



Reconciliation, Commemoration,
Power, Relationality, Community,
Neighbourhood, Post-Conflict,
Trauma, Ecosystem, Extraction,
Place, Reparation, Public, Scale,
Regeneration, Transitional
Justice, Restorative Justice,
Grief, Memory, Legacy, Narrative,
Reimagine, Storytelling,
Reciprocity, Healing, Heritage,
Responsibility, Truth-Telling,
Memory, Forgetting, Repair,
Mediation, Regeneration, Rights,
History. Loss, Home, Archive.

**Learning Lab Incubator: Socially Engaged
Art and the Public Practice of Reconciliation**

The MAC, Belfast
September 2026

Learning Lab Incubator: Socially Engaged Art and the Public Practice of Reconciliation

Venue: The MAC, 10 Exchange Street West, Belfast

Date: September 2026

Participating cross-border artists:

Anushiya Sundaralingem, Evelyn Broderick, Thomas Wells, Nollaig Molloy, Kerrie Hanna, Philip Ryan, Marta Dyczkowska, Silvina Sisterna.

Curatorial Team:

Elaine Forde, Áine O'Brien, Kate O'Shea.

Visiting Presenters:

Avila Kilmurray, Daniel Holder, Marissa McMahon, John Barry, Ismail Einashe, John D'Arcy, Pauline O'Flynn.

Programme Overview, Context and Vision

Socially Engaged Art and the Public Practice of Reconciliation offers a cross-border platform for artists to investigate, experiment and collaboratively develop blueprints for larger scale, public art projects.

It focuses on the broad theme of 'reconciliation', understood as a contested practice shaped by the lived and complex experiences of communities.

Socially Engaged Cross-Border Collaboration

Four artists based in the North of Ireland and four in the Republic of Ireland have been selected to contribute to this programme because of their distinctive socially engaged practice. A range of practices spanning film, photography, to live performance, architecture and site specific installation working in creative collaboration and solidarity with individuals and places whose everyday lives and landscapes underscore the need for different forms of social change.

The Learning Lab Incubator is structured as a pilot programme of 5 in situ sessions in addition to online conversations (see pg. 40 for the full timetable).

We have commissioned the artist, Kate O'Shea, to critically document in the form of a living archive the collective and collaborative research process.

Several frameworks and questions initially guide this programme:

- **What does reconciliation mean?**
- **How does reparation and transitional justice work in practice?**
- **How can SEA* methods, which are relational by nature, document and amplify the complex histories of communities?**
- **How can SEA projects collaboratively foster civic and social infrastructure in communities facing displacement, housing issues, or post-conflict challenges?**
- **What role does the socially engaged artist play in this process?**
- **What might a cross-border collaboration in the form of a public art commission look like and feel?**

Keywords:

Reconciliation, Commemoration, Power, Relationality, Community, Neighbourhood, Post-Conflict, Trauma, Ecosystem, Extraction, Place, Reparation, Public, Scale, Regeneration, Transitional Justice, Restorative Justice, Grief, Memory, Legacy, Narrative, Reimagine, Storytelling, Reciprocity, Healing, Heritage, Responsibility, Truth-Telling, Memory, Forgetting, Repair, Mediation, Regeneration, Rights, History. Loss, Home, Archive.

*Socially Engaged Art

Anushiya Sundaralingam

Born in Sri Lanka and based in Belfast since graduating from Ulster University in 1998, Anushiya Sundaralingam is a full-time artist and facilitator dedicated to a continually evolving practice. Her multidisciplinary work spans multi-layered printmaking, mixed media, sculpture, and installation art in two- and three-dimensional forms. Influenced by her heritage and surroundings, she experiments with materials and methods to create works rich in meaning, balancing innovation and tradition. Anushiya has received numerous prestigious awards and exhibited widely in local and international solo and group shows, with pieces held in public and private collections. Alongside her studio practice, she leads collaborative projects and community workshops.

Right: **Kolam**, 2013

This project in Ulster Museum explored culture, tradition, and collective creativity through the traditional Indian floor art of Kolam. Through community collaboration, participants created individual paper collages inspired by abstract traditional patterns. Joined together, these pieces formed one large collective artwork, bringing together individual expressions through colour, pattern, and shared creative experience.





