Lifeworlds: Space, Place and Irish Culture
International Conference

Centre for Irish Studies, NUI Galway
27-30 March 2014
**Welcome to Lifeworlds**

Ar dtús, céad míle fáilte róimh go léir chuig an comhdháil idirnáisiúnta *Lifeworlds: Space, Place and Irish Culture*. We are delighted to welcome you to this international conference hosted by the interdisciplinary *Ómós Áite: Space/Place Research Network* based at the Centre for Irish Studies, NUI Galway. We look forward to a busy but exciting and productive few days in your company and we hope that you have a thoroughly enjoyable experience here in Galway and the west of Ireland.

**Ómós Áite: Space/Place Research Network**

*Ómós Áite* was established by Dr Tim Collins and Dr Nessa Cronin in 2009 to promote the interdisciplinary study of issues relating to the social, cultural and political production of space and place in modern Irish society. Our network name ‘ómós áite’ translates (approximately) as ‘celebration of place’, and was chosen in reference to an article on place and Irish culture written by Seán Ó Tuama in *Ireland: Towards a Sense of Place*, edited by Joe Lee (1985). Ó Tuama argues that while a ‘sense of place’ is not unique to the Irish experience, the role that place plays in Irish culture and society (both at home and abroad) is particular and distinctive in its own right. Taking this and other related epistemological cues, *Ómós Áite* critically examines how personal and national identities, cultures and communities ground themselves and construct their sense of place in a world that is becoming increasingly globalised and is sometimes perceived as being ‘placeless’.

While such spatialized concerns are wide-ranging and demand a critical engagement across a variety of discourses, the focus of much research underway with members is with the significance and role of place in Irish culture and society. The research group seeks to forge further thematic connections across key disciplines in the Humanities and Social Sciences, with a particular emphasis on both foundational texts and current work in Cultural Geography, Irish Studies, Landscape Archaeology, Modern Languages and Literatures, Critical Theory, Philosophy, Performance Studies, and Visual Art and Design. *Ómós Áite* is a working collective of academics, affiliated artists and community practitioners located in the west of Ireland, engaged with contemporary issues of space and place in national and international contexts.

Lifeworlds builds on previous work (national and international conferences, workshops, dance festivals and visual art exhibitions) associated with the *Ómós Áite* network. In particular, our collaborations with Dr Rionach Ní Néill (Galway Dancer in Residence, 2010-14) and Dr Karen E. Till and Professor Gerry Kearns (*Space&Place*, Geography, NUI Maynooth) continue to inspire us in seeking new ways of understanding and mapping the significance of space and place in everyday life. Membership to the *Mapping Spectral Traces* international collaborative in Spring 2012 also signalled a further development of the network, and we are planning further events and research projects with our friends and colleagues nationally and internationally for 2015-16.
**Irish Lifeworlds**

The conference, *Lifeworlds: Space, Place and Irish Culture*, specifically focuses on the centrality of space and place in Irish ‘lifeworld’ experiences, both within the geographical boundary of the island of Ireland and through the pathways of the migrant spaces of the Irish diaspora. The conference theme draws on, and expands upon, Edmund Husserl’s phenomenological concept of the ‘lifeworld’ or *Lebenswelt*; a concept that encapsulates the complex cultural web of relationships between humans and the spaces and places they inhabit on a daily basis. In terms of an examination of *living landscapes*, and a lived episteme of place, the concept of the ‘lifeworld’ therefore provides an extremely important epistemological tool for critically exploring ‘the automatic, unfolding structure of human life and experience’ as noted by the cultural geographer David Seamon (Seamon, 2013).

The *Lifeworlds* conference brings together a unique network of international scholars and community-based practitioners in an effort to broaden our understanding of the role of space and place in the construction of modern Irish culture and identity at home and abroad. As demonstrated by the richness of the conference papers and the expertise of the panel chairs and respondents, we wish to expand the idea of a ‘sense of place’ in terms of the ‘lifeworld’ through the double helix of culture and society. Indeed, as the conference title also indicates, we wish to explore the diverse cultural aspects of Irish *lifeworlds* in its plural form - within public and private spaces, urban and rural contact zones, masculine and feminine contexts, both at home and abroad.

**Dancing in the Kitchen**

Finally, our choice of conference image, ‘Dancing in the Kitchen’, by internationally-renowned County Clare photographer Christy McNamara, speaks evocatively to the theme of the conference. The photograph captures beautifully the complexities of the *lifeworld* as a ‘locus of interaction between ourselves and our perceptual environments and the world of experienced horizons within which we meaningfully dwell together’ (von Eckartsberg, 1998).

Writing about the context for the image, Christy McNamara tells us that the photograph:

‘…captures a very intimate moment in rural life in County Clare in the mid 1990s: two of my aunts, Bridie Callinan and Kathleen O’Loughlin dancing in the kitchen one evening. Bridie lived in Ruan and Kathleen in Quin. Both widowed, they visited each other often. They loved music and dancing and grew up with it at home in Drumbaniff. I would play on my visits, always a treat. Music meant the world to them. I saw this picture as I played and I wondered how I could capture it without breaking the spell of what was happening. After the tea, I got my camera, tuned the radio to Raidió na Gaeltachta and then positioned myself where I was earlier, while playing. A few good reels came on and they took off dancing once again around the kitchen.’

The old Stanley cooking range, the furniture pushed to the edges of a rural kitchen (indicative of animal husbandry), the radio on the table and the large window together facilitating a ‘journey into the wideness of the world beyond’ (Heaney, 1995) and most strikingly, the dance, all collectively demonstrate that places are what we make of them. The worlds that we give life to are not static, bounded entities, but are functional, diverse, always in transition, and there is also a duty of a ‘place-based ethics of care’ in sustaining them for the future (Till, 2012). This conference is but one moment in the lifeworld of *Ómós Áite*, and we would like to thank you for joining us on this occasion and look forward to many such conversations in the future.

Le gach dea-ghuí,
Tim & Nessa

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1 We would like to thank Dr Méabh Ní Fhuartháin for noting this aspect of domestic rural space.
We would like to acknowledge the following for supporting the work of Lifeworlds: Space, Place and Irish Culture:

- Academic Members and Affiliated Artists of the Ómós Áite: Space/Place Research Network
- Centre for Irish Studies, NUI Galway
- School of Humanities, NUI Galway
- Centre for Drama, Theatre and Performance, NUI Galway
- Community Knowledge Initiative, NUI Galway
- The Moore Institute, NUI Galway
- The Ryan Institute, NUI Galway
- Dr Ríonach Ní Néill, Galway Dance Days and Galway Dancer in Residence
- The Arts Council, Ealain na Gaeltachta, and Galway County Council
- Centre for Creative Arts and Media (CCAM), Galway and Mayo Institute of Technology
- Education Office, Galway City Museum
- Space&Place, Geography, NUI Maynooth
- Burren Beo Trust, Kinvara, Co Galway
- Mapping Spectral Traces International Network
- Irish Landscape Institute
- Uniscape, Villa Medicea Careggi, Florence, Italy

