

IRELAND, MUSEUMS, EMPIRE, COLONIALISM
QUEEN'S UNIVERSITY BELFAST
8-9 APRIL 2022
LECTURE THEATRE, ULSTER MUSEUM, BELFAST

FRIDAY 8 APRIL 2022

08:30-09:00 **Registration**

09:00-09:15 **WELCOME: Kathryn Thomson** (Chief Executive, National Museums NI).

09:15-10:15 **KEYNOTE: Professor Corinne Fowler** (University of Leicester).
'Sensitive Histories, Culture Wars and National Acceptance of Colonial Pasts'.

10:15-10:30 **Break**

10:30-12:00 **PANEL 1: MUSEUMS AND HERITAGE DECOLONISATION**
Chair: Dr Laura Van Broekhoven (Director, Pitt Rivers Museum).

Hannah Crowdy (Head of Curatorial, National Museums NI).

'Inclusive Global Histories at National Museums NI'

National Museums NI recognises the imperative to decolonise its collections, sites, structures and activities. This presents particular challenges and sensitivities in Northern Ireland, given the history of conflict and division in this place. In looking at issues relating to culture, identity and the legacy of the past within our own communities and experiences, we must be careful not to fall into old 'Orange and Green' stereotyping. If we do, we risk undermining the core principle of decolonisation, which is to address racism and exclusionary practices.

In January 2020, 'A New Decade, New Approach' restored power sharing in Northern Ireland. Annex E (Rights, Language and Identity) recognises *'the need to encourage and promote reconciliation, tolerance and meaningful dialogue between those of different national and cultural identities in Northern Ireland with a view to promoting parity of esteem, mutual respect, understanding and cooperation'*. We absolutely should interrogate the British Empire and its legacy, and the different roles Ireland has performed within that, but in a hospitable and informative way, respecting different identities and perspectives and allowing marginalised voices to be heard.

For this reason, we believe that the approach to decolonisation in Northern Ireland is most helpfully framed as one of 'inclusive global histories'. Whilst we are very clear on our ethical responsibilities, and the spectre of colonial violence and injustice, we feel strongly that decolonisation can be a positive force for encouraging mutual respect and understanding, tackling racism and promoting community pride – in short, to progress critical Good Relations work.

This presentation will explore our approach and activities to date, including a new and questioning exhibition at the Ulster Museum, and new partnerships with communities from whom we are learning so much.

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Dr Gaye Sculthorpe (Head of Oceania, The British Museum).

“Some specimens which bear such a remarkable resemblance to ancient Irish weapons”: Aboriginal objects and Irish colonial collections’

The Swan River Colony of now Western Australia was established by colonists from Britain and Ireland from 1829. Aboriginal objects from the early days of the colony were sent 'home' to Ireland and Britain and museums in those countries today contain some of the earliest surviving Aboriginal cultural items from this region. Many Irish-born collectors are represented in collections by the Aboriginal objects they collected. They include prominent colonist, lawyer and Trinity College graduate George Fletcher Moore who emigrated from County Tyrone in 1830; Samuel Neil Talbot of the Talbot family of Malahide Castle, Dublin who collected objects in the 1830s; Tipperary-born magistrate Edmond Power Dowley, and geologist Edward Townley Hardman, from Drogheda, both of whom in the 1880s collected objects from the northwest of Western Australia. Whilst Talbot donated his collection to the British Museum on his return in 1839, the other collections remain in the National Museum of Ireland. With the establishment of the Western Australian Museum in Perth in 1891, the nature of the traffic in objects changed as the new institution continued to build its collection in the early twentieth century: marsupial skins and Aboriginal objects were sent from Perth to Dublin in an exchange after the receipt in 1911 of a cast of the Monasterboice Cross which the museum considered on receipt as one of its finest possessions. Like in Dublin, Aboriginal objects in Ulster Museum Belfast contain some of the earliest surviving objects from the Melbourne region of Victoria due to Irish colonists sending material back to Ireland. This paper will discuss not only the nature of these collections but draw on experiences in the 'Collecting the West' research project and related Australian projects to consider both impediments and possibilities in engaging Aboriginal communities in museum projects to reconnect objects to the communities from which they come. It will also consider what these collections say about the places where the collections now reside. The collections in Dublin and counterparts in Belfast remain largely unknown to the people to whom they mean the most or the wider world thus this work demands urgent attention and resourcing.

Jenny Siung (Head of Education, the Chester Beatty).

‘Changing the narrative of Irish cultural identity through museum learning: Chester Beatty, a case study’

The Chester Beatty's rich collection is from across Asia, the Middle East, North Africa and Europe plays a key role in its mission and encourages visitors to compare, contrast and explore the historical, cultural, scientific and religious aspects of its collections. The Head of Education developed a number of pilot initiatives in order to understand cultural diversity in the Irish classroom and museum. This has all been achieved through collaborations and partnerships with the formal education sector. In response to the changing contexts of both the Irish demographic and curriculum reform in primary and post-primary schools, the Chester Beatty launched an intercultural programme for schools in 2020. Partners include third level teaching universities, the Intercultural Education Services of Northern Ireland and an independent education consultancy. This paper proposes to look at how museums can address barriers that exist to learning about cultural diversity through historical collections; how

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teachers and students can be empowered to learn about cultural identity other than that of traditional Irish identity present throughout much of 20th and early 21st century national curricula. It is important to understand preceding colonial ideologies under the British Empire, more importantly post-1922 with the emphasis on Catholicism as the religion of nationalism and how museums can renegotiate Irish identity today. The paper will look at museums as a learning space both onsite and online, that offers innovative approaches to cross-curricula and museum-based learning providing greater access to the diverse collections of the museum. The voice of the child and teacher will encourage and inspire their peers the same.

12:00-13:00

KEYNOTE: Professor Hakim Adi (University of Chichester).
'African histories, Eurocentrism and dominant narratives in museums.'
Chair: Professor Eric Morier-Genoud, Queen's University Belfast.

13:00-14:00

Lunch

14:00-15:00

PANEL 2: IDENTITIES AND NATIONHOOD
Chair: Gina O'Kelly (Director, Irish Museums Association).

Dr Shahmima Akhtar (Royal Holloway, University of London).