Fragmented Crossings 2025

Created with banana tree fibres by University of Jaffna, Sri Lanka, students during a collaborative residency, this installation reflects cross-cultural dialogue and community-centred art practices. Supported by the British Council's Connections Through Culture initiative. This project highlighted the transformative power of artistic skill-sharing and exchange led by the theme of migration.



Red, 2017

Influenced by my experience of migration, this installation reflects on identity, belonging and remembrance. Created collaboratively for Remembrance Day by visitors at the Ulster Museum, the red paper dresses become symbols of individual lives and shared memories, connecting personal stories with collective histories of loss, change and resilience.



Thappi Odu (Flee), 2025

Members of the public gathered at Ulster Museum to participate in the ongoing creation of Thappi Odu (Flee). Engaging together for a short time by joining in creation of the artwork, participants also shared personal stories of migration and resilience, weaving individual experiences into a shared communal narrative.

Evelyn Broderick

Evelyn Broderick's practice **MAKING|THINKING** is an open dialogue that evolves through the interactions of the communities she engages with. Evelyn works in a socially engaged way exploring the role of making as a form of tacit knowledge in both social & collective contexts. Recent projects include The People's Shed, ongoing since 2020 currently in the TEST SPACE residency at Limerick City Gallery of Art; The Great Housing Crisis Caravannette of Revolt with Housing Action Now; Public Art Liaison for Dolphin House; and residencies at Fire Station Artists' Studios, Common Ground's Studio468, and UCD Parity Studios.

Right: **The Peoples's Shed**

A space for sharing skills and knowledge. The People's Shed draws threads from a long history of men's shed, women's spaces, music circles, hedge schools and different forms of alternative pedagogical spaces that have always existed. Piloted in 2023 in Studio 468, Rialto D8.





Vincent's Story Podcast. 2025

This five-part podcast was released in April 2025 and is produced and presented by Evelyn Broderick, a grand-niece of Vincent Broderick. Over the five episodes Evelyn talks to Antóin Mac Gabhann about his work in transcribing Vincent's tapes; Lorraine Hickey about the Éamonn Ceannt Ceilí Band; Vincent's sons, Des and Vincent about their father and family life and neighbour and friend Seán Montgomery about CCE Cumann na bPíobairí Uilleann/The Piper's Club branch of Comhaltas Ceoltoirí Éireann.



The Great Housing Crisis Caravanette of Revolt

Public Workshop with Housing Action Now in NCAD's gallery.

Panda in town

As part of the Great Housing Crisis Caravanette of Revolt, HAN made a series of Black and White animals. The panda has made an appearance at a number of housing demonstrations.



Thomas Wells

Thomas Wells (he/they) is an artist, curator and researcher, based in Belfast. Their practice centres socially engaged practice as a methodology often working within LGBTQIA+ communities to investigate collective experience from the perspective of assembly. They are currently a PhD researcher at The Belfast School of Art. In 2017 they joined Array Studios and later helped to establish Array Collective in 2021. Recent projects include the ongoing collaboration with artist Emma Brennan, *The House of Atreus* is a queer/feminist performance collective exploring class in relation to architecture and evolving cities.

Right: **The House of Atreus** at Pallas Projects Dublin was a three week residency project located in Dublin 8. Initially engaging with communities from the local area, NCAD studio plus, and PRAXIS members the project focused on how we build sustainable practice methods within current economic and social challenges. A series of durational eight hour performances mirrored the working week, followed by an exhibition of residue.



The House of Atreus 2026 Emma Brennan and Thomas Wells Pallas Projects Dublin. Image: Serhii Shapoval 2026





The House of Atreus 2026 Emma Brennan and Thomas Wells
Pallas Projects Dublin. Images: Serhii Shapoval 2026

Nollaig Molloy

Nollaig Molloy is a visual artist working in moving image, publications, sound, printmaking and sculptural installation. She examines land use in industrial, social, and historical contexts with an interest in archives, place and working with people. She explores how fact, fiction, and close observation shapes our shifting relationship with the natural world. In 2026 she completed a Technical Development Research Residency at Leitrim Sculpture Centre. In 2025 she received a Visual Arts Bursary from The Arts Council of Ireland and was also awarded Creative Ireland funding for 'Powerhouses', a reflective radio documentary examining community volunteering in Ballaghaderreen, County Roscommon.