Thanks to all involved with our Community Mapping Workshop
- X-PO Mapping Group
- Mná Fiontracha
- Slógadh Eachtaí/Aughty Gathering
- Dr Deirdre O’Mahony and Dr Ailbhe Murphy
- Mr Brendan McGowan, Galway City Museum

Agus, mile buíochas...
- Dr Méabh Ní Fhuartháin and Ms Samantha Williams, Centre for Irish Studies, NUI Galway
- Conference Volunteers and Irish Studies Students: Eavan Ó Dochartaigh, Shane Walsh, Therese McIntyre, Kayte O’Malley, Treasa McGrath
- Our invited panellists, visiting scholars, guest speakers, conference chairs, and respondents

Lifeworlds and Galway Dance Days 2014
Lifeworlds is also being run in association with the Third Galway Dance Days Festival and Corp_Real Symposium, curated by the Galway County Council Dancer in Residence, and Ómós Áite Affiliated Artist, Dr Ríonach Ní Néill. The Corp_Real Symposium is a locus for artists and scholars interested in body-based practice and performance to share knowledge of practice, performance and research.

Lifeworlds and Galway Dance Days will co-host a cross-disciplinary panel discussion, ‘Embodying the Lifeworld: A Roundtable Discussion on Practice, Performance and Research’, as a jointly run knowledge exchange session which will be open to the public.

For further information on Ómós Áite:
www.nuigalway.ie/research/centre_irish_studies/omos_aite.html
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<tr>
<td>17.30</td>
<td><strong>Book Launch:</strong> <em>Mapping Irish Theatre: Theories of Space and Place</em>, by Professor Chris Morash and Professor Shaun Richards. Cambridge: Cambridge University Press, 2013</td>
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**Speaker:** Professor Patrick Lonergan, English, NUI Galway

Wine reception to follow - all are welcome to attend

**Venue:** Foyer, The Hardiman Research Building, NUI Galway

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<tr>
<td>8.30-9.00</td>
<td><strong>Conference Registration</strong> Foyer, The Hardiman Research Building</td>
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<td>9.00-9.15</td>
<td><strong>Fáilte - Dr Tim Collins and Dr Nessa Cronin</strong>, <em>The Ómós Áite Lifeworld: Irish and International Place Studies Research</em> (Centre for Irish Studies, NUI Galway)</td>
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<td>9.15-9.30</td>
<td><strong>Conference Address - Mr Conor Newman</strong> (Archeology and Centre for Landscape Studies, NUI Galway; Chair of the Heritage Council of Ireland)</td>
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<td>9.30-9.40</td>
<td><strong>Dr Bas Pedroli, Director, Uniscape</strong> (European Network of Universities dedicated to the implementation of the European Landscape Convention)</td>
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<td>9.40-11.10</td>
<td><strong>PANEL 1: MUSICAL LIFEWORLDS</strong></td>
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**Chair:** Dr Lillis Ó Laoire (Gaeilge, Head of School of Languages, Literatures & Cultures, NUI Galway)

**Ms Verena Commins,** Irish Studies Doctoral Fellow, Centre for Irish Studies, NUI Galway

‘Top of the Ballard Rd. – piperland, always piperland, still piperland’: Re-traditionalising Spaces at the Willie Clancy Summer School

The location, both physical and imagined, of Miltown Malbay and West Clare is constructed within an Irish traditional music discourse through the annual re-enactment of the Willie Clancy Summer School. This paper explores the lifeworld of Irish traditional musicians through the particular spatio-temporal case-study presented by the summer school. It seeks to demonstrate how the ritual and repetitive use of space and the gradual appropriation of new spaces within the town encodes both space and the summer school with new re-traditionalised meanings. Mirroring their place in the wider tradition, it examines the unbroken line of spatial continuity exerted by the uilleann pipes as workshops and classes continue to take place in the
same geographical and physical space – in the Vocational School at the top of the Ballard Road – for over forty years. The natal home of all the pedagogical elements of the summer school, the Vocational School is now but one of a variety of spaces populated by Irish music song and dance classes. These daily classes transform and re-imagine mundane spaces; from locals’ sitting rooms to empty housing developments. Such site-specific transmission, commemoration and performance are key vectors in the construction of nostalgia and authenticity and inform how the Willie Clancy Summer School has come to define the town of Miltown Malbay; construct the performance rubric ‘West Clare’; and temporally colonise, for Irish traditional musicians at least, the first week of July every year.

Dr Deirdre Ní Chonghaile, IRC Postdoctoral Fellow, Moore Institute, NUI Galway

Stoite: Tí Chreig and Traditional Arts Practice in Árainn

This paper considers the impact of the closure of the local pub on the communal traditional arts practice of the western end of Árainn. When Tí Chreig closed suddenly on 23 December 2008, the local community lost its only regular venue for communal music-making and dancing. People must now travel an extra 4-5 miles eastward to reach the pubs of Cill Rónáin. In a relatively large island where some households do not have motorized vehicles and where – unlike other offshore islands – there are gardaí to enforce drink-driving laws, the additional distance can curtail the frequency with which people choose to socialize outside of the home. More significant than this, however, is the sense that the east end venues cannot provide what was made available to the west end community in Tí Chreig: a home for their own communal traditional arts practice, the essence of which is so eloquently observed in Muiris Mac Conghail’s Mórchuid Cloch is Gannchuid Cré (1989). As that home now occupies a psychological space instead of a physical one, we observe the sense of loss felt by west end people in the absence of their arts venue, their efforts to overcome that loss, and how islanders are using memory and memorialization today in order to conjure the magic of the past. Considering the rate at which local pubs are closing all over Ireland, as observed in Alex Fegan’s film The Irish Pub (2013), the implications for the practice of traditional arts in general are potentially far-reaching.

Professor Roger Savage, Department of Ethnomusicology, UCLA and Moore Institute Visiting Fellow, Centre for Irish Studies 2014, NUI Galway 2014

Story, Song and Place

Through resisting official histories, vernacular accounts of past events preserve the memory of different experiences of the lifeworld. Such accounts place the stamp of human events on the sense of a place, inscribing commemorative sites on the lifeworld’s landscape. Stories and songs that recall traumas and injustices resist the “forgetfulness” of officially sanctioned narratives. At the same time, the memorialization of these traumas and injustices weighs on the collective memory of them. Through relating the past’s memorialization to the sense of a place, I show how vernacular histories preserved in stories and song impact the lifeworld. Historiography and geography’s parallel constitution underscores the coordination of the spaces in which individuals and groups live and act with the temporal organization of events recounted in stories and songs. By framing lived space and
past events in terms of a system of places and of dates, these sciences relate events that continue to mould the present and shape the future to the hyper-geometric construction of the inhabited universe. The comingling of memory and imagination in stories and songs consequently not only forms the contours of the lifeworld; just as the past is inscribed in local landscapes, the power of memories to incite the imagination and ignite passions marks out this world’s horizons.

