



**Hanna's House**

# **The Wars on Women: Peace Works**

**A feminist art exhibition  
Hanna's House Summer School  
2010**

Opened by Rosin McDonough – CEO Arts Council  
Northern Ireland  
7.00 pm Friday 27<sup>th</sup> August  
College of Art, York Street, Belfast

Saturday 28<sup>th</sup> August 10.00 am – 6.00pm  
Sunday 29<sup>th</sup> August 10.00 am – 2.00pm

# Introduction

The art world remains male dominated despite the presence of a host of talented women artists. Art students in Ireland are now predominantly women (71%) but they are entering into a domain where their skills are likely to remain largely hidden from the public gaze. Only 5% of the artists in the collection of the National Gallery of Ireland are women. On the other hand, in 2008, 86% of solo museum exhibitions at the Irish Museum of Modern Art (IMMA) were by men. None of this is surprising as it is predominantly men who occupy the most powerful positions in prestigious art organisations. The Royal Hibernian Academy is 76% male and the Royal Ulster Academy is 69% male. But there is always resistance!

The audio-visual art works that form the backdrop to this first summer school are all by women artists and they will be available over the weekend to speak about their work either in scheduled workshops or in the gaps between the main weekend activities. The exhibition also includes a display of Chilean and other arpilleras curated by Roberta Bacic. None of the work is for sale but email details are included in artist biographies should you wish to make contact.

We hope that you enjoy this unique opportunity to view challenging feminist art that we believe complements the themes of the Summer School. The work reflects some of the diverse reality of women and highlights the need for change to the patriarchal structures that continue to damage and restrict women's lives.

Maggie Feeley,  
Ann Hegarty,

Hanna's House  
August 2010



## Catalogue of exhibits

### **Paula Allen**

*Women of the DRC* – Photographic exhibition

### **Barbara Cammarata**

*Chapel* - Oil on canvas

*Communion* - Mixed media on paper



**Chapel**

### **Niamh Davis**

*Shut up* – Video

*Sometimes it's easier* - Video



**Sometimes it's easier**

### **Rita Duffy**

*Evocation* - Painting

*Red bag* - Painting

*Weapons trade* - Painting & AK47 cast in bronze.

*Relic* - Photographic reproduction of an original painting



**Relic**

### **Nessa Finnegan**

*Bespoke* - Perspex

*This Piece Could Kill My Mother* - Mixed Media

*Change Please* – Cups

*Why Not Be a Prostitute?* – Digital print



**Bespoke**

## Claire Hackett and Michelle Devlin

*One Child, Female* – Short film

**Duration: 11mins**

**Director: Michelle Devlin**

**Writer: Claire Hackett**

**Synopsis:** During the 30 years of the conflict in the north of Ireland hundreds of women were imprisoned, first in Armagh Gaol and then Maghaberry. They were largely republican activists, imprisoned for their part in an armed campaign against the British state. The women endured harsh conditions under a government policy which asserted that they were criminals, not political prisoners. The republican women opposed the policy.

*One Child, Female* is a short extract from a longer film. Ex-prisoner, Brenda Murphy tells the story of her imprisonment, during which she gave birth to her daughter Lorraine.

## Claire Hackett and Lisa Moody

*Life Sentence* – A sound piece. Voices of women connected to prison struggle during the conflict. Extracts from the Falls Community Council's oral history archive Dúchas. Compiled by Claire Hackett and Lisa Moody