Top Right: **Faultlines** (2025)

Artist publication, various papers, coal slag ink, 25cm x20cm,
Image by Nollaig Molloy

Faultlines' is a speculative political pamphlet from The Land Party, a hybrid coalition between Trees and Slag Heaps. This publication presents a series of proposed policies through text and image, addressing social issues for non-humans.

Bottom Right: **At a distance** Installation image, HD film, animation, acrylic, plywood at QSS, Belfast, 2024. Image by Simon Mills
'At a distance' was a solo exhibition consisting of video and sculptural installation. Through HD video and stop-motion animation 'At a distance' accumulates multiple spaces in which Nollaig has encountered, the Cormorant.





This archive is a powerhouse Public discussion, (2024) with Creative Places Ballaghaderreen. Image by Marek Petrovic
 'This archive is a powerhouse' (2024) was an archival display of the history of the building known as the Powerhouse in Ballaghaderreen and a public discussion about the life of community projects.

Right: Postcards of objects from a closed museum, **This archive is a powerhouse** (2024), 14.8 cm x 21cm. Image by Eithne Gallagher

Postcards were presented as part of an archival display of the history of the building, the Powerhouse, Ballaghaderreen and a public discussion about the life of community projects.



Kerrie Hanna

Kerrie Hanna's practice is socially engaged with projects centred on community arts, peace building, mental health and wellbeing. Kerrie has worked on co-design facilitation projects with National Gallery of Ireland, the MAC, Belfast City Council, National Trust, Ulster University and Education and Library Board. A recipient of Botanic Gardens Residency 2026, Tyrone Guthrie Residency 2025, Curator Space Residency 2025, Ballinglen Arts Foundation Residency 2024, the MAC Community Artist In Residence 2023 and Malone College Artist in Residence 2023. Before establishing her own studio, Kerrie studied stained glass painting skills when working on heritage restoration and on commissions at Glassmarque Design.

Right: **Foraged Pigment Processing**
Charcoal carbonation and ocar clay pit firing
Photo: Kerrie Hanna





Top Left: Moment of Peace

Stained Glass Panel, imagery, themes, title and iconography co-designed with women from Mornington Women's Group.

Displayed on illuminated bus stops across Belfast.

Photo: Kate Donaldson.

Bottom Left: Eiru's Welcome

Stained Glass Panel, imagery, themes, title and iconography co-designed with young people from Apollo Project using imagery and themes drawn from the An Tur Gloine Archive.

National Gallery of Ireland permanent collection.

Photo: Kate Donaldson.

Below: Hope is a Thing With Feathers

Digital illustration on billboards across Belfast

Designed and illustrated by participants from Action Mental Health

Photo: The MAC



Philip Ryan

Philip Ryan is a socially engaged visual artist with a background in architecture and is the co-founder of Nocht Studio. His practice combines participation, spatial design, fabrication, and digital tools to explore relationships between place, ecology, labour and community. Notable projects include **this/OUR**, **Idir an Dá Linn**, **KinStools**, **Shift Cltr** and **WaterSheds**. His work often develops through long-term collaboration, situated research and collective making, with a particular interest in ecological civics, rural infrastructures and communities of entanglement. He was a New European Bauhaus Prizes 2025 finalist and is a recipient of an Arts Council Participatory Arts Bursary Award 2026.