'Curating Irish Whiteness in the Margins of Empire: The Franco-British Exhibition of 1908'

My paper is interested in exploring how the Irish existed at the margins of white citizenship in the British Empire; and how they were subsequently denied access to the socio-economic privileges associated with whiteness based on a racialised discourse of civilisation and class. Importantly, the discourse of assimilation popular in the British imperial state did not signify the equal treatment of those in the colonies, with English people. My paper will be rooted in a single case study of the Irish at the beginning of the twentieth century, and interrogates how the Irish, who were typically subject to simian and derogatory designations of their character claimed white citizenship. I take the exhibition of the Irish at the Franco-British Exhibition in 1908 to see how Irish businessmen and women authenticated their whiteness. This shows the multitudes of labour involved in proving a political whiteness within the British Empire. Anti-Irish racism in Britain comprised elements of racism that were both colonial and cultural; that is, the Irish have been constructed as inferior and as alien. Ireland was curated for national and international audiences within international exhibitions of the twentieth century. My paper will explore how Irish display sustained the cultivation of a white Irish identity to be consumed by the British metropole and colonial periphery alike.

Professor Elizabeth Crooke (Ulster University).

'Museum legacies: the politics of empire and nation in the museum space'

A nation needs a past fostered through the work of history and archaeology and embodied in the cultural practices, museums and heritage. This is a selective process– we choose the moments in our past we wish to remember, the people we want to mimic and the stories worth passing on. This is the past that bolsters, fosters pride and has purpose. Within our museums, collections can tell us about

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our social and political aspirations as well as cultural relationships. Further to that, silences are recorded by the absence of objects, and the absence of people to whom those objects may have belonged. As we look to museums and heritage institutions in Ireland we see the past manipulated, hidden, revived and reinvented, both during the dominance of British rule in island, and in the century since partition. This paper reflects on key moments in the histories of museums in Ireland for the insights into museums as fundamental to the processes of actively constructing the nation, rather than a passive mirroring. As collections formed in nineteenth century Ireland, they were as much the consequence of the construction and legitimisation of the British empire as they were on the formation of the Irish nation Crooke 2000. Those meanings, put in place by our forefathers are passed on from generation to generation, with increasing critique. By exploring the tensions between the legacies of empire and Irish nationalism, as embodied in our collections, this paper gives new insights into the political consequence of our museums.

Pat Cooke (former Director of MA in Cultural Policy, UCD).

'From imperial ambition to republican conspiracy: George Plunkett's reign as Director of the National Museum of Ireland 1907-16

George Noble Count Plunkett became director of the National Museum of Ireland in 1907. As a member of the Parnellite wing of the Irish Parliamentary Party, he had been twice unsuccessful in a bid to win a seat for the party in the 1890s. He brought all of the instincts of a moderate Home Ruler to his job as director of the National Museum. From 1907-14 he sought to build the museum's profile as part of an imperial network of museums spanning India, Australia, New Zealand and South Africa. He worked assiduously to build up the museum's collections from the resources of empire. In 1912, as chairman of the UK-wide Museums Association, he welcomed delegates to their annual conference in Dublin. During 1915, however, he succumbed to the influence of his sons, three of whom participated in the 1916 Rising. One of them Joseph was executed for his leadership role in the Rising. Plunkett was sacked from his job as director and exiled to Oxford for his part in the Rising. His departure had a profound impact on the museum. It would remain leaderless for nineteen years, until Adolf Mahr was appointed director in 1935.

15:00-15:15

BREAK

15:15-16:45

PANEL 3: STORIES AND HISTORIES OF COLLECTING, MEMORIALISING AND FORGETTING

Chair: Professor Terence Dooley (Director, Centre for the Study of Historic Irish Houses and Estates, Maynooth University).

Dr Rachel Hand (Collections Manager of Anthropology, Museum of Archaeology & Anthropology, University of Cambridge).

'Gifts and Loot: Entangled and contradictory histories of Irish collecting'

In 2016 the National Museum of Ireland commissioned an overview of the Museum's ethnographic collection. Research has revealed complex and entangled relationships between British and Irish institutions, Irish collectors and Indigenous interlocutors. Yet it has raised almost as many questions as it has

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answers, and offers a compelling insight into the complexities and contradictions of Ireland's relationships with the British Empire as both colonised and coloniser. The book seeks to challenge the common public misconception that the majority of ethnographic items were stolen and repositions them within networks of tangled relationships. Irish explorers, soldiers, colonial officers and missionaries, Catholic and Protestant, engaged with Empire with empathy and brutality. From the beginnings of European contact Indigenous leaders gifted material to explorers and colonial elites to draw them into networks of reciprocal relationships. Maori taonga and Tahitian funerary costumes were exchanged with the ships' crews led by James Cook in the late 18th century, and Asantehene Otumfuo Nana Prempeh I, the leader of the Ashanti Empire Ghana gifted royal clothing to Major Wilfred Davidson-Houston. Yet Cook's voyages led to the murder of Maori chiefs and heralded the start of colonial dispossession in Oceania. Davidson-Houston acquired royal swords and chairs probably looted in 1896 as part of the Fourth Anglo-Ashanti War. These histories of both conflict and friendship offer a platform to debate Irish colonial legacies and collaborate with Indigenous museums, artists and academics on the future of looted ancestral treasures, religious heritage items, but also the gifts and items made for sale.

Dr Aoife O'Brien (Oceania Curator, National Museums of World Culture, Sweden).

'Indigenous agency, resistance, and empire in the Pacific collections of Arthur William Mahaffy'

As an officer for the Colonial Office, Anglo-Irish born Arthur William Mahaffy established himself as an agent for British Imperialism and colonial rule in the Pacific during the late nineteenth and early twentieth century. Acquired from across the Pacific, Mahaffy actively amassed a sizable ethnographic collection in the course of his duties. Held by the National Museum of Ireland, Mahaffy's collection presents an interesting example, demonstrating as it does the complicated and contradictory ways through which ethnographic collections were frequently made. Embodied within the objects and texts that comprise his collection are stories of violence, dispossession, and loss alongside those of Indigenous resistance, cultural perseverance, and artistic mastery.

The ethnographic collections held by the National Museum of Ireland have been somewhat excised from public knowledge and discourse over recent decades. While these collections are historic, their relevance to present-day Indigenous descendants could not be more pertinent, particularly in the light of current conversations and actions surrounding the role and future for Ethnographic and World Culture Museum collections.

Reengaging with collections such as Mahaffy's can help situate and contextualise the directional roles played by empire, colonisation, anthropology, and personal ambition in the creation of an ethnographic collection, one later transformed into part of a national museum collection. Reengagement can further facilitate discussion around the relevance such collections have today within Ireland, within museum contexts, and for descent groups.