**Respondent: Dr Méabh Ní Fhuartháin, Acting Director, Centre for Irish Studies, NUI Galway.**

11.10 – 11.30 Tea/Coffee Break

11.30-13.00 PANEL 2: STAGING LIFEWORLDS

**Chair:** Dr Riana O’Dwyer (English, NUI Galway)

**Dr Conn Holohan, Huston School of Film & Digital Media, NUI Galway**

‘…to feel homesick, even though one is at home’: Expressions of Home-Space in Contemporary Irish Cinema

This paper will focus on the construction of space in the RTE crime drama *Love/Hate*. In particular, it will explore the manner in which the home functions as a site of identity-formation and narrative tension within the series. Contextualising its analysis in relation to the history of the gangster genre within American film and television, it will argue that *Love/Hate* largely returns to a conservative vision of the home as refuge which fails to enunciate the complexity of the relationship between the domestic and the violent spaces of the streets. Thus a key theme of the series, I will argue, is the gradual disconnect of the main characters from the possibility of a viable home life, reinforcing a binary spatial imaginary which presupposes an absolute barrier between violence and domesticity and private and public space. Furthermore, I will extend this analysis into the reception of the series which frequently seeks to negotiate the relationship between the fictional world of the series and real-life gangland activity in Dublin city. This paper will suggest that *Love/Hate*, along with the popular and critical responses to it, attempts to map a perceptual relationship to the real-life urban and suburban spaces in which gangland violence occurs. However, the manner in which the series does this reveals a difficulty within contemporary Irish popular culture in coherently narrativizing domestic space, a trope which will be briefly traced into a number of recent Irish film productions.

**Professor Shaun Richards, St Mary’s University, Twickenham and Professor Chris Morash, School of English, Trinity College Dublin.**

Irish Theatre and the End of a ‘Certain Space’

In 1924 Virginia Woolf announced that ‘On or about December 1910, human character changed’. This perception was given a specifically spatial inflection fifty years later in Henri Lefebvre pronouncement that ‘around 1910 a certain space was shattered’; namely what he termed ‘l’espace de bons sens [common sense]’, that ‘of knowledge, of social practice, of political power, a space hitherto enshrined in everyday discourse, just as in abstract thought, as the environment of and channel for
communication’, its disappearance, he argued, ‘was a truly crucial moment’. In the theatre of continental Europe the effect of the shattering of ‘l’espace de bons sens’ was revolutionary, as the staging of a ‘certain’ space was no longer viable. In Ireland, however, the staged certainty of the social world and human relations with and within it continued at least into the late twentieth century until, as Fintan O’Toole stated in 1991, ‘the great shaped masterpiece, the single metaphor for an entire society, is virtually impossible. Both the work itself and the perspective from which it can be judged, are inevitably becoming more fractured, angular and messy’. This paper will examine the aftermath of the ‘crucial moment’ as the delayed impact of the maelstrom of modernity made itself felt on the spaces represented on the stage of Irish theatre, arguing that the longevity of a ‘certain’ space on the Irish stage fulfilled a particular, and exclusive, ideological function; an ‘aesthetic of strategic boredom’. Working with a model informed by Lefebvre’s ‘perceived’ and ‘conceived’ spaces and Anne Ubersfeld’s concept of the conflict between a zone A and zone non-A (the on- and off-stage space), it will analyse the representation of space in the ‘classic’ realist space of Irish theatre and its gradual dissolution in the contemporary moment.

Respondent: Professor Lionel Pilkington, English, NUI Galway

13.00-14.00: Lunch (Foyer, Hardiman Research Building)

14.00-15.30: PANEL 3: MIGRANT AND BORDER LIFEWORLDS

Chair: Dr Piaras MacÉinrí, Department of Geography, UCC

Dr Niall Ó Dochartaigh, Political Science and Sociology, NUI Galway

Still a Country? Nation, State and Territory on the Island of Ireland

Is there still a country called Ireland, an entity that covers the entire island but is something more than a geological artefact? The existence of a state called Ireland and an island called Ireland is not in question but without the respective foundations of law and of geology on which these two Irelands stand, the country called Ireland has a much more tenuous existence. This paper examines the interplay between state, nation and society on the island of Ireland, exploring the everyday reproduction of the Irish border and the extent to which the political division of the island has become naturalised. It analyses the contemporary boundary-making practices that work to maintain and strengthen this division. It concludes with an analysis of the political dynamics that continue to work against a strongly naturalised and definitive division of the island.

Ms Sara Hanafin, IRCHSS Postgraduate Scholar, Centre for Irish Studies, NUI Galway

Migrant Lifeworlds: The Attachment to Irish Spaces and Places of the Second Generation Irish from Britain

This paper is based on research with a small group of the second generation Irish from Britain who, as adults, have chosen to migrate to Ireland, their parental home country. My aim is to consider the return migration decisions of this group in the
context of their Lifeworlds. Since the 1990s, Ireland has, for the first time, become a receiving country for immigration and within this was this flow of the second generation Irish from Britain. In terms of a lived geography of place this is a group who acquired a sense of an important other place (Ireland) during their lives in Britain and as a result, their migration was likely to have been motivated by this prior connection rather than by economic necessity. Through written commentary and in-depth interviews participants have recalled and reflected on specific experiences from their childhoods which shaped their consciousness of themselves as connected to Irish places. As a result, they often perceive their move, in adulthood, as a return to a place of origin which then shapes their expectations and their experiences in this, their current Lifeworld.

**Dr Anne Karhio, Department of English, University of Stavanger**

**Widening the Window: Memory, Technology and Urban Landscape in the Poetry of Derek Mahon and Alan Gillis**

This paper discusses the representation of urban landscapes in the work of two contemporary Northern Irish poets, Derek Mahon and Alan Gillis. In particular, it will focus on how these representations are characterised by the relationship between memory and media technology. Derek Mahon’s 1997 collection *The Yellow Book* and Alan Gillis’s 2010 collection *Here Comes the Night* illustrate the two poets’ engagement with urban space, and their radically different speakers’ relationship with landscape. Where Mahon’s *Yellow Book* adopts the voice of an isolated and alienated modernist persona reticently viewing the world through ‘an attic window under the shining slates’ (‘Night Thoughts’), Gillis’s volume displays a postmodern awareness of how this world is created by ‘plunging into the déjà-vu’ through a window on computer screen, blurring the boundaries between memory and presence, and the real and the imagined (‘Down Through Dark and Emptying Streets’). Both poets use tropes of modern media technology as they address the relationship between the individual, poetic voice, memory and landscape. In *The Yellow Book*, technology underlines or even generates the speaker’s sense of loss and nostalgia, whereas Gillis’s poems allow it to participate in the emergence of a surreal topography, to ‘[widen] the window’ and to ‘weird’ the landscape into being.

