mixed Marriage in Modern Ireland', funded by UKRI. The author of *The Literary Afterlives of Roger Casement, 1899-2016* (2020), she is currently finishing her second monograph, *Love Across the Divide: Desire and Colonial Culture in Northern Ireland, 1969-present*.

Bayan Haddad is an instructor of English literature at Birzeit University, Palestine and is the George Antonius Visiting Fellow at St. Antony's College, Oxford for the year 2024. Bayan's current research suggests a postcolonial comparative literary reading of Northern Ireland and Palestine. Bayan is interested in trauma narratives and translation.

Professor Dónal Hassett is Professor of History at Maynooth University. His research focuses on the legacy of conflict in colonial contexts, especially the French Empire. He is the Principal Investigator on the European Research Council Starting Grant project *COLVET: Ex-Soldiers of Empire: Colonial Veterancy in the Interwar World*.

Dr Tom Hulme is a Reader in Modern British History at Queen's University Belfast, where he has taught since 2016. He is currently working on a book titled *Belfastmen: an Intimate Queer History of Life before Liberation*, and has written on this topic for *Gay Times*, *Irish Historical Studies*, and *The History of the Family*. Working with Leanne McCormick, Maurice Casey and Charlie Lynch, he runs an Arts and Humanities Research Council project titled "Queer Northern Ireland: Sexuality Before Liberation". Over the next year there will be a range of public outputs, from a BBC radio dramatization of Belfast during the 1930s to a recreation in the Ulster Museum of a gay man's Co Down shed.

Dr Sarah Irving is lecturer in modern Middle Eastern history at Staffordshire University and editor of the CBRL journal *Contemporary Levant*. The author/editor of numerous books and articles, she is currently working on a monograph stemming from Leverhulme fellowship research on the 1927 earthquake in Palestine and Transjordan.

Dr Olesya Khromeychuk is a historian and writer. She is the author of *The Death of a Soldier Told by His Sister* (2022) and *'Undetermined' Ukrainians. Post-War Narratives of the Waffen SS 'Galicia' Division* (2013). Khromeychuk has written for *The New York Times*, *The New York Review of Books*, *The Guardian*, *Der Spiegel*, *Prospect* and *The New Statesman*, and has delivered a TED talk on 'What the World Can Learn From Ukraine's Fight for Democracy'. She has taught the history of East-Central Europe at several British universities and is currently the Director of the Ukrainian Institute London. www.olesyakhromeychuk.com

Dr Roxani Krystalli is a Lecturer at the University of St Andrews. Her research and teaching focus on feminist peace and conflict studies, as well as the politics of nature and place. She is currently the co-Principal Investigator of a research project on the politics of the role of love in the wake of loss.

Anna Liesching is Curator of Art, National Museums NI (Ulster Museum). Anna is responsible for the exhibition and development of multiple aspects of the art collection including works of art on paper, the Arts Council of Northern Ireland Gifted Collection, performance art, installation practice and women painters. Her two main research areas focus on redressing the underrepresentation of women artists and the essential role of artists as activists. Anna is co-lead of the Northern Irish Art Network and sits on the Belfast Visual Art Forum steering group. Much of Anna's wider curatorial activity involves partnership, collaboration and interdisciplinary practice through projects such as Ekphrasis: Poetry & Art with the Seamus Heaney Centre and advising the UKRI-funded Acts of Union: Mixed Marriage in Modern Ireland project both at Queen's University Belfast. Anna is undertaking a part-time PhD through Belfast School of Art on women painters associated with the north of Ireland 1957-69. She also writes independently for arts organisations and artists.

Professor Edna Longley is Professor Emerita at Queen's University Belfast. Her books include *Louis MacNeice: A Study* (1988), *The Living Stream: Literature and Revisionism in Ireland* (1994), *Poetry & Posterity* (2000), *Yeats and Modern Poetry* (2014) and *Under the Same Moon: Edward Thomas and the English Lyric* (2017). She has edited *The Bloodaxe Book of Twentieth-Century Poetry from Britain and Ireland* (2000), Edward Thomas: *The*

Annotated Collected Poems (2008) and, most recently, *Edward Thomas: Selected Writings on Poetry* (Oxford University Press, 2023). She is a Member of the Royal Irish Academy, a Fellow of the British Academy and an International Honorary Member of the American Academy of Arts and Sciences.

Michael Longley's thirteen collections have received many awards, among them the T.S. Eliot Prize, the Hawthornden Prize and the Griffin International Prize. His *Collected Poems* was published in 2006, and *Sidelines: Selected Prose* in 2017. In 2001 he received the Queen's Gold Medal for Poetry, and in 2003 the Wilfred Owen Award. He was appointed CBE in 2010, and from 2007 to 2010 was Ireland Professor of Poetry. In 2017 he received the PEN Pinter Prize, and in 2018 the inaugural Yakamochi Medal. In 2015 he was made a Freeman of the City of Belfast. In 2022 he was awarded the Feltrinelli International Poetry Prize for a lifetime's achievement. *Ash Keys: New Selected Poems* will be published later this year.

Dr Gail McConnell is Reader in English at Queen's University Belfast. *The Sun is Open*, about her father's murder by the IRA, won the John Pollard Foundation International Poetry Prize and The Christopher Ewart-Biggs Memorial Prize. Gail has also published a monograph and articles on Irish poetry and two poetry pamphlets.

Professor Radhika Mohanram teaches Postcolonial Studies and Critical Theory in the School of English, Communication and Philosophy in Cardiff University. She has just completed an AHRC funded project on refugee subjectivity and is working on theorising non-Western trauma theory.

Dr Althea-Maria Rivas is a Senior Lecturer (Associate Professor) in Development Studies, at SOAS, University of London. Her research focuses on the politics of development, conflict, humanitarian intervention, and peace, specifically the racialised and gendered nature of aid, post-conflict reconstruction and transitional justice. Althea-Maria's interest in emotions and affect in the context of conflict and struggles for justice and community building has informed much of her recent work. Before beginning her academic career Althea-Maria worked for 12 years in diplomacy, development, and humanitarian assistance, with various local and international organisations in Africa, Asia, the Caribbean and the Middle East.

Malika Salah is a third-year PhD student at SOAS University of London. Her Doctoral project examines 'What does it mean to be human' by exploring Arab women's lived experiences in the Widow camp and the informal refugee camps in the Beqaa Valley, Lebanon.

Dr Azadeh Sobout is a researcher, writer and educator with a transdisciplinary background in transitional justice, critical urbanism, transnational feminism, feminist storytelling and everyday peace. Working from feminist, decolonial and participatory paradigms, she engages in research that decentres dominant discourses and involves participants in co-production of knowledge and political thought. Much of her research up to this day represents a solidarity scholarship, a scholarship that seeks to create knowledge that can assist communities in political struggles. By thinking with marginal geographies as generative sites of epistemic and political potentialities, she combines materials with activist actions to incite discomfort, to force the audience to think of the bodies that resist racism, injustice, and rejection.

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