Professor Annie Tindley (Newcastle University).

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'Aristocratic collecting and imperial identities in Ireland: class, colonialism and legacies at Clondeboye, Northern Ireland'

Ireland's engagement with the British Empire has long been and still is under critical historical and contemporary review. One of the key areas of that engagement was through the activities of Ireland's landed and aristocratic elites, particularly those who took up posts in colonial administration and governance. One of the most successful nineteenth century examples was Frederick Temple Hamilton Blackwood, the first marquess of Dufferin and Ava, who - alongside a distinguished diplomatic career in Europe - was Canada's Governor General 1872-78 and the Viceroy of India 1884-88. He was an assiduous and discerning collector of imperial artefacts, both from these imperial postings but in Egypt and the Levant 1850s and Iceland and northern Europe 1850s. The re-design of the house and its interiors to display these collections, particularly those gleaned after the annexation of Burma in the 1880s, and the complex and contested legacies of these collections will be the subject of this paper. It will ask questions about their provenance, display and changing meaning from the 1850s to the present and discuss the opportunities and complexities that they may face in the future.

Dr Jonathan Wright (Maynooth University).

'The museum and the mokomokai: collecting empire in early nineteenth-century Belfast'

[abstract tbc]

16:45–17:45

KEYNOTE: Dr Audrey Whitty (Deputy Director/Head of Collections and Learning, National Museum of Ireland; Chairman, Irish Museums Association).

'Asian Collections at the National Museum of Ireland'

The Dublin Science and Art Museum (now the National Museum of Ireland (NMI)) was founded in 1877 under the 'Science and Art Museum Act'. Officials for the Museum began collecting based on the South Kensington model, which they were tied to administratively. Like other metropolitan centres of these islands, such as Edinburgh and Liverpool, policy dictated that the acquisition of the applied/industrial arts be internationally as well as nationally based. As a result many objects of non-Western provenance (in the National Museum of Ireland's case, approximately 7,000 objects of Asian origin) were acquired. By examining a number of case studies, both pre- and post-Irish Independence, this paper will put forward the hypothesis that any examination of provenance and potential repatriation must involve all Asian collections, either within the supposed ethnographical canon or without. From a Burmese Buddha statue looted by Col. Charles Fitzgerald during the Third Anglo-Burmese Expedition, to the acquisition by the NMI in 1897 of folios from China's *Huangchao Liqi Tushi (HCLQTS)/Illustrations of Imperial Ritual Paraphernalia*, and the donation in 1904 of Tibetan metalwork within the same year the Younghusband Expedition annexed Tibet as part of the British Empire - these case studies will serve to give pause for reflection about what resides in Ireland's National Museum, and what should be encompassed when making the case for additional resources towards provenance research and potential repatriation.

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SATURDAY 9 APRIL 2022

09:00-09:30 **Registration**

09:30-09:45 **Introduction: Professor Dominic Bryan** (Queen's University Belfast).

09:45-10:45 **KEYNOTE**
Lynn Scarff (Director, National Museum of Ireland).
'[title tbc]'

10:45-11:00 **Break**

11:00-12:30 **PANEL 4: STATUES AND PUBLIC SPACE**
Chair: Siobhan Stevenson (Director, Northern Ireland Museums Council).

Professor Dominic Bryan (Queen's University Belfast).
'Empire on the Streets: symbolic references, contested spaces and colonialism in Northern Ireland'
[abstract tbc]

Dr Dominique Bouchard (Head of Learning and Interpretation, English Heritage).
'The past and present of British imperial monuments in public spaces on the island of Ireland'
[abstract tbc]

Dr Patrick Walsh & Dr Ciaran O'Neill (Trinity College Dublin).
'Understanding Trinity's Colonial Legacies'

In autumn 2021 Trinity College Dublin will commence a two-year research project to investigate the university's colonial legacies both within Ireland and within the British empire. This paper will provide an interim report on our findings and highlight the key questions emerging from our research. Universities across Britain and North America have begun to investigate their benefactors, collections and imperial connections in a bid to greater understand how colonial legacies have shaped their current status and wealth. These investigations have been given a greater impetus by the emergence of more diverse student bodies eager to understand their institutions better within a more globalised world. Much of the international focus has been on connections to slavery and the slave economy and while these do exist in the case of Trinity, they are as we shall demonstrate only part of the story we are investigating. We begin by placing Trinity within its original seventeenth century context as an important institution within the English colonial project in Ireland before moving on to examine how by the mid-eighteenth-century Trinity was revising its curriculum to prepare students for imperial service in the expanding empire especially in Asia. Our paper will show how by the mid nineteenth century Trinity fellows, staff, and students were engaged in diverse imperial activities, whether collecting manuscripts, developing engineering and linguistic projects in India, preaching the Protestant gospel in India and China as well as

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bringing the new racial sciences developed through imperial engagement to more local fieldwork studies in Ireland.

Dr Maebh O'Regan (National College of Art and Design).

'A Discourse on Death: Fact and Fiction in Richard Moynan's Visual Representation of the Battle of Isandlwana'.

In 1883 the Irish artist, Richard Moynan 1856-1906 won the Albert Prize at the Royal Hibernian Academy for the best picture submitted by a student to the exhibition. The painting entitled, *The Last of the 24th at Isandlwana*, is very much in the last stand tradition, memorialising the sacrifice that a soldier made for Queen and country. The artist's depictions of this recent historic event was derived from a newspaper report in the Natal Times, and the printed source was quoted in full in the RHA catalogue. Moynan's visual interpretation of this event touched a chord with the Irish public. In the wake of a stinging defeat of the First Battalion of the 24th Regiment of Foot by the Zulu forces it showed the bravery of Dublin-born, Nevill Coghill's efforts to save his regimental colours. However, recent scholarship has proved that the account in the Natal Times was far from accurate. The annihilation of an entire British regiment at the Battle of Isandlwana by the Zulu army served a severe blow to the British military and English newspapers sought to put a positive spin on this humiliating defeat. The Commander in Chief of the British army, Lord Chelmsford, was Queen Victoria's cousin. Chelmsford's decision to attack the Zulus and annex Zululand was a personal initiative and he did not seek to have this manoeuvre ratified by Queen and Parliament. The British government, military intelligence and the monarch conspired to obfuscate this disaster by focusing on a different event that took place later in the same day, the successful defence of Rorke's Drift magazine and military hospital against the Zulu forces. Queen Victoria endorsed this victory by awarding eleven Victoria crosses to the British soldiers who successfully defended Rorke's Drift. She also personally commissioned a painting to commemorate this event from the most famous military artist of the day, Lady Elizabeth Butler. Propaganda is a key tool of warfare and this paper seeks to separate fact from fiction in the newspaper version of this story. What was the role of the Irish soldiers in this engagement? Why did a young painter like Moynan choose this topic for such a significant award? How was the work received by the Irish public? Was there 'on the ground' support in Ireland for the Zulus? How did the creation of this work contrast with Butler's royal commission The Battle of Rorke's Drift? This paper seeks to explore the multiple narratives in these colonial events. The Albert Prize, generally of about £20, was awarded annually for the best figure or landscape painted by any Irish artist or student under who was, or had been a student at the Academy. Walter Strickland, A Dictionary of Irish Artists, p.613

