UNIVERSITY OF
GLOUCESTERSHIRE

This is a presentation of the following published document and is licensed under All Rights Reserved license:

El Masri, Omar ORCID logoORCID: https://orcid.org/0000-0003-0554-590X (2020) Culture and Guarantees for Non-Repetition. In: 'Foundations of Transitional Justice' lecture, Transitional Justice Institute, Ulster University.

EPrint URI: https://eprints.glos.ac.uk/id/eprint/9577

Disclaimer

The University of Gloucestershire has obtained warranties from all depositors as to their title in the material deposited and as to their right to deposit such material.

The University of Gloucestershire makes no representation or warranties of commercial utility, title, or fitness for a particular purpose or any other warranty, express or implied in respect of any material deposited.

The University of Gloucestershire makes no representation that the use of the materials will not infringe any patent, copyright, trademark or other property or proprietary rights.

The University of Gloucestershire accepts no liability for any infringement of intellectual property rights in any material deposited but will remove such material from public view pending investigation in the event of an allegation of any such infringement.

PLEASE SCROLL DOWN FOR TEXT.

CULTURE AND GNR

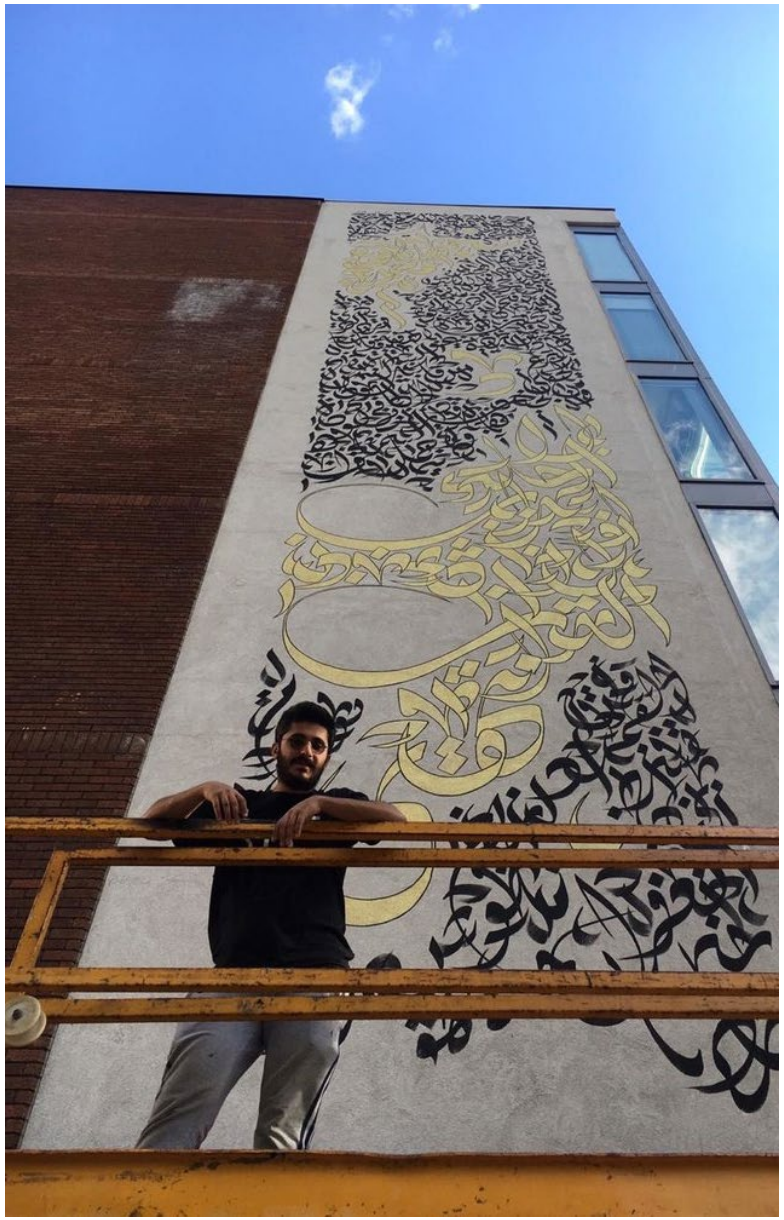
DR OMAR EL MASRI

UNIVERSITY OF GLOUCESTERSHIRE

DOCTORAL RESEARCH AT TJI

"Re-Imagining Spaces for Representation in the Divided City: The cases of Urban Street Art in 'Post'-Conflict Beirut and Belfast" – awarded December 2020

- Examine the motivations of street artists in cities emerging from conflict – to understand their **intentions**, I embarked on an immersive urban ethnography (direct and participant observations of the creative process of street art production; semi-structured interviews; and content analysis)
- Findings A: gifting artwork (**intentions** based on self-identification amid legacy of sectarianism, convivial interactions with the city and between inhabitants, enchantment)
- Findings B: small-'p' politics (**intentions**: pragmatic and rule-based, democratic – urban design on the street level, transient and transformative – sheds light on other 'publics', in-between spaces



WHAT IS STREET ART? – ART ON THE STREET?