**Respondent: Dr Tony Varley, Political Science and Sociology, NUI Galway**

**15.30-16.00: Tea/Coffee Break**

**16.00-17.30: PLenary Lecture**

**Rhizomes, Hybrids and Prosthesis: Irish Diasporic Space and Music Memory in Québec**

**Professor Gearóid Ó hAllmhuráin, The Johnson Chair in Québec and Canadian Irish Studies, School of Canadian Irish Studies, Concordia University, Montreal**

While old entrepôts of Irish immigration like New York and Boston dominate the story of the Irish in America, the cartography of Irish diaspora elsewhere in North America is more diffuse, ephemeral and rhizomorphic. Beyond the economic elixir of The Gathering and the Greening of America on St. Patrick’s Day, the simplistically described ‘Irish presence’ in the US and Canada is now aging, its identities frayed by
transculturation, its cultural memory reduced to fragmented third and fourth generation postmemory, its ethnic sense of self muted by hybridity. If music allows Irish diasporic history to become audible, it also reveals rhizomorphic sonic space shaped and reshaped by pioneer culture and popular culture, by modernity and postmodernity. Focusing on Irish musical space and cultural memory in Quebec - one of the oldest sites of Irish diaspora in North America - this paper weights the consequences of Irish ethnic fade in Quebec against the preservation of Irish music by non-Irish performers who maintain its creative space, place and memory through prosthetic and experiential modalities.

Chair: Dr Tim Collins, Ómós Áite, Centre for Irish Studies, NUI Galway

19.30: Conference Dinner

Saturday 29 March 2014

11.00-13.00: KNOW YOUR PLACE: COMMUNITY MAPPING WORKSHOP

Kindly supported by Galway City Museum, Centre for Creative Arts and Media, GMIT, and the Community Knowledge Initiative, NUI Galway

*Note Change of Venue: Galway City Museum, Spanish Arch, Galway City

A Community Mapping Workshop in association with:

X-PO Mapping Group, Killinaboy, County Clare

The X-PO Mapping Group are: Brendan Beakey, John Kelleher, Francis Whelan and Seán Whelan. The X-PO Mapping Group have been meeting in Killinaboy, County Clare on a regular basis since the former post office re-opened as a social and cultural space in 2007. The group have have traced the history of human occupancy present on maps, in documents and the ruined houses or ‘cabhails’ of Killinaboy parish, exhibiting this research regularly. By comparing ‘official’ narratives of occupancy with informal records; oral and written, they have made visible some of the stories and names of those absent in accounts to date as well as marking the many new arrivals to the parish.

The Full Story? Tracing Killinaboy Townlands, at the Courthouse gallery Ennistymon showed the entirety of the groups research up to 2012, a picture of the householders of the 51 townlands in Killinaboy Parish over the past 150 years and marked the final stage of the group’s research into households the townlands. The paths and way-routes of Killinaboy Parish now provide a focus for the Mapping Group, tracking the traces of human movements across the Burren.

Mná Fiontracha, Árainn, Contae na Gaillimhe

Bunaíodh Mná Fiontracha sa bhliain 2000 nuair a d’fhreastal grúpa ban ar chúrsa Fás. Ó shin támid ag bailiú Oidreach agus Béaloideas an Oileáin ó na h-oileánaigh agus tá an t-eolas seo ar fáil ar dluth dhioscanna, i scribhinn agus bailiúchán grianagrafanna. D’hoilsíomar dhá leabhair go dtí seo “Árainn Cosáin an tSaol” in a bhfuil eolas le fáil ar bhóithre, toibreacha, carcracha agus sealbhóirí títhe, i chuile cheann de na cheithre bhaile dheag in Inis Mór, Árainn agus “Ar nOileáin Tuile agus Tráth” ina bhfuil blaiseadh beag dár mbailiúchán.
Tá cartlann mór de shean phictiúir againn agus bhí an t-ádh orainn gur bhronn Bill Doyle, an griangrafadóir cáilíúl, cuid dhá shaothar pictiúir a bhí tógtha in Árainn ins na seascaidí, orainn. Bronnadh gradam Oidhreachta Ceantar Chonamara de chuid Duaiseanna Oidhreachta Comhairle Chontae na Gaillimhe a bhí urraithe ag Bord Gais ar Mna Fiontracha ar an 11ú Mean Fómhair 2003 de bharr a gcuid oibre. Faoi lathair tá muid ag bailiú logainmneacha na ngarrantaí le súil iad a mhapáil amach anseo, comh maith le leanacht ar agaidh leis an mbailiúchán, agus eagaróireacht a dheanamh a dheimhthair.

*Mná Fiontracha* was founded in 2000 when a group of women attended a scheme run by the state agency Fás. Since then we have been collecting the heritage and folklore of the island (Árainn) and the islands, and this information is now available on CDs, writings and photographic collections. We published two books, *Árainn Cosáin an tSaol*, in which information about the roads, wells, rocks/stone settlements, and the occupants of houses from all of the fourteen townlands in Inis Mór, and ‘Ár nOileáin Tuile agus Tráth’ was collected, a small taste of which is in our collection.

We also have a significant archive of old photographs and we were fortunate that we have some of Bill Doyle’s work on the island dating from the 1970s. In September 2011 we were awarded the Oidhreachta Ceantar Chonamara in association with the Duaiseanna Oidhreachta Comhairle Chontae na Gaillimhe (sponsored by Bord Gais) for our work. We are presently involved in collecting and mapping the placenames of the garrántaí (gardens/groves), and to edit and add them to our collection in the future.

**Slógadh Eachtaí/Aughty Gathering, Counties Clare and Galway**

Slógadh Eachtaí [Aughty Gathering] is a voluntary organization that is based around the Slieve Aughty upland region of counties Clare and Galway. This cross-border community group was formed in 2006 after a successful Earth Day gathering in Crusheen. This event was hosted by Heritage Inchicronan a local heritage group that emerged out of a pilot LEADER initiative in County Clare. The Earth Day concept of a shared-place celebration was taken up in County Galway in 2007 by Kilchreest/Castledaly group. Since that time the event has annually crossed the county border, visiting Woodford, East Clare Heritage in Tuamgraney, Gort, Caher House near Lough Graney, Leitrím/Cillíní Díoma anáin and Crusheen. Each group acts as autonomous host of their locality and through lecture, music, song, poetry, art and film we explore and share our cultural heritage. Through social exchange we aim to transform our understanding of the Aughties, and create support networks throughout the region. The 9th Aughty Earth Day 2014 will take place on 12 April in the Irish Workhouse Centre, Portumna and it will be hosted by the South East Galway Archaeological & Historical Society.