12:30-13:30

LUNCH

13:30-15:00

PANEL 5: RACE, ETHNICITY, DOCUMENTATION, REPRESENTATION
Chair: Dr Shahmima Akhtar.

Dr Ashok Malhotra (Queen's University Belfast).

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'Robert McCarrison's Nutritional Research Laboratories and Museum in Tamil Nadu, 1925-1935'

Robert McCarrison, who was born in Portadown and who had received his medical training at Queen's College Belfast, had by the 1930s become seen to be the founding figure of Indian nutritional research. Indeed, McCarrison had been awarded a knighthood in 1933 for his research principally in the field of nutrition. His Nutritional Research Laboratories in Coonoor, Tamil Nadu, had by 1928 become the centre for nutritional research in India. The question that this paper seeks to address is how did McCarrison's name manage to accrue such cultural capital? This paper argues his reputation was largely established through a set of experiments he performed in 1925-27, in which he fed different groups of rats, diets which supposedly corresponded to the different "races" of India and to working class Bentionritons. This paper argues that these experiments were crucial in attracting funding from the colonial state principally because they tapped into contemporary British anxieties about the deleterious effects of modernisation on lower class Britons, as well as racial theories pertaining to the martial races that were in existence in colonial India in the late nineteenth and early twentieth centuries. Upon retiring in 1933, McCarrison's reputation as the founding figure of nutritional research in India was further cemented by a museum attached to the National Institute of Nutrition which documented the origins of the Centre and foregrounded the colonial scientist's role in its formation for visitors.

Dr Darragh Gannon (University College Dublin/New York University).

'Provincializing Irish History: the case for the Global Archive'

If, as Dipesh Chakrabarty suggests, political modernity - 'the rule by modern institutions of the state, bureaucracy, and capitalist enterprise' - has been formulated by the intellectual and cultural traditions of Europe, then Irish history, by European standards, is very modern indeed. But what kind of Irish histories could be written beyond the von Rankean tradition? The proliferation of 'alternative' historical sources since the turn of the twenty-first century - material culture, visual culture, memorial culture - attests to the valence of postcolonial and postmodern approaches to Irish history. This paper, in turn, makes the case for 'provincializing' Irish history by exploring the theoretical, empirical, *and* experiential frameworks of an emerging transnational paradigm in modern history: the 'global archive'. Based on research collaboration with archives, museums, and libraries in the United States, Canada, Argentina, Australia, India, Egypt, and beyond, this paper asks new questions of modern Irish history. In what texts, and contexts, did colonial archivists record histories of Ireland? Did Irish independence partition Irish 'migrant' and 'island' historical narratives? Does *Irish* history, as the possessive case suggests, belong to histories and historians of Ireland alone? In short, where, in modern Irish history, 'can the subaltern speak?'

Dr Laura McAtackney (Aarhus University).

'The Potential of Including Other Irish Experiences of Empire'

While we are increasingly aware of the complexity of Irish experiences of the British Empire - on its most basic level of being simultaneously colonized and colonizer - there are many other colonial contexts in which Irish people had a

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variety of impacts and experiences. Looking to the Colonial Caribbean there is ample evidence of Irish people who were able to navigate various colonial contexts, often simultaneously, and to varying degrees of success. Moving beyond the Irish experience of the British Empire can provide us with a much broader view of the realities, opportunities and impacts of Irish people more generally in a wider European colonial world that is not simply framed by a British Imperial experience. These studies are potentially useful in educating against simplistic ideas that the Irish were always exploited, even 'white slaves', who had comparable experience to racialised enslaved people of African descent, which are particularly prevalent on social media. This paper will focus on two aspects of 'other Irish experiences of Empire'. First, it will briefly present a case-study of the Irish who moved from the British island of Montserrat to the Danish island of St Croix to show how elements of the Irish plantocracy were adept at navigating more than one colonial world. In doing so they not only brought their experiences and wealth but also used their knowledge of the British plantation model to gain power and prestige in the Danish context. Secondly, it will consider what the material legacy of these experiences are and why they have made relatively little impact on Irish museums? It will ask how much our knowledge is shaped by historical legacy collections that are determined by enduring connections to Ireland and will finish by considering ways to ensure these experiences can be included.

Dr Angus Mitchell (MDU/University of Limerick).

'Voice of Reason: curating Roger Casement's colonial artefacts during the Decade of Centenaries'

During Ireland's Decade of Centenaries, the life and legacy of Roger Casement produced various curatorial responses and challenges that rendered Casement the most visible of all the 1916 rebels. Exhibitions included *Roger Casement in Brazil* (University of São Paulo), *Voice of the Voiceless* (National Museum of Ireland), *Casement in Kerry: A Revolutionary Journey* (Kerry County Museum) and *High Treason* (Dublin City Gallery, The Hugh Lane). Each of these interventions sought in different ways to elucidate complex and contested relationships between Casement, Ireland's national body and legacies of the British Empire. If Casement's configuring with the histories of human rights and sexual liberation helped to reconcile him to present-centred issues and identity politics, such as consoling and reconciling narratives masked other questions to do with imperial and national histories that were messier and less palatable. During his long spells of consular duty in sub-Saharan Africa and South America, Casement collected an array of objects that spoke to different dimensions of the colonial contact zone. Residing in this archive of ethnographic curios is evidence of Casement's interest in natural history, physical anthropology and indigenous arts and crafts. Other artefacts, including his photographs, speak to his work investigating the violence of colonial capitalism and the resource wars fought for extractive rubber in the Congo and Amazon river systems. Casement was adamant that these objects should be bequeathed to the 'Irish people' and form part of a national museum collection. However, the curating of Casement's ethnographic objects raises important questions about the decolonization of heritage. First, did the centenary exhibitions speak against or on behalf of empire? Second, was the intent behind Casement's deliberate archiving of objects encoded with meanings

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which could only be revealed once the ideological hierarchies of colonialism were in a process of dismantling, as they are now? Third, how did these objects wire Ireland's struggle for independence into the broader circuitry of global anticolonial activism that would emerge in the wake of his execution? Looking at the affective signifiers arising from the abovementioned exhibitions, this paper will consider how Casement unsettles contemporary constructions of race, racism, empire and nation. And finally, why Ulster, the province of Ireland with which he identified most tenderly, has found Casement's life and anti-imperial legacy awkward to accommodate into its programme of public commemoration.