- Global phenomena since 1990s
- The author – signed, linked to individual social, cultural or political representations
- The style – spray can (stencils, grids, freehand), paint, yarn, stickers
- The location – why artists choose specific places
- The content – memories of artist; GIFT!
- Art on wall? Street art? What about billboards, stickers advertising corporate interests? Gentrification? Other image-making regimes
- How is Belfast's street art controlled/orchestrated? And Beirut? Culture as a resource to lubricate economic development? Strategy to pacify communities? Distraction or sub alternative communities who want to distance themselves?
- Who can paint murals, where, when and of what?

YOURCITY

YOURCITY

YOURCITY
FIGHT THE POWER
POLITICS

GUARANTEES OF NON-REPETITION: CULTURAL PERSPECTIVE

Pablo de Greiff, the first ever UN rapporteur on transitional justice issues, suggested that successful guarantees of non-repetition (GNR) require three different, and complementary, 'spheres of intervention': institutional; societal, and cultural and personal. His intentions were to broaden the discussion about prevention beyond the narrow focus on institutional reform that was often present in early transitional justice thinking, by emphasising the cultural and behavioural aspects of GNR.

What about 'conflicted democracies'? (Berastegi, 2017)

AND, culture as a resource to lubricate short-term economic development, and a symbolic act by state of 'legitimacy', to 'control' narrative of post-conflict life: (projects with 'Re' – regeneration, redevelopment, reimaging)

- Can the state 'engineer' cultural and behavioural change, as a GNR measure, or is this a sphere of action best left to civil society? – In short, they can try and have tried to impose, but I suggest looking at the little social worlds which exist for non-traditional forms of intervention and civic engagement (elevating discussions of art and culture)

CULTURE AND GNR – GLOBAL CONTEXTS

"THE DISAPPEARED ARE APPEARING" – ARGENTINA 2014

CULTURE AND GNR – GLOBAL CONTEXTS

MURAL PROJECT: ¿DONDE ESTAN? – CHILE 2018

Figure 4. 'Pedazos de vida mía' ('Pieces of my life'). Painted by Cuadernos Viajeros, 2014.

Figure 2. 'La siega. The mowing.' Painted by Nicasio Cañaveras and Juan Miguel Rodríguez, 2013.[42]