**Workshop Facilitators:**

*Drs Ailbhe Murphy, Vagabond Reviews and Dr Deirdre O’Mahony, Centre for Creative Arts and Media, GMIT*

**14.00-15.30: PANEL 5: LITERARY LIFEWORLDS**

**Venue:** The Hardiman Research Building, NUI Galway

**Chair:** *Dr Tony Tracy*, Huston School of Film & Digital Media, NUI Galway
**Professor Claire Connolly, Department of English, UCC**

**Gerald Griffin’s Psychogeography and Phenomenology of Place**

This paper suggests that psychogeography provides an enabling critical framework within which to grasp the lifeworlds imagined in the fictions of Gerald Griffin. Irish Studies has yet to come to terms with Gerald Griffin’s representations of pre-famine Irish life. A writer of national tales and historical novels, Griffin’s literary style works to communicate Irish life in complex ways. Rather than simply lapsing into inchoate melodrama, as Terry Eagleton has suggested, or moving Irish fiction onto what Katie Trumpener calls ‘the rugged terrain of the adventure story’, Griffin’s fictions find ways of framing material, cultural and psychological aspects of everyday life in the south west of Ireland in the period before the famine. The stories often startle readers into an awareness of such intimate matters as location, language, meals, clothing and weather. In the case of his best fictions, the stories can also prepare readers to apprehend moments of interiority that are represented as perfectly ordinary and yet are quite remarkable in nineteenth-century Anglophone Irish fiction. Such apprehensions of interiority are often produced via encounters with landscape (in particular the topography of Griffin’s native Clare and the area around the Shannon estuary): Griffin’s imagines unstable forms of intersubjectivity, located at the intersection between psychology, climate and geography. In the case of ‘Card-Drawing’, the story on which this paper focuses, a culturally sensitive focus on affective states characterized by particularly static forms of internal division finds both backdrop and correlative in the fractal geography of the coastline around Loop Head. ‘Card-Drawing’ expresses fundamental equivocations about the communication of emotional experience between characters, depending on the locations within which they are embedded, even as it seeks to imagine an enabling phenomenology of place.

**Professor Pat Coughlan, Department of English, UCC and Visiting Fellow, Centre for Irish Studies, NUI Galway**

‘A glass wall so high it went out of sight’: Inner Spaces in Maeve Brennan’s Derdon Stories

Lauren Berlant traces back the aspiration that intimate lives ‘personalise the effects of the public sphere’ to what she calls the ‘Victorian fantasy’ of separate spheres: ‘that the world can be divided into a controllable space (the private-affective) and an uncontrollable one (the public-instrumental)’. It is in this public space that ‘a historical relation to futurity’ is believed to be generated. This paper discusses two of Maeve Brennan’s Dublin stories, completed in the 1960s but drawing on material from the early Free State decades, in the light of these questions. Raised by active nationalist parents, Brennan implicitly rejected dominant Irish-historical narratives of emancipation and self-empowerment, instead thematizing mute emotions and contiguity without community in ‘private-affective’ spaces. Without discursive commentary she reveals a gendered psychic geography of confinement, blockage and untraversable inner distances.

**Dr Maureen O’Connor, Department of English, UCC**

**Alone in a Fantasy Lifeworld: Vanishing Wilderness and Violence in Edna O’Brien’s In the Forest**

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Edna O’Brien’s controversial 2002 novel, *In the Forest*, based on the murder of a young woman, her son, and a priest in East Clare, opens with a description of a threatened and threatening woodland, followed by a dream, a terrifying fantasy of eco-revenge: ‘the tall trees no longer static but moving like giants, … their green needly paws reaching out to scratch’. Dreams and fairy tales, including those in Irish legend, permeate the text. The dark side of fairy tales dominates this novel of poisoned childhood and desecrated nature. The opening dream is inspired by a search of those woods for the murderer, Michen O’Kane, nicknamed ‘Kinderschreck’ by the local community. O’Kane - repeatedly identified in the text as a ‘country boy’ - son of poor farmers, is a local, but an outsider from childhood. After his mother dies, he attempts to flee to the woods and live independently there, but is shuttled through a series of Irish religious institutions and goes on to prison in England and further brutal institutionalisation. He returns to the village of his childhood, where no one will claim him and yet where he is allowed to terrorise the community. Enchantment, lore, fairy tales and fantasies are solitary nightmares, not sources of social cohesion for a local populace in an increasingly anonymous, suburbanising village no longer connected to place. The East Clare villagers of the novel, including O’Kane, are trapped between an older nature-based tradition that endures, but only barely, in a landscape being rapidly despoiled, a growing disengagement with tragic consequences.

**Respondent: Dr Tina Pusse, German, NUI Galway**

**15.30-15.45:** Tea/Coffee

**15.45-17.15:** PANEL 6: FRAMING THE RURAL LIFEWORLD

**Venue:** The Hardiman Research Building

**Chair:** Ms Ann Lyons, Community Knowledge Initiative, NUI Galway

**Dr Deirdre O’Mahony, Centre for Creative Arts and Media, GMIT**

Re-framing the Common World: Mapping the Geometries of Power in Rural Ireland

The landscape of the West of Ireland occupies a particular position within Irish culture. Representations of the West have helped to reify Irish identity, serving a double function as a representation of the nation state and as a signifier of difference within Ireland. As an artist, my primary concern has been to reframe landscape as an active mode of cultural reflection rather than a nostalgic reminder of a purer past. I have engaged in an extended process of collaborative research with different publics, trying to re-imagine eco-aesthetic strategies through which to think through the relationship between politics, ecology and activism in what is rapidly becoming, a post-natural world. In this presentation, audio and film will provide part of the narrative for two bodies of recent work; SPUD and T.U.R.F. (Transitional Understandings of Rural Futures). SPUD is a collaborative project between artists, farmers and arts agencies that examines the use-value of tacit cultivation knowledge and it relevance to urban life. T.U.R.F. is a reflection upon the relationship between politics, ecology and democratic decision making on the regulation of place/habitat in contemporary Ireland, making use of cultural institutions and temporary
paraeducational learning spaces to activate a discourse on landscape and land use. A further strategy used has been the *Mind Meitheal*, a locally based think-tank that seeks to generate discussion and imaginative, active participation linking practice-based, situated knowledge with academic, cultural and social institution-based knowledge in order to contribute new insights towards the design of creative strategies for the future management of peat bogs in Ireland.

*Dr Iain Biggs, FRSA, PLaCE, Mapping Spectral Traces, University of the West of England, and Moore Institute Visiting Fellow, Centre for Irish Studies, NUI Galway, 2014*

**Re-framing and Critical Solicitude: Tensions in Re-imagining Ecosophical Cultural Praxis Relating to Rural Lifeworlds**

The paper draws on the author’s experience of a recent three-year research project on older people’s connectivity in rural north Cornwall (UK), where connectivity was understood as the complex cultural web of relationships between humans and the spaces and places they inhabit, and engage with on a daily basis. Also on current examples of artful engagement with rural lifeworlds, and on the author’s thirty years contact with a small hill farming community in Co Durham, with a view to suggesting a approach that honours both similarities and differences in rural lifeworlds akin to Kenneth Frampton’s notion of ‘Critical Regionalism’.

The paper takes as its starting point a perceived need to very carefully consider the ‘terms of engagement’ employed by professional artists engaging with rural lifeworlds, adopting a position broadly identified with Felix Guattari’s notion of ecosophy. Acknowledging the validity of both George Lakoff’s stress on the need for ecological ‘reframing’ and the ethical concern identified by Paul Ricoeur’s conceptions of ‘critical solicitude’ and of the role of imagination in politics, it sets out to identify some of the tensions that are likely to arise when professional artists and other cultural actors seek to engage with the lifeworld of ‘marginal’ rural communities. The questions the paper seeks to raise relate to those animating the author’s current Moore Institute Visiting Fellowship and are intended to open up debate around the issues raised as these relate to specifically Irish contexts.