15:00-15:15

Break

15:15-16:15

PANEL 6: IMPERIALISM AND COLLECTING

Chair: Professor Shahid Vawda (University of Cape Town).

Dr Emma Reisz (Queen's University Belfast).

'China in Irish museums: collections and collectors'.

[abstract tbc]

Lucy Wray (Queen's University Belfast).

'Projecting the empire? Colonialism, identity and mission in National Museums NI's Lantern slides.'

Throughout the nineteenth and early twentieth century, magic lantern shows gained popularity in Britain, Ireland, and across the empire. These early forms of image projection shows were a means of both entertainment and instruction; reflective of societal and cultural views, trends and ideals, particularly for the middle classes. This paper explores slides held in National Museums NI's sizeable collection. Shows ranging from, an Illustrated history of the Union Jack and those depicting British Royalty and military figures, to picturesque scenes of Irish landscapes or customs and those recording overseas mission will be considered. This paper will build on the work and themes developed recently by scholars including Amy Cox, Jane Lydon, and J.P short. It will explore the role of visuality, specifically magic lantern shows, in communicating notions of empire and colonialism, both implicitly and explicitly, to Irish audiences. This paper touches on some of the conference's main themes, particularly 'awareness and education' by discussing of how these slides were used as educational tools, and 'emotion and affect', due to the often immersive or persuasive nature of the shows and their images. I will consider how these slides and their display corresponded and contrasted with those shown elsewhere in the British Isles and further afield. I will also discuss their place within the wider NMNI's collections.

Dr Briony Widdis (Queen's University Belfast).

'Museums, Empire and Northern Irish Identity: some histories and responses to Colonialism and Empire'.

[abstract tbc]

16:15-17:15

Keynote: Professor Jane Ohlmeyer (Trinity College Dublin; Irish Research Council).

'The English Empire and Early Modern Ireland'.

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Ireland may have been England's first colony, but it also formed an integral part of the imperial system and people from Ireland served as colonists and as active imperialists. Drawing on a wide variety of sources, especially those relating to material culture and collecting, I examine how engagement in the First English Empire c.1550-c.1770s shaped the lives, the landscapes, and the mindsets and identities of those living in early modern Ireland. I conclude by reflecting on how imperialism and colonialism, as experienced during the early modern period, is remembered today.

17:15-17:30

Closing Remarks: Professor Olwen Purdue (Queen's University Belfast).

This conference is hosted by the Centre for Public History as part of the QUB Research Project, 'Museums, Empire and Northern Irish Identity', a partnership with National Museums NI, the Irish Museums Association, Northern Ireland Museums Council and Centre for the Study of Historic Irish Houses and Estates at Maynooth University.

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BIOGRAPHIES

KEYNOTE SPEAKERS

PROFESSOR HAKIM ADI

Professor of the History of Africa and the African Diaspora, University of Chichester

Professor Hakim Adi was a co-founder of the Black and Asian Studies Association, which campaigned for more inclusive histories to be represented in museums, archives, libraries, and schools; and of the Young Historians Project, which encourages young people of African and Caribbean heritage to engage with history. He was a member of the Mayor London's Commission on African and Asian Heritage, has acted as advisor for exhibitions at the Imperial War Museum and the Museum of London, as well as for Historic England's 'Another England' project. One of the few historians specialising in histories of Africans and people of African descent in Britain, his work has included media appearances, museum and archive collaborations, and three history books for children. His next book is entitled *African and Caribbean People in Britain: A History* (Penguin, forthcoming 2022).

PROFESSOR CORINNE FOWLER

Professor of Colonialism and Heritage, University of Leicester.

Professor Corinne Fowler specialises in rural Britain's colonial connections. She directs 'Colonial Countryside: National Trust Houses Reinterpreted', a child-led history and writing project which seeks to make historic houses' connections to the East India Company and transatlantic slavery widely known. Co-editor of the National Trust's Interim Report on the Connections between Colonialism and Properties, her recent and forthcoming books include *Green Unpleasant Land: Creative Responses to Rural Britain's Colonial Histories* (Peepal Tree Press, 2020) and *The Countryside: Ten Walks Through Colonial Britain* (Penguin, forthcoming 2023).

PROFESSOR JANE OHLMEYER

Erasmus Smith's Professor of Modern History (1762), Trinity College Dublin; Chair of the Irish Research Council

The founding Head of the School of Histories and Humanities, and Trinity's first Vice-President for Global Relations, Jane's thirteen edited and authored books include *The Cambridge History of Ireland* (Vol, 2, 2018). She is currently working on a book called *Ireland, Empire and the Early Modern World* based on her 2021 Ford Lectures. A committed advocate and public commentator on the public humanities and contemporary issues, Jane was Director of the Trinity Long Room Hub Arts and Humanities Research Institute from 2015 to 2020.

LYNN SCARFF

Director, National Museum of Ireland.

An expert panellist on public engagement, environmental education, and community regeneration, Lynn is a former Director and change leader at the Science Gallery Dublin, and has delivered multiple community-led programmes, including for children and young people. An advocate for the participative museum, her research focuses on museum collaborations with under-represented groups. She has authored extensively on museum and education practice and has delivered projects funded competitively by Science Foundation Ireland, the Wellcome Trust, Horizon 2020 and Creative Europe. Board memberships include the Rediscovery Centre in Ballymun.

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DR AUDREY WHITTY

Deputy Director/Head of Collections & Learning, National Museum of Ireland (NMI); Chairman, Irish Museums Association.