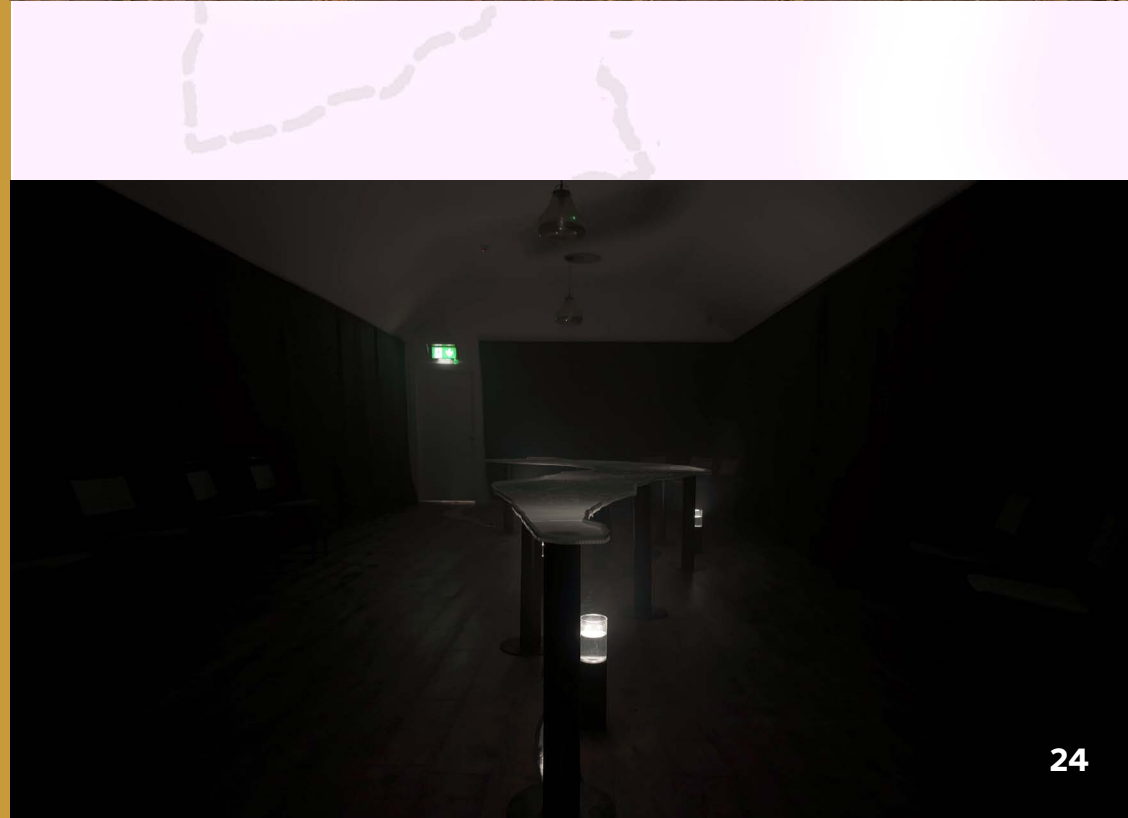
Top Right: **this/OUR**

this/OUR is a socially engaged project developed with artists Basil Al-Rawi, Chris Finnegan and Katie Nolan, along with researchers and community collaborators. Through deep mapping, workshops, a mobile horsebox space and a winter school, it explores how a woodland can be collectively understood, narrated and cared for.

Image credit: © Philip Ryan

Bottom Right: **Idir an Dá Linn / Meanwhile / Between the Two Lakes**

A collaborative project developed with Glenbowe Wood & Lake CLG, examining the histories, ecologies and contested memory of the former Glenbowe Lake. Through collaboration with artists Basil O'Rawi and Micheal Ó Cathain, it brings together oral testimony, keening, archival research, film, public events to consider how landscape is remembered and remade.





WaterSheds

WaterSheds is a socially engaged project exploring watersheds as living communities in contemporary rural Ireland. Drawing on the rural shed as architectural form and social model, it develops mobile infrastructure for making, mapping and assembly, connecting local knowledge, ecological relationships, belonging and collective responsibility across the River Bride catchment.

KinStools

KinStools is a collaborative seating project developed through the KinShip artist placement at Tramore Valley Park, Cork. Working with local Douglas Frankfield Men's Shed and locally sourced ash, the project uses adaptable furniture-making to explore stewardship, shared making and interspecies interdependence within a public urban ecology.