*Dr Ronan Foley Department of Geography, Space&Place Research Network, NUI Maynooth*

**Living Water: Swimming Spots as Third Places**

In Seamon’s *A Geography of the Lifeworld* (1979), he notes his core interest in the person-place bond as a means to more fully value the everyday. In other phenomenological research, ideas of dwelling and inhabitation are equally central to that bond. Drawing in particular from Seamon’s classifications of movement, rest and encounter, this presentation identifies each of these concepts as key to the act of swimming. Drawing from empirical and theoretical work at a well-known city swimming spot, I extend some of this thinking into more enacted and embodied forms and suggest that swimming acts as an almost perfect example of the ‘place ballet’. Based on participant observation at the 40 Foot in Sandycove, Dublin and on interviews with regular swimmers, the sometimes abstract concepts associated with lifeworlds are made fully evident in the everyday activities in this place. In particular the lifeworlds concept is central to understanding the different groups of swimmers
who swim, mostly year round, at specific times of the day within their own groups. Yet it is also evident in the more random users of the site who interact with the regulars; locals, passing tourists and sometimes wild youths who use the 40 Foot as an exemplary ‘third place’. This is also a site where movement, rest and encounter are enacted by multiple different bodies. Such bodies engage in deep experiential encounters that exemplify phenomenological ideas and give them more mobile form, within which wellbeing, in particular, is given wider mental, spiritual and emotional purchase.

**Respondent: Ms Megs Morley, Galway City Curator in Residence, 2014**

**17.15-17.45:** ROUNDTABLE DISCUSSION

Conference delegates and audience members in conversation with Dr Tim Collins and Dr Nessa Cronin

**Sunday 30 March 2014**

**16.00-17.00:** LIFEWORLDS AND CORP_REAL ROUNDTABLE DISCUSSION:

_Lifeworlds_ and _Galway Dance Days_ will co-host a cross-disciplinary panel discussion, ‘Embodying the Lifeworld: A Roundtable Discussion on Practice, Performance and Research’, as a jointly run knowledge exchange session which is open to the public.

**Tim Collins, Nessa Cronin, Ríonach Ní Néill and Guests**

**Venue:** Bailey Allen Hall, NUI Galway

_Corp_Real_ is a partner symposium to _Lifeworlds_, run in association with _Galway Dance Days 2014_, curated by Dr Ríonach Ní Néill (Galway Dancer in Residence, 2010-14)

**CONFERENCE SPEAKER BIOGRAPHIES**

**Dr Iain Biggs** RWA, originally trained as a painter and printmaker and taught in Higher Education - including fifteen years spent supervising arts led doctoral projects - until 2013. He currently works as an independent educator / artist / researcher, focusing primarily on multi-constituency artful educational and research projects with an ecological orientation, many using a ‘deep mapping’ methodology. He is a Visiting Research Fellow at UWE, Bristol, England and a Moore Institute Visiting Fellow at NUI Galway. He is a co-ordinator for PLaCE International (UK), part of a network of interdisciplinary research centres focused on issues of place, location, context and environment; the national LAND² artists network in the UK; and a founding member of the international Mapping Spectral Traces Network. He has recently finished working on a three year collaborative ‘deep mapping’ of older people’s connectivity with their environment in rural North Cornwall, part of a major ESRC-funded research project _Gray and Pleasant Land?_ He is an editor of _Wild Conversations Press_ and was founding editor of _The Journal of Visual Art Practice_. He undertakes a variety of visual art work, produces and publishes artist’s book works, and has had texts on deep mapping and arts led research published in a range
of journals and edited books. He is currently working to support doctoral students at NCAD, Dublin; UWE, Bristol; and at Exeter and Cardiff Universities.

**Dr Tim Collins** is a musician, music teacher and academic. As a solo musician and as a member of the world renowned Kilfenora Céilí Band, he has toured and recorded extensively. He has earned a national and international reputation both as a performer and as a tutor on the concertina and he is director of his own concertina school, which is based in County Clare. He has recently founded **ICE**—The Irish Concertina Ensemble, which brings together for the first time, five internationally renowned and leading exponents of the Anglo Concertina. Conceived of and directed by Tim, ICE creates a new sonic template for music on the Anglo concertina and the ensemble will debut at the National Concertina Convention in Ennis in April 2014. His immersion in music and in the broader Traditional Arts is also reflected in his academic career. He holds a first class honours MA in music performance from the University of Limerick, where he tutors regularly on the BA and MA programmes. In 2013, he was conferred with a PhD in Irish Studies from the National University of Ireland, Galway. A former Fulbright and Government of Ireland scholar, he is co-founder of the **Ómós Áite: Space, Place Research Network**, based at the Centre for Irish Studies at NUI Galway.

**Ms Verena Commins** is a Doctoral Research Fellow at the Centre for Irish Studies, NUI Galway and teaches on the BA with Irish Studies and the BA in Dance, Theatre and Performance at NUI Galway. Her research interests focus on exploring concepts of re-traditionalisation, surrogation and authenticity in the appraisal of Irish traditional music contexts. A practicing musician, Verena has particular interest in contexts for the transmission, commemoration and performance of Irish traditional music in Ireland and beyond. She is currently the Co-ordinator for the BA with Irish Studies programme (Years 1 & 2) at NUI Galway. She is co-founder of **Comhrá Ceoil**, the Irish Music and Dance Studies research cluster, which successfully hosted the International Council for Traditional Music annual conference, held for the first time in Galway in February 2014.

**Professor Claire Connolly** is Professor of Modern English in UCC. Her research and teaching interests include Irish writing; the novel in the eighteenth and nineteenth centuries; romanticism in Ireland, Scotland and Wales; Welsh-Irish cultural exchanges; and Irish and cultural theory. She is currently Head of the School of English, UCC; Vice-Chair (Ireland) of the International Association of the Study of Irish Literature; and Co-Director, with Professor Katie Gramich (Cardiff University) and Dr Paul O’Leary (Aberystwyth University), of the Wales-Ireland Research Network.