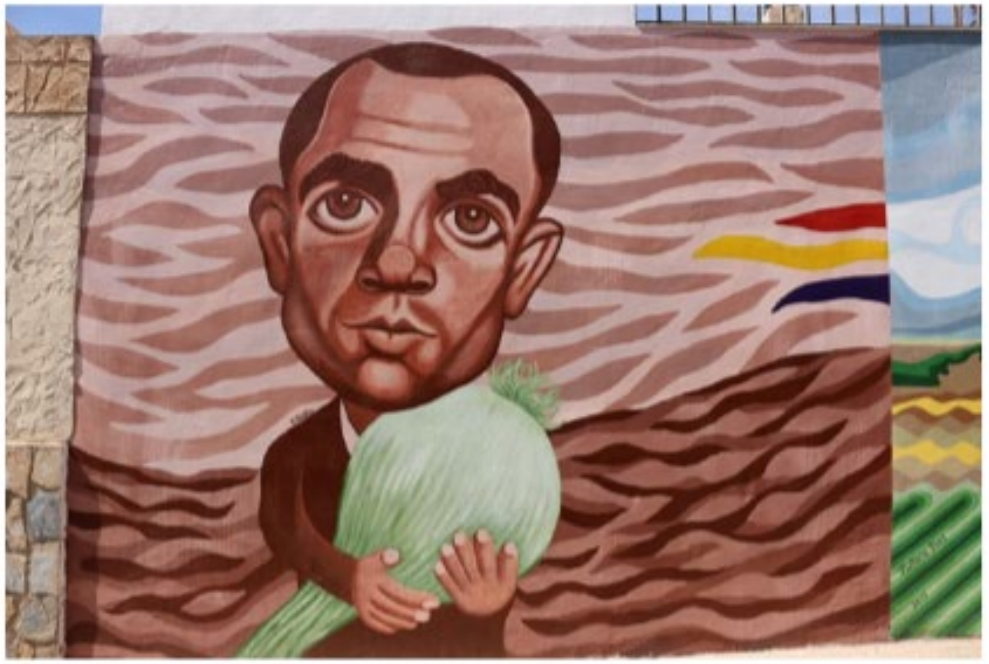


Figure 3. Portrait of Miguel Hernández. Painted by Kike Payá (Kikelín), 2015.

CULTURE AND GNR – A 'NEW' NORTHERN IRELAND?

- State's Re-imaging Communities Programme (Allen and White, 2012; Rolston, 2012)
- Public art, urban space and the symbolic landscapes (Hocking, 2015)
- Culture-led regeneration to lubricate economic development – regenerate and not re-invest (important distinction) because power and authority change the narrative (El Masri, 2020)
  - Conflict tourism – black cab taxi tour, mural tour of walls

HOPEWELL CRESCENT

- Re-imaging Communities programme of the Arts Council of Northern Ireland and delivered by Belfast City Council with the support of the Lower Shankill Community Association.

REFERENCES

Berastegi, A.A. (2017) "Transitional justice in settled democracies: Northern Ireland and the Basque Country in comparative perspective." *Critical Studies on Terrorism,* 10 (2017), 542 – 561.

Bernardi, C. (2020) "The Disappeared Are Appearing: Murals that Recover Communal Memory", *International Journal of Transitional Justice*, 14(1), 193–208, https://doi.org/10.1093/ijtj/ijz028.

El Masri, O., (2020). Re-Imagining Spaces For Representation In The Divided City: The Cases Of Urban Street Art In 'Post'- Conflict Beirut And Belfast. Ph.D. Ulster University.

Hill, A. and White, A. (2012) "Painting Peace? Murals and the Northern Ireland Peace Process", *Irish Political Studies*, 27(1), 71-88, DOI: 10.1080/07907184.2012.636184.

Hocking, B.T. (2015) *The Great Reimagining: Public Art, Urban Space, and Symbolic Landscapes of a 'New' Northern Ireland.* Oxford: Beghahn.

Rolston, B. and Alvarez Berastegi, A. (2018) 'Exhuming memory: Miguel Hernández and the legacy of fascism in Spain', Race & Class, 60(1), pp. 38–60. doi: 10.1177/0306396818769011.

Rolston, B. (2012). 'Reimaging: Mural Painting and the State in Northern Ireland'. International Journal of Cultural Studies, 15(5), 447-466. https://doi.org/10.1177/1367877912451810.

THANK YOU FOR YOUR ATTENTION