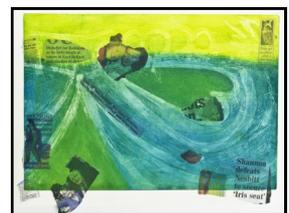
## Bronagh Lawson

*The Ebb and Flow of East Belfast (1)* - Etching, Chine Colle, acqutint

*The Ebb and Flow of East Belfast (2)* – Etching, Chine Colle, acqutint

*Belfast Energy* - Etching, Chine Colle, acqutint

*Belfast Now (1+2)* - Etching, Chine Colle, acqutint



**Belfast Energy**



## **Mary Lodato**

*The Roman Catholic Church: Suffer Little Children in the Name of God –*

Photographic print on canvas

*A God-forsaken Place –* Photographic print on canvas

*The Rebellious Nomadic Self –* Photographic print on canvas

*Golden Slippers in the Sand –* Photographic print on canvas

*The Damaged Self –* Photographic print on canvas

*The Coming Together: Forgiveness, Peace and Joy through the Educational*

*Voice –* Photographic print on canvas

*Current Challenges –* Photographic print on canvas

*A Life in Context: Reflecting upon the Collective Experience –* Photographic

print on canvas

## **Ruth McCarthy**

*Zine 1*

*Zine 2*

*Zine 3*

## **Louise Walsh**

*Mary our Lady in heaven (or big queer sister) -* Photographic print

## ***The Politics of the Mundane*** - in Chilean and other arpilleras

Curated by Roberta Bacic for Hanna's House Summer School 2010

For extensive information look into [www.cain.ulst.ac.uk/quilts](http://www.cain.ulst.ac.uk/quilts) & <http://cain.ulst.ac.uk/quilts/exhibit/followup.html>



Arpilleras (arr-pee-air-ahs) are stitched appliqué textile wall hangings that tell a story. They became prominent in Chile during the times of Pinochet's dictatorship as they portray women's struggles in their everyday lives. The tapestries often have a "relief" quality and are far from two-dimensional pictures. The scrap material and stitching that ultimately create the simple and clear lines and forms of the figures and motifs depicted on these arpilleras allow the viewer to perceive the determination of these Chilean craft women. These arpilleras have served as testimony to the tenacity and strength of these women in their determined struggle for truth and justice and to break the code of silence imposed upon them and upon the country.

At the time they were done they depicted what was actually happening, today they are witnesses to what can not be forgotten and is part of our present past that needs to be dealt with.

The Chilean cultural tradition of the arpillera is celebrated in this collection, in its traditional and politicised form, and in its evolution beyond Chile to Peru, where people used this craft to sew together the concerns and hopes of themselves and their communities and engage new audiences, and its most recent incarnations in England & Ireland where traditional quilting styles have absorbed the arpillera style and made it into something fresh and unique.



### **1. *No contaminar / Do not pollute***

Anon, Chilean Arpillera, Santiago, c.1983

Courtesy of Kinderhilfe Chile-Bonn

### **2. *Play Today, Pay Tomorrow***

Irene MacWilliam, Northern Ireland arpillera, 2010

Made specially for Berlin Chilean Embassy Exhibition, May 2010

Courtesy of the artist

### **3. *Fern Woman***

Deborah Stockdale, Ireland, 2005

On display at **The Art of Survival: International and Irish quilts,**

International Women's Day/month exhibition, Heritage and Museum Service

City Derry Council, 2008

Courtesy of the artist

### **4. *Mujer Paloma / Dove woman***

Anon, Peruvian arpillera, Lima, 1985

Brought specially for **Cultural Stories in Textiles exhibition, 25<sup>th</sup> – 27<sup>th</sup>**