Image credit: © Philip Ryan



Marta Dyczkowska

Marta Dyczkowska is a visual artist working across film, photography, installation, and performance. Her practice blends the personal with the political, exploring intersections of memory, material culture, architecture, and social change. Drawing on archives, found objects, and remnants of material culture as sites of research and reflection, her work considers how spaces/communities evolve over time. Dyczkowska investigates shifting dynamics within her own life and the wider community, approaching her practice through empathy, care, and collaboration. Her recent work, *Hearsay at Point Zero*, was commissioned by the MAC and shown within *The State of Belfast* exhibition alongside 'Grenfell' by Steve McQueen.

Top Right: **A TALE OF TWO HOUSES** (2024) image: still from performance on the site of the demolished Havelock House. "A TALE OF TWO HOUSES" explores memory, heritage and loss through the demolition of Havelock House, my former artist studio and a Belfast landmark from my neighbourhood. Presented as a multi-channel installation and performance, the work connects personal experience with wider community concerns about redevelopment, heritage and the changing identity of Belfast. As part of this exhibition I have organised an outreach event and a panel of speakers to continue conversation around heritage and loss in Belfast. Photo: MD

Bottom Right: **THE RIGHT TO THE CITY** (2025) is a banner produced during my residency at PS², in conjunction with *The Regeneration Game* exhibition. The imagery for the banner emerged through three community workshops exploring memories of place and the idea of collective nostalgia acting as a catalyst for change. Photo: Paul Moore





HEARSAY AT POINT ZERO (2025) is a short documentary commissioned by the MAC Belfast for the State of Belfast Exhibition. Hearsay at Point Zero is a meditative documentary exploring life in Belfast's Cathedral Quarter amid ongoing redevelopment. Through a 24-hour cycle unfolding over months, it reveals stories often hidden behind regeneration, focusing on marginalised residents, small businesses, and displaced communities. Using personal and collected reflections, the film weaves a powerful narrative of resilience, loss, and resistance.

Photo: Simon Mills



SHUT THE FRONT DOOR (2021) reflects on the loss of cultural spaces in Belfast city centre. Using photographs, interviews and archives from spaces including Warzone Collective, Platform Arts and QSS, Dyczkowska created an installation of four videos and seven photographs. The work acts as an archive documenting Belfast's disappearing cultural spaces. The exhibition was part of the Imagine Belfast Festival in 2021 and was accompanied by an online Artist Talk.

Photo: Kristi Campbell

Silvina Sisterna

Silvina Sisterna is an Argentine-born, Dublin-based artist whose socially engaged practice explores migration, memory, identity and belonging through photography, walking and participatory processes. Working collaboratively with migrant and women's communities, she creates spaces for shared reflection, dialogue and storytelling. Her practice draws on experimental photographic processes and on walking as a feminist and embodied methodology. Silvina holds an MA in Fine Art from TU Dublin and has exhibited and developed projects across Ireland and internationally. Her work is grounded in collective knowledge-making, exploring how personal and shared experiences can shape understandings of place, community and belonging.

Top Right: **NosOtras**

Screenshot of the short film *Nos/Otras* (Us/Others). It was my first collaborative visual project exploring migration, identity and the lived experiences of Latin American women in Ireland. The project examined the complexities of photographic representation and how we perform in front of the camera. By placing myself within the same process, I questioned whether a portrait without a mask is ever possible.

Bottom Right: **Nepantla**

Members of the *Nepantla* Collective collectively selecting and discussing photographs for the exhibition. Photo Credit: Ben Malcolmsom





Pies Para Que In our ongoing project, Mis Pies, Mi Casa, we explore what it means to be a migrant woman in public space. Through collective walking, embodied experiences and creative practices, we create spaces for connection, reflection and exchange. Photo Credit: Silvina Sisterna



Weaving the Present, Shaping the Future 2023 by Khaled Barakeh in partnership with Anaka Women's Collective and Participation and the Practice of Rights.

MAC Creative Learning & Engagement programme is co-designed with artists, communities and partners. Through art, we address pressing local and global issues, advocating for a society where people and the planet are respected and cared for. Our work is rooted in collaboration, creativity, and social change, ensuring that art remains a powerful tool for education, activism, and engagement.