**Professor Patricia Coughlan**, Emerita Professor at the School of English, University College, Cork, has published, lectured and broadcast widely on Irish writing, including 16th-17th-c. English writings about Ireland, Irish Gothic, and 20th-21st-century Irish and Irish-American literature. Edited or co-edited collections include *Spenser and Ireland* (1990), *Modernism and Ireland: the Poetry of the 1930s* (1995) and *Irish Literature: Feminist Perspectives* (2008). She is currently completing a study of gender and subjectivity in contemporary Irish poetry and fiction. During the 2000s she led a State-funded PRTLI research project at UCC on women in Irish society, and was a Government of Ireland Senior Research Fellow and Visiting Irish Studies Professor at Concordia University, Montréal. She has been a Visiting Researcher at the Centre for Irish Studies, NUI Galway, Spring semester 2014 and will be a Fulbright Scholar at the Institute for Irish Studies, Fordham University, New York City, spring semester 2015.
Dr Nessa Cronin is Lecturer in Irish Studies and Director of the MA in Irish Studies, Centre for Irish Studies, NUI Galway. She read English and Philosophy at Trinity College, Dublin (1998) and received an MA in Continental Philosophy and Literature from Warwick University (2000). She was the recipient of an IRCHSS Postgraduate Scholarship, an Arts Faculty Fellowship, and a Notre-Dame Summer School Fellowship for her doctoral research on Irish cartographic history at NUI Galway. She has subsequently been awarded fellowships and two research awards by the IRCHSS (2007, 2011), European Science Foundation (2008) and Culture Ireland (2008) for her work in Irish Place Studies. She is the author of several articles on various aspects of Irish historical geography and literary geographies. She is also co-editor with Seán Crosson and John Eastlake of Anáil an Bhéil Bheo: Orality and Modern Irish Culture (2009). Her current work on Irish Literary Geographies, The Tim Robinson Archive, and Community Mapping Practices has involved the development of the interdisciplinary network, Ómós Áite at NUI Galway with Dr Tim Collins. She is also the Irish co-convenor with Dr Karen E. Till (NUI Maynooth) of the Mapping Spectral Traces international collaborative. She will be a Visiting Scholar at Stanford University and the Université de Nantes in 2015.

Dr Ronan Foley is a lecturer at NUI Maynooth in the Department of Geography where he teaches courses on health geography and geographical information systems. He is a medical/health geographer with a special interest in the relationships between water, health and place. He publishes in particular on therapeutic landscapes and authored the book, Healing Waters: Therapeutic Landscapes in Historic and Contemporary Ireland in 2010. In that book a range of settings within Ireland, including holy wells, spa towns, sweat houses, Turkish baths, seaside resorts and the contemporary spa, were explored against a number of themes relating to performances of health. He is currently developing associated research in two main strands. The first is on auxiliary wartime hospitals as borrowed spaces of care, which are set within complex relational geographies and are identifiable sites of transformation. A second core interest is in the developing field of healthy blue space, where Ronan is the guest editor, along with Robin Kearns (University of Auckland) and Thomas Kistemann (University of Bonn), for an upcoming special issue on the subject in the journal, Health & Place.

Ms Sara Hanafin is an IRCHSS Postgraduate Scholar and is currently carrying out doctoral research at the Centre for Irish Studies, NUI Galway. Her research project entitled, ‘Coming “home”: Place, Identity and Second Generation Return Migration from Britain’, investigates the return migration of the second generation Irish from Britain, which is also her own experience. Her research interest is on how (some) places become meaningful and significant to people and how this shapes identities and motivates behaviour.

Dr Conn Holohan is a lecturer in film at the Huston School of Film & Digital Media, NUI Galway. My research focuses on constructions of space within film and visual media, with particular focus on representations of the home-space. My publications include the monograph Cinema on the Periphery: Contemporary Irish and Spanish Film, (Irish Academic Press, 2009) and an edited collection Masculinity in Irish Popular Culture, with Tony Tracy (eds.), (Palgrave 2014). I have also published numerous articles on space and sexuality in Irish and European cinema as well as articles on the short-film. I am currently completing a book-length study of the home-space in 1930s Hollywood melodrama.

Dr Anne Karhio currently works as an Associate Professor in English at the Department of Cultural Studies and Languages in the University of Stavanger. She
holds an MA in comparative literature from the University of Helsinki and a PhD in English from the National University of Ireland, Galway. Her doctoral dissertation examined the relationship between poetic discourse and the formation of place in the poetry of Paul Muldoon. She has published a number of articles and scholarly essays on Irish poetry and is a co-editor of Crisis and Contemporary Poetry (Palgrave MacMillan, 2011). Her current research focuses on contemporary Irish poetry, landscape and new media technologies. She is also the secretary and web editor of Nordic Irish Studies Network (NISN).

Professor Chris Morash is Seamus Heaney Professor of Irish Writing in Trinity College, Dublin. His books include A History of Irish Theatre, 1601-2000 (Cambridge, 2002), and A History of the Media in Ireland (Cambridge, 2009). He has published widely on Irish culture, and is currently co-editing the Oxford Handbook of Modern Irish Theatre with Nicholas Grene.

Dr Ailbhe Murphy
Co-founded in 2007 by artist Dr Ailbhe Murphy and independent researcher Dr Ciaran Smyth, Vagabond Reviews is an interdisciplinary platform combining socially engaged art and research practice. We are interested in the potential of interdisciplinary arts and research practice as a rich context for learning between academic and art spaces and beyond both those institutional contexts in order to engage broader publics in alternative forms of cultural participation and knowledge production. Most recently Vagabond Reviews was commissioned as part of the National Women’s Council of Ireland’s Legacy Project, curated by Valerie Connor. In October ‘Still, We Work’ was exhibited at the Gallery of Photography and was presented at 126 Gallery, Galway as part of the Tulca Visual Arts Festival in November 2013. Other projects include the Cultural Archaeology (2009 - 2011), a community-based arts research initiative in collaboration with Fatima Groups United, Rialto. The Sliabh Bán Art House (2011-2012) a participatory public art project commissioned by Galway City Council’s Arts Office and City (Re)Searches Experiences of Being Public (2012-2013) an interdisciplinary arts-based research initiative which engaged with questions of community-based culture. Extending over four cities in Ireland, Lithuania and the Netherlands, City (Re)Searches was produced by Blue Drum, Community Arts Partnership Belfast and the Kaunas Biennial.

Mr Conor Newman, directed the Discovery Programme’s Tara: Archaeological Survey Project before joining the Department of Archaeology, NUI Galway, in 1996. Three times visiting professor of Celtic archaeology at the University of Toronto, he has studied at the Institute of Archaeology, Oxford, and at Edinburgh University. He was Vice-Dean for Research at the Arts faculty in 2007-08. A member of the Institute of Archaeologists of Ireland, he was editor of the Journal of Irish Archaeology from 2003-2008. He is a Fellow of the Society of Antiquaries of London and chairman of the Heritage Council.

Dr Deirdre Ní Chonghaile, Irish Research Council Postdoctoral Fellow at NUI Galway, is currently working on a collaborative project on the traditional songs of the Aran Islands. Working in partnership with the communities of each of the three islands, the goal of Amhráin Arann – Aran Songs is to publish an edition of songs composed in Aran, which will be supported by accompanying CDs/mp3s and a partner website, all of which will enable the people of Aran to create easy access to these endangered songs, to preserve them, and to present them to communities beyond Aran. A musician, broadcaster, and award-winning blogger, she was previously Alan Lomax Fellow at the John W. Kluge Center, Library of Congress, and NEH Fellow at the University of Notre Dame. She is preparing a book for the
University of Wisconsin Press series *Folklore Studies in a Multicultural World*, which is funded by the Andrew W. Mellon Foundation, on music-collecting in Ireland. In 2011 she was musical director of *Journey to Aran* for the Irish Film Institute. As consultant, she has contributed to the work of the Library of Congress, English National Opera, Druid Theatre Company, Comhaltas Ceoltóirí Éireann, Ealaín na Gaeltachta, and The Islands Federation, among others. She is also involved in the local heritage project Bailíúchán Béaloideas Árann.