Dr Audrey Whitty is responsible for the care and interpretation of five million objects across all NMI sites; the four curatorial divisions; conservation; registration; education; photography; design and exhibitions. Previously Keeper of the Art and Industrial Division, she has project-managed and/or curated several exhibitions, including the acclaimed *Proclaiming a Republic: The 1916 Rising*; and *A Dubliner's Collection of Asian Art: The Albert Bender Exhibition*. She is a former Curator of European and Asian Glass at the Corning Museum of Glass, New York. In 2010 she was conferred with a doctorate from Trinity College Dublin as a result of her thesis, *The Albert Bender (1866-1941) Donations of Far Eastern Art to the National Museum of Ireland in the context of his Cultural Interests in Ireland and California*.

CHAIRS AND SPEAKERS

DR SHAHMIMA AKHTAR (Chair, Speaker)

Lecturer in Minorities in Multi-Ethnic Britain, Royal Holloway, University of London.

Dr Shahmima Akhtar is an historian of race, migration, and empire whose work has included projects with the Birmingham Museum and Art Gallery's decolonising initiative and at the International Slavery Museum, Liverpool. She is interested in constructions of whiteness, and the intersections between display and the visual in identity making. Shahmima uses case studies of Ireland's display in the nineteenth and twentieth centuries in Britain and the United States, to interrogate how visions of Irishness were engendered in the fairground. Considering the contested forms of knowledge production, she considers the multi-layered dimensions to being gendered, raced and classed. Shahmima is currently working on her monograph, *Exhibiting Irishness: Empire, Race and Identity, 1851-1970*.

KATHRYN THOMSON (Welcome)

Chief Executive, National Museums NI

Kathryn Thomson has been Chief Executive of National Museums NI since March 2016. Prior to that she was Chief Operating Officer at Tourism NI for 11 years. Before that Kathryn worked in the senior finance team within NHS Greater Glasgow, primarily involved in business and financial planning. Kathryn holds a BCom (Hons) degree in Business Studies from the University of Edinburgh, completed her accountancy training at Price Waterhouse Coopers and has a professional qualification as a Chartered Accountant with the Chartered Institute of Public Finance and Accountancy (CIPFA). In addition, Kathryn holds a public appointment as a Director of the Strategic Investment Board. She is Chair of Visit Belfast, and is on the Board of Tourism Ireland, as well as being a Director and Trustee of the Grand Opera House, Culture Perth & Kinross and Open House Festival.

DR DOMINIQUE BOUCHARD (Speaker)

Head of Learning and Interpretation, English Heritage.

Dr Dominique Bouchard leads interpretation, art commissioning, digital curatorial, learning, publishing, and national youth engagement across more than 420 historic buildings, monuments, and sites. With an Oxford University Classical Archaeology doctorate, she has led exhibitions and learning programmes in museums globally for fifteen years. An academic, curator and educator,

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Dominique specialises in contested histories and divided societies, including Northern Ireland and Hong Kong; and has published on curatorial practice, interpretation, and community engagement. She is a 2021 Clore Fellow and an Honorary Visiting Fellow, School of Museum Studies, University of Leicester.

DR LAURA VAN BROEKHOVEN (Chair)

Director, Pitt Rivers Museum; Professorial Fellow, Linacre College, Oxford University.

As Director of the Pitt Rivers Museum, Dr Van Broekhoven works closely with Oxford University's School of Anthropology and Museum Ethnography. Previously curatorial lead at the Netherlands National Museum of World Cultures, she has also lectured in archaeology, museum studies and indigenous heritage at Leiden University. Her board and panel memberships include the Women Leaders in Museums Network (WLMN) and European Ethnographic Museum Directors Group. She was a participant in the Getty's Museum Leadership Institute, co-chair of the Oxford and Colonialism Network, and a founding member of Wayeb.

PROFESSOR DOMINIC BRYAN (Chair, Speaker)

Professor, School of History, Anthropology, Philosophy and Politics, Queen's University Belfast.

Professor Dominic Bryan is an anthropologist specialising in political anthropology; public ritual; public order and policing; symbolism; ethnicity; nationalism and group identity; research methods; anthropology and public policy; Irish history; Orangeism; the use of history and invention of tradition; the mass media; and social theory. His 25-year research record has been distinguished by a high level of public engagement and policy impact; with publications falling within the interdisciplinary themes of Parades and Human Rights; Flags and the Symbolic Landscape; Belfast and Shared Space; and Political Violence and Commemoration.

PAT COOKE (Speaker)

Former Director, Pearse Museum and Kilmainham Gaol.

Pat Cooke was formerly the director of the Pearse Museum and Kilmainham Gaol and worked for the Office of Public Works for over twenty years. He has written extensively on museum matters. In 2006 he became director of the MA in Cultural Policy and Arts Management at UCD, retiring in 2020. His book *The Politics and Polemics of Culture in Ireland, 1800-2010* was published in 2021.

PROFESSOR ELIZABETH CROOKE (Speaker)

Professor, Heritage and Museum Studies, School of Arts and Humanities, Ulster University.

Professor Elizabeth Crooke has published extensively on museums and heritage in Northern Ireland and Ireland and on museums, communities, and divided societies. She has been Chair of the Northern Ireland Museums Council Board, has served on the Board of Directors of the Irish Museums Association and is part of the Heritage Council's Museum Standards Programme Advisory Committee. Recent projects include the AHRC-funded First World War Engagement Centre Living Legacies (2014-2019) and UKRI-funded 'Museums, Crisis and Covid-19: Vitality and Vulnerabilities'.

HANNAH CROWDY (Speaker)

Head of Curatorial, National Museums NI

A museum professional for over nineteen years, Hannah Crowdy began her career as a social history curator. In 2009, she became Interpretation Manager at National Museums NI, and in 2017 she was appointed to the role of Head of Curatorial. Her work with the organisation includes taking a leading role in 'The Troubles and Beyond' initiative, advising on ethical best practice and developing the curatorial research agenda. She currently sits on the ICOM UK Committee and on the Ethics Committee of the UK Museums Association.

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PROFESSOR TERENCE DOOLEY (Chair)

Professor of History and Director of the Centre for the Study of Historic Irish Houses and Estates, Maynooth University.

Professor Terence Dooley has published extensively on country houses and landed estates, the Irish Land Commission, and the Irish revolutionary period. Through the Irish government commissioned report, *A future for Irish Historic Houses?* (2003), he highlighted the importance of public policy change, leading to the establishment of the Irish Heritage Trust in 2006. His book *Burning the Big House: The Irish Country House in War and Revolution 1914-23* will be published by Yale University Press in Spring 2022.