February 2010, Harpur's Hill Community Centre, Coleraine, Northern Ireland

Courtesy of Alicia Villanueva

### **5. *Violencia doméstica / Domestic Violence***

F. Ch. Mujeres Creativas arpilleras workshop, Lima Peru, 1985

Curator's private collection

### **6. *Violencia en Ayacucho / Violence in Ayacucho***

F.Ch. **Mujeres Creativas** arpilleras workshop, Lima, Peru, 1985

Courtesy of Rebecca Dudley, USA / Northern Ireland

### **7. *Hogar dulce hogar / Home sweet home***

T.L. **Mujeres Creativas** arpilleras workshop, Lima Peru, 1985

Curator's private collection

### **8. *Corte de agua / Water cut***

Anon, Chilean Arpillera, Santiago, c.1979

Courtesy of Kinderhilfe Chile-Bonn

### **9. *Los precios están en las nubes / Prices are sky high***

L.C.C. **Mujeres Creativas** arpilleras workshop, Lima, Peru, 1985

Courtesy of Rebecca Dudley, USA / Northern Ireland

### **10. *Overdue, Overdrawn, Over-extended: Rural Poverty in Ireland***

Deborah Stockdale, Irish arpillera, 2009

Made specially for Liverpool Irish Festival Exhibition, October 2009

Courtesy of the artist



**11. *¿Quién carga con la deuda externa? / Who carries the external debt?***

F. Ch. **Mujeres Creativas** arpilleras workshop, Lima Peru, 1985

Curator's private collection

**12. *Lavandería Santa María/ Santa Maria laundrette***

Anon, Chilean Arpillera, Santiago, c.1983

Courtesy of Lala Winkley, London, England

**13. *Olla común en la población / Soup kitchen in a población***

Anon, Chilean Arpillera, Santiago, c.1981

Courtesy of Marjorie Agosín, Chile / USA

**14. *Taller de arpilleras Mujeres Creativas /***

***'Mujeres Creativas' arpilleras' workshop***

F. Ch. **Mujeres Creativas** arpilleras workshop, Lima Peru, 1987

Curator's private collection

**15. *The pride of new barns***

Linda Adams, English arpillera, 2009

Made specially for Liverpool Irish Festival Exhibition, October 2009

Courtesy of the artist

## 16. *Ely's farmers' market*

Linda Adams, English arpillera, 2010

First exhibited at Feminist Art Exhibition: The wars on women: peace works,  
Hanna's House Summer School 2010, Belfast 27<sup>th</sup> – 29<sup>th</sup> August 2010

New piece in preparation for solo exhibition in 2011

Courtesy of the artist

## Participant biographies

**Paula Allen** is a social documentary photographer based in New York City. She works with numerous human rights organisations and her work has been widely published. Her book, Flores en el Desierto is about the search for 'the disappeared' during the Chilean coup of 1973. Her recent photos highlight the sexual genocide of women and girls in the Democratic Republic of Congo.

[www.paula-allen.com](http://www.paula-allen.com)

**Roberta Bacic** is a Chilean researcher in human rights and curator of Arpilleras' and Quilts' exhibitions. She is currently living in Northern Ireland. Roberta has curated several exhibitions in recent years including: The Art of Survival, International and Irish Quilts, a city wide exhibition at museum, gallery and community venues in Derry for Heritage and Museum Service in March/April 2008, Chilean Embassy in London, Berlin & New York General Consulate in 2010 and The Human Cost of War at the Imperial War Museum in London November 2009. For an extensive archive of her work visit

[www.cain.ulst.ac.uk/quilts](http://www.cain.ulst.ac.uk/quilts)

**Barbara Cammarata** is a Sicilian artist living and working in Brighton. Reflecting the contradictions she sees in her birthplace, she approaches the question of cultural identity in her work with humour



and provocation. Her recent large drawings and paintings consider the abusive, patriarchal power of the church through classical, but shocking portraits of the church hierarchy. [barabaracammarata@gmail.com](mailto:barabaracammarata@gmail.com)

**Niamh Davis** is a Dublin-based interdisciplinary artist who trained in Crawford College of Art, Cork. She has completed a visual representation of the Chega! Report that represented the work of the Commission for Reception, Truth and Reconciliation of East Timor (CAVR). Whilst in Timor Leste she created a weekly installation in her caravan, which was open to the public every Friday. She has been involved in video documentation of the Hanna's House seminar series and summer school. [niamhdavis@yahoo.com](mailto:niamhdavis@yahoo.com)

**Michelle Devlin** is the director of the Belfast Film Festival and has been central to its establishment and development over the past ten years. She worked as a Film & Television tutor in Springvale Training Ltd and has been involved in running a range of film and media training projects with young people, marginalized groups and local communities. She is the Chair of Belfast Festivals Forum and serves on the board of Outburst Arts Festival.

**Rita Duffy** is a feminist artist of international acclaim whose work has for several decades provided a unique visual commentary on aspects of Northern Irish life. Her work is widely commissioned, exhibited and collected. Since 2009 Rita has held the Leverhulme Fellowship from the Transitional Justice Institute (TJI) at the University of Ulster, Jordanstown Campus. Through images and words, her recent collaborative Our View exhibition (and book) gives a voice to individual young people who are living in post conflict North and West Belfast. [www.ritaduffystudio.com](http://www.ritaduffystudio.com)

**Nessa Finnegan** is a conceptual artist whose work presents challenging images of the cultural conflict in Northern Ireland and of women's commodification and the gender order in wider western society. Her MA show in Brighton presented reflections on NI in the context of the Thatcher period and contemporary Britain. Nessa is interested in the making and display of art

outside the frame and beyond the gallery. [www.sassywild.blogspot.com](http://www.sassywild.blogspot.com)

**Claire Hackett** is a community worker and has been an activist in the women's movement for over thirty years. She helped to set up the Fall's Community Council's oral history archive (Dúchas) about the experience of the conflict in West Belfast and has published material about this work. She serves on the boards of Healing Through Remembering, Fáilte Feirste Thiar and Hanna's House. Clare is currently a development worker for the Belfast Conflict Resolution Consortium.