**Dr Niall Ó Dochartaigh** is a Lecturer in the School of Political Science and Sociology at NUI Galway. He worked previously as a research officer with the International Conflict Research Centre of the University of Ulster and the United Nations University. He has published on conflict, negotiation, territory and new technologies in a range of journals and is the author of two books: *From Civil Rights to Armalites: Derry and the birth of the Irish Troubles* (Cork 1997; Palgrave 2005) and *Internet Research Skills* (Sage 2002; 2007; 2012). He is convener of the Specialist Group on Peace and Conflict of the Political Studies Association of Ireland and a founding convener of the ECPR Standing Group on Political Violence. Further information is available at niallodoc.wordpress.com.

**Professor Gearóid Ó hAllmhuráin** is the Johnson Chair in Québec and Canadian Irish Studies at the School of Canadian Irish Studies, Concordia University, Montreal. He is a world-renowned musician and a native of County Clare. Formerly Smurfit-Stone Chair of Irish Studies and Professor of Music at the University of Missouri-St. Louis, he is an external research advisor for the Centre for Irish Studies, NUI Galway. A graduate of University College Cork, Trinity College Dublin, and Université du Sud-Toulon-Var, France, he received a Ph.D. in Social Anthropology and Ethnomusicology from Queen’s University Belfast in 1990. Author of *A Pocket History of Irish Traditional Music* (1998/2003) and numerous monographs on Irish music and folk culture, his work has been featured on PBS, CBC, RTE, BBC, TF1 and NPR. An internationally acclaimed music author, lecturer, producer and editor, he holds five world titles in Irish traditional music: as a concertina player, uilleann piper, and as a member of the Kilfenora Céilí Band, the oldest traditional ensemble in Ireland. As a professional musician, he has presented over one thousand concerts on four continents during the past thirty years. His recordings include: *Traditional Music From Clare and Beyond* (1996); *Tracin – Traditional Music from the West of Ireland* (1999); *The Independence Suite – Traditional Music from Ireland, Scotland and Cape Breton* (2004), and *Paddy Murphy: In Good Hands – Field Recordings from a Pioneer of the Irish Concertina*, published on the Celtic Crossings label. A key architect in the development of Irish Music Studies in North America, he has been a consultant for documentaries on Irish music and folklife in the US, Canada and the EU. An Irish language journalist in California from 1994-2000, he is a North American correspondent for RTE’s Raidió na Gaeltachta. As Johnson Chair, he is planning to conduct an extensive interdisciplinary project on the soundscape of the Irish in Quebec. Focusing on traditional Irish repertoire, transmission, and performance contexts that mark critical nodal points in the cultural history of the province, his ground-breaking project will broaden our understanding of how the Irish in Quebec preserved their unique sense of identity, place and memory through sound.

**Dr Maureen O’Connor** is a lecturer in English at University College Cork, Ireland. Her special area of interest is in Irish ecocriticism and ecofeminism. She has edited and co-edited a number of essay collections, including two on Edna O’Brien, and is the author of *The Female and the Species: The Animal in Irish Women’s Writing* (Peter Lang, 2010) and of a forthcoming book on Edna O’Brien. Her current research
is on nation and nature in the work of the early Irish feminist writers and activists Eva Gore-Booth, Margaret Cousins, and Charlotte Despard.

Dr Deirdre O’Mahony is an artist, writer, occasional curator and lecturer at the Centre for Creative Arts and Media, GMIT. In 2014 O’Mahony was nominated by EVA – Ireland’s Biennial of Contemporary Art, Curator, Bassam El Baroni, to attend the Anna Lindh Foundation Network Activity exploring ‘ART as an instrument and expression of social change’ in Taroudant, in Morocco. Selected solo exhibitions include T.U.R.F. curatorial project for Labour and the Lockout, LCGA, Limerick, 2013; Abandoned Clare 2012; re-presentations BCA Gallery 2009; Wall; Context Gallery Derry 2002; and WRAP, Galway Arts Centre, 2000. Selected group exhibitions include A letter to Lucy Pallas Projects, Dublin 2013; Hybrid Denver USA 2012; TRACE LCGA Limerick 2012; 10,000 to 50, IMMA 2008 and Eire/Land McMullen Museum Boston, 2003. Ongoing public art projects include SPUD; T.U.R.F and Mind Meitheal ongoing. Recent projects include River Culture 2013, Abandoned Clare, 2010-11; X-PO 2007-8 the latter two funded by Arts Council Project Awards and Cross Land, 2007 funded by the Irish Arts Council and Clare County Arts Office. Forthcoming publications include In Transit(ion): Aughty - a journey in many parts, commissioned by Galway County Arts Office Megs Morely and Tom Flannagan’s film Aughty, and a chapter in The Family: Voices from Ireland, 2013. Recently published articles ‘X-PO: Visualising the Archive’, with Dr Anne Byrne NUI Galway, for the Irish Journal of Anthropology (2013). O’Mahony has received numerous Arts Council Visual Arts bursaries, funding awards and international fellowships including a Pollock-Krasner Foundation award in 1995.

Dr Bas Pedroli is Senior Researcher at Alterra Wageningen UR, and Associate Professor at Wageningen University (Land Use Planning Group), holding a PhD in Landscape Ecology. He is strongly involved in research and education related to the implementation of the European Landscape Convention and to land use management. Director of UNISCAPE (Association of European Universities for the European Landscape Convention www.uniscape.eu). Project Leader of the FP7 Large Collaborative Project VOLANTE (www.volante-project.eu).

Professor Shaun Richards is Professorial Research Fellow at St Mary’s University, Twickenham. Co-author of the seminal Writing Ireland: Colonialism, Nationalism and Culture (Manchester, 1988), and editor of The Cambridge Companion to Twentieth-Century Irish Drama (Cambridge, 2004), he has published widely on Irish theatre in major journals and edited collections.

Professor Roger W. H. Savage is Professor of Systematic Musicology and Director of Graduate Studies in the Department of Ethnomusicology at the University of California, Los Angeles. His research interests include music, aesthetics and politics, critical theory and hermeneutics, and memory and place. Professor Savage was a 2010 Fulbright Scholar at the Centre for Irish Studies, NUI Galway, where he taught and conducted research on cultural politics and Irish traditional music. He is currently President of the Society for Ricoeur Studies. He is the author of Hermeneutics and Music Criticism (Routledge, 2010) and Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy (Garland, 1989). Professor Savage has published articles in Philosophy Today, Études Ricoeurienes/Ricoeur Studies, world of music, Philosophy and Literature, the Journal of French Philosophy, Telos, The European Legacy, the British Journal of Aesthetics, ex tempore, Symposium and Selected Reports in Ethnomusicology. He is a contributing author to Ricoeur across the Disciplines (Continuum, 2010) and Paul Ricoeur and the Task of Political