DR DARRAGH GANNON (Speaker)

Lecturer in Irish Studies (UCD)/O'Malley Residential Fellow (NYU).

Dr Darragh Gannon has published widely on the Irish diaspora and the Irish Revolution, including *Proclaiming a Republic: Ireland, 1916 and the National Collection* (Irish Academic Press, 2016), *Conflict, diaspora, and empire: Irish nationalism in Great Britain, 1912-1922* (Cambridge University Press, 2022), and (with Fearghal McGarry) *Ireland 1922: independence, partition, civil war* (Royal Irish Academy, 2022). He is currently completing a monograph entitled *Worlds of Revolution: Ireland's 'global moment', 1919-1923*.

DR RACHEL HAND (Speaker)

Collections Manager for Anthropology, Museum of Archaeology and Anthropology, University of Cambridge.

Dr Rachel Hand has worked extensively with the ethnographic collections at the National Museum of Ireland. Her current research interests include Irish collecting within the British Empire, early Pacific voyages, and museum display histories. Her catalogue of the National Museum of Ireland Ethnographic Collection will be published in 2022.

DR ASHOK MALHOTRA (Speaker)

Senior Lecturer in History, School of History, Anthropology, Philosophy and Politics at Queen's University Belfast.

Dr Ashok Malhotra's inter-disciplinary publications include *Making British Indian Fictions, 1772-1823* (2012) and articles on Asia; nineteenth-century literature; and religious history. His current project examines how research undertaken by the Indian Medical Service in British colonial India in the early twentieth century influenced discourses pertaining to nutrition and race in Britain, colonial India, and North America; and the ways in which diet has historically shaped discourses pertaining to race and class.

DR LAURA McATACKNEY (Speaker)

Associate Professor, Department of Archaeology and Heritage Studies, Aarhus University; Docent in Contemporary Historical Archaeology, Oulu University.

Dr Laura McAtackney's research involves exploring the material remains of political imprisonment, colonialism, and urban segregation, often through the lens of gender and/or class, in Ireland and the Caribbean. She is the PI of an Independent Research Fund Denmark (DFF) Project *Enduring Materialities of Colonialism: temporality, spatiality and memory on St Croix, USVI (EMoC)* (2019-2024).

PROFESSOR ERIC MORIER-GENOUD (Chair)

Queen's University Belfast.

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DR ANGUS MITCHELL (Speaker)

MDU / University of Limerick.

Dr Angus Mitchell has published extensively and exhibited internationally on Roger Casement, with a focus on his work in Africa and South America. His books include *The Amazon Journal of Roger Casement* (1997) and *Sir Roger Casement's Heart of Darkness: The 1911 Documents* (2003). In 2020 he worked with the Brazilian director, Aurélio Michiles on a documentary film *Secrets from Putumayo* about resource wars and the extractive rubber industry.

DR AOIFE O'BRIEN (Speaker)

Oceania Curator, National Museums of World Culture, Sweden.

Dr Aoife O'Brien is curator for the Oceania collections at the Museum of Ethnography/ Etnografiska museet (Stockholm) and the Museum of World Culture/ Världskulturmuseet (Gothenburg), both part of the National Museums of World Culture/ Världskulturmuseerna in Sweden. Aoife received her Ph.D. in Anthropology/Art History from the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia in England where her doctoral research focused on material culture from the Solomon Islands during the early colonial period. She has held fellowships at the Metropolitan Museum of Art in New York, Washington University in St. Louis, and the Saint Louis Art Museum. Her research interests include the history of collecting and collections, the contemporary resonance/relevance of museum collections, visual anthropology, cross-cultural encounters, and de-colonising methodologies.

GINA O'KELLY (Chair)

Director, Irish Museums Association.

A licentiate in Visual Culture, Gina held senior management and curatorial roles across a diverse range of cultural and contemporary art organisations before joining the IMA in 2011. She currently sits on the board of directors of Visual Artists Ireland and Encountering the Arts Ireland, and is a member of Digital Repository Ireland's Expert Advisory Group.

DR CIARAN O'NEILL (Speaker)

Ussher Associate Professor in Nineteenth-Century History; Co-Director, Trinity's Colonial Legacies; Deputy Director, Trinity Long Room Hub. Trinity College Dublin.

Dr Ciaran O'Neill's research on nineteenth century Ireland includes the history of education and elites and Ireland's relationships with empire. Currently collaborating on research projects on the Eastern Caribbean, he is also Principal Investigator of *Irish Artifice: Art, Culture, and Power in Paris 1922*, and of *RISING*, an arts and research-based Creative Ireland Climate Action collaboration. Ciaran has held visiting fellowships in the University of São Paulo, Boston College, University of Notre Dame, and SMU Halifax, Nova Scotia.

DR MAEBH O'REGAN (Speaker)

Lecturer, National College of Art and Design.

In addition to lecturing on Visual Culture in the National College of Art and Design, Dr Maebh O'Regan has worked at the Chester Beatty and at Castletown House, County Kildare. Specialising on the life and work of Richard Thomas Moynan RHA, she has published, exhibited and made extensive films on undocumented and under-recognised Irish artists such as Mary Burke, Niall Wright, Bernie Masterson, David Browne, Judy Carroll Deeley, Christine Rooney and Chara Nagle.

PROFESSOR OLWEN PURDUE (Closing Remarks)

Professor, School of History, Anthropology, Philosophy and Politics, Queen's University Belfast.

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Olwen Purdue is Professor of Modern Social History at Queen's University, Belfast. Her first monograph, *The Big House in the North of Ireland: land, power and social elites 1870-1960*, published in 2009 by UCD Press, was the first work to explore in detail the challenges to landed power in the north of Ireland. Since then, she has turned her attention to urban poverty and welfare and has edited a number of volumes on Ireland's urban and social history. Her second monograph, *Workhouse child: poverty, child welfare and the Poor Law in industrial Belfast, 1880-1918*, is coming out later in 2022. Professor Purdue also works on public history, and is Director of the Centre for Public History at Queen's University where she runs the MA in Public History. She was historical advisor for Titanic Belfast and a member of the Academic Advisory Committee for the Ulster Museum's Troubles and Beyond gallery. She is Director of the Irish Museums Association and a Governor of the Linen Hall Library.

DR EMMA REISZ (Speaker)

Lecturer, School of History, Anthropology, Philosophy and Politics and Centre for Economic History, Queen's University Belfast.