**Bronagh Lawson** is committed to using creativity for a wider social purpose. She is currently artist-in-residence in a building on the Peace Line in East Belfast where one strand of her work is investigating how the paper-based media in the local newsagents portray women in the ongoing drama that is the local political landscape. Bronagh has studied art in the UK, the USA and Spain. She is chair of the Belfast Print Workshop. She stood as a candidate for the NI Women's Coalition during the Peace Talks and was Chair of Women'sTec in North Belfast for many years. Her work is included in a number of collections and she exhibits locally and internationally.

[www.bronaghlawson.com](http://www.bronaghlawson.com)

**Mary Lodato** combines vibrant imagery and text (scriptotherapy) to describe a personal battle of survival against childhood institutional abuse in the Irish industrial school system. Mary's doctoral, narrative research in the University of East London, innovatively explores Institutional Abuse, Redress and Recovery through the medium of images as well as text. Part of Mary's goal is to suggest to other survivors that education and creativity may potentially provide their path to peace. [mary.lodato@ntlworld.com](mailto:mary.lodato@ntlworld.com)

**Ruth McCarthy** is a social action film-maker, writer and queer activist of over 20 years. She produced Ireland's first alternative queer zine in the early 90's and contributed cartoons and writing to radical feminist and queer publications. She is artistic director of the Outburst Queer Arts Festival in Belfast, which showcases international performance and art as well



as fostering local and national creative talent.

[ruthellenmccarthy@googlemail.com](mailto:ruthellenmccarthy@googlemail.com)

**Lisa Moody** has been a community activist in West Belfast for over ten years. She is the coordinator of Falls Community Council's oral history archive Dúchas and has supported a wide range of projects in other communities through outreach work.

**Louise Walsh** was born in Co Cork in 1963, Walsh lives between Dublin and Oldcastle, Co Meath. She currently lectures in the Sculpture department of the National College of Art and Design. Louise's sculptural interventions are often located in publicly used spaces or contexts, negotiated through the participation of various constituencies or communities. Walsh has a particular interest in developing artwork through dialogue, process based, and collaborative as well as educational practices. [loulouwalsh@eircom.net](mailto:loulouwalsh@eircom.net)

## Acknowledgements

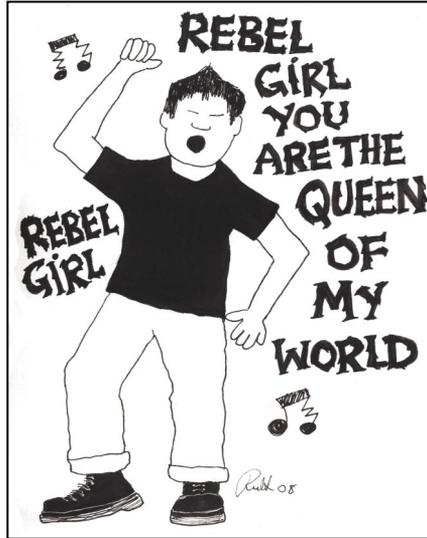
**ACNI** – Hanna's House is grateful for the funding provided by the Arts Council of Northern Ireland which enabled this exhibition to be mounted.

**Féile** – Thank you to Feile for providing access to Paula Allen's images – with her kind permission

**Chila Burman** – Some of Mary Lodato's images were created within a workshop on 'Visual Autobiographies: Envisioning Subjectivities And Social Formations.' The workshop project was conceived and facilitated by Chila Kumari Burman during her time as Leverhulme Foundation Artist in Residence in the School of Humanities and Social Sciences, University of East London. For details of Burman's work, please see:

[www.chila-kumari-burman.co.uk/](http://www.chila-kumari-burman.co.uk/).

**Lisa Gormley** – of TJI has been on invaluable help to us in unlocking the UU system and acting as mediator in our relationships with UU staff.



Section from *Her Jazz 3*  
by Ruth McCarthy





# Hanna's House

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