Dr Emma Reisz is an imperial and transnational historian focused on globalisation and British presence in Asia. Emma is joint PI of the Sir Robert Hart Project, exploring the life and work of an Anglo-Irish administrator who spent forty-five years as Inspector-General of China's Imperial Maritime Customs Service. Emma's other main research focus is historical photography; publications include *China's Imperial Eye* and *New Lenses on China* (both with Aglaia De Angeli). Emma holds an AHRC-Smithsonian Fellowship in Digital Heritage Scholarship, based at the National Army Museum and the Freer Sackler Museum, and is researching the war photography of Felice Beato.

DR GAYE SCULTHORPE (Speaker)

Head of Oceania, The British Museum.

Dr Gaye Sculthorpe is an Aboriginal woman from Tasmania whose research focuses on historic Aboriginal cultural collections in the United Kingdom and Ireland, working closely with communities in Australia. She is co-investigator on several Australian Research Council-funded research projects exploring these collections. Gaye curated and authored the major British Museum exhibition and catalogue, *Indigenous Australia: enduring civilisation* (2015) and co-edited *Ancestors, artefact and empire: Indigenous Australia in British and Irish Museums* (2021). Gaye's paper is co-authored with the 'Collecting the West' project team, including Professor Alistair Paterson of University of Western Australia and Associate Professor Tiffany Shellam and Professor Andrea Witcomb of Deakin University, Melbourne.

JENNY SIUNG (Speaker)

Head of Education, Learning and Education Department, the Chester Beatty.

Jenny Siung is a specialist in intercultural dialogue and on engagement with Islamic, Asian, East Asian, and European religious and artistic collections, she has led and co-developed collaborative learning programmes both in Ireland and internationally. An ICOM CECA Best Practice Award in Education winner (2017), she works closely with makers and museums on questions of Irish national cultural identity, on inter- and multi-faith programmes as well as creativity and critical thinking for teachers and schools. She has extensively worked with boards and foundations including EU Erasmus +, Creative Ireland, Irish Human Rights and Equality Commission, Asia Europe Museum Network, Asia Europe Meeting Life Long Learning Hub, Heritage Council, and Dublin City Council.

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SIOBHAN STEVENSON (Chair)

Director, Northern Ireland Museums Council.

With 30 years as a heritage professional, she has a diverse background in care of collections, museum and private conservation practice, cultural policy, business planning and strategic development. Formerly Head of Collections Care at National Museums Northern Ireland and Chair of the Institute of Conservation, she first returned to Belfast as Culture and Arts Manager for Belfast City Council after lecturing at Cardiff University for many years. She has her own consultancy Legacy Conservation offering advice and project management for collection care, conservation, and museum policy and practice.

PROFESSOR ANNIE TINDLEY (Speaker)

Professor of British and Irish Rural History; Head of the School of History, Classics and Archaeology, Newcastle University.

Annie is a former Consortium Director for the AHRC Northern Bridge Consortium Doctoral Training Partnership. Her publications cover land ownership and reform and aristocratic and landed identities in Scotland, Ireland, Britain, and the empire. As founding Director of the Centre for Scotland's Land Futures, she established an interdisciplinary book series, *Scotland's Land*. She is co-editor of *Rural History*; a trustee of Northumberland's Natural History Society and its Archives Trust; and a Fellow of the Royal Historical Society.

PROFESSOR SHAHID VAWDA (Chair)

Archie Mafeje Chair in Critical Humanities and Director of African and Gender Studies, Anthropology and Linguistics, University of Cape Town.

A Queen's University Belfast graduate and former Head of Anthropology and Social Science at the Universities of Durban-Westville and Witwatersrand, Shahid's board and panel positions include in UNESCO cultural heritage research; the International Council of Museums committee for Archaeology and History (ICMAH); South Africa ICOM; and African Centre for Migration and Society. His publications have included on museums; colonial development; land reform and white farmers; livelihoods and traditional authorities; informal settlements; and race, religion and class.

DR PATRICK WALSH (Speaker)

Assistant Professor in Eighteenth-Century Irish History; Co-Director, Trinity's Colonial Legacies, Trinity College Dublin.

Dr Patrick Walsh is an historian of eighteenth-century Ireland, investigating how in comparative imperial perspective the agents of the emerging state negotiated with competing societal interests. He has published on taxation and the fiscal military state and with colleagues has produced a database of Ireland's international trade (1683-1829). Patrick is Co-I on UCD's Irish Residential Army Barracks project Co-PI on the AHRC-IRC 'Comparing and Combining Early Modern Irish and Scottish Land Records'. He is currently researching the history of Irish property and its connections to empire in the long eighteenth-century.

DR BRIONY WIDDIS (Speaker)

ESRC Postdoctoral Fellow, School of History, Anthropology, Philosophy and Politics, Queen's University Belfast.

Briony is an anthropologist and former Curator of Ethnography at National Museums Scotland, Culture and Arts Manager at Belfast City Council and Assistant Director of the Northern Ireland Museums Council. She is currently an ESRC-funded Postdoctoral Fellow at Queen's University Belfast and is delivering her research project, 'Museums, Empire and Northern Irish Identity' in partnership with National Museums NI, the Irish Museums Association, Northern Ireland Museums

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Council and Centre for the Study of Historic Irish Houses and Estates at the University of Maynooth. She is Editor of *Museum Ireland*, the annual journal of the Irish Museums Association.

LUCY WRAY (Speaker)

PhD Candidate, School of History, Anthropology, Philosophy and Politics, Queen's University Belfast.

Currently researching the Hogg collection in National Museums NI, Lucy Wray specialises in using photographic archives to investigate social and cultural histories of the north of Ireland. With experience in the British Library, she has worked in partnership with the International Dunhuang Project to make photographic collections relating to the Silk Road accessible for research, and in her work, considered challenges raised by colonial archives with visual material culture recording central Asia.

DR JONATHAN WRIGHT (Speaker)

Lecturer in History, Maynooth University.

Dr Jonathan Wright has published extensively on civic society and links with imperialism in nineteenth century Ireland. His monographs include *An Ulster slave-owner in the Revolutionary Atlantic* (2019) and *The natural leaders and their world: politics, culture and society in Belfast, c. 1801-32* (2012). He is co-editor with Daniel Sanjiv Roberts of *Ireland's Imperial Connections, 1775-1947* (2019); with Georgina Largy and Olwen Purdue of *Urban spaces in nineteenth-century Ireland* (2018); and with Diarmid Finnegan of *Spaces of global knowledge: exhibition, encounter and exchange in an age of empire* (2012).