Curatorial Bios:

Elaine Forde is Creative Learning & Engagement Manager at the MAC Belfast. Before joining the MAC, Elaine was Head of Engagement at The Playhouse, Derry, and Director of Artlink, Donegal. She holds a Postgraduate Certificate in Arts Management from Ulster University, a Masters Degree in Fine Art from Chelsea College of Arts, and a BA (Hons) in Fine Art from Ulster University. She has been awarded fellowships from Social Change Initiative and the British Council. Elaine sits on the Northern Ireland Human Rights Commission's Arts and Human Rights Forum. She was previously a member of Void's curatorial team, Policing and Community Safety Partnership board, Arts Inform Steering Committee and was Chair of UV Arts.

Dr Áine O'Brien is a curator/researcher who has worked across the arts, education and social change in the US, Ireland and the UK. To date Áine's work spans documentary film, print, and curation. Áine was co-founder/co-director (2012–2020) of the London-based Counterpoints, foregrounding art, displacement and social change. As Director of Learning Lab Agency, she mentors and provides critical support for socially engaged artists and practitioners, and in partnership with Create is Creative Director for the Summer School on Collaborative Practice and Social Change. Recent publications include the co-edited *Art, Migration and the Production of Radical Democratic Citizenship* (Frontiers of the Political Series, Bloomsbury, 2024).

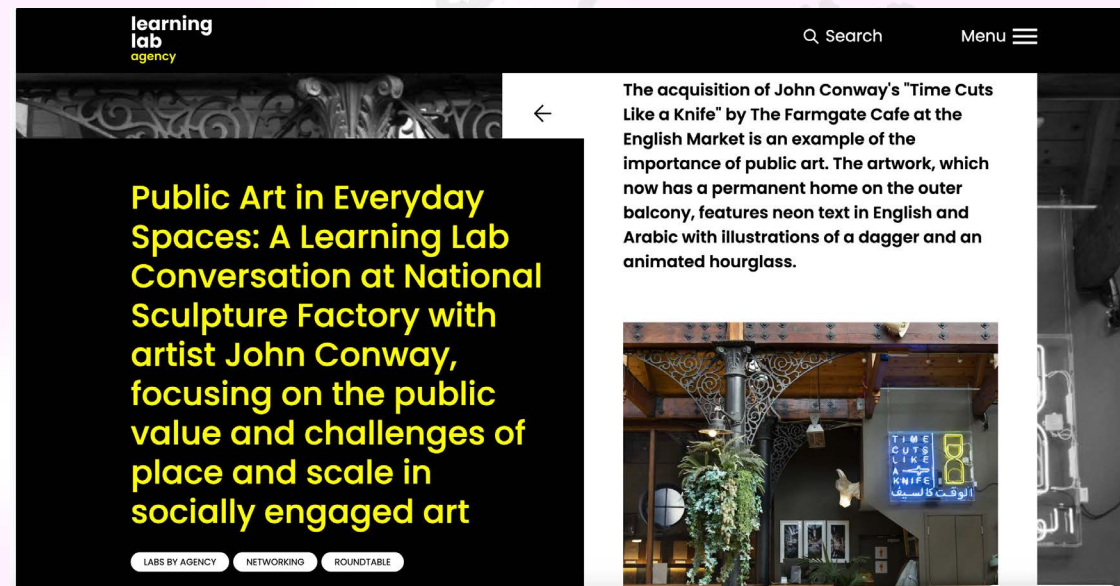
Kate O'Shea is a socially engaged artist working across printmaking, archiving, installation, performance, and publishing, with an emphasis on collaboration and building networks of solidarity. In 2026, she presented *Mycelium* at VISUAL Carlow, an immersive installation bringing together textiles, sculpture, sound, and artist-made books, marking a significant point in her long-term project *Mycelium: An Archive of Archives and Archivists*. In 2025, she undertook a residency exchange between Irish Museum of Modern Art and Fremantle Arts Centre, on Whadjuk Noongar Boodjar Country in Walyalup, Western Australia, developing *JUMP CUTS* with Aideen O'Donovan. She is co-founder of transdisciplinary collective Broken Fields and Dirty Books publishing house.

Metropolitan Arts Centre (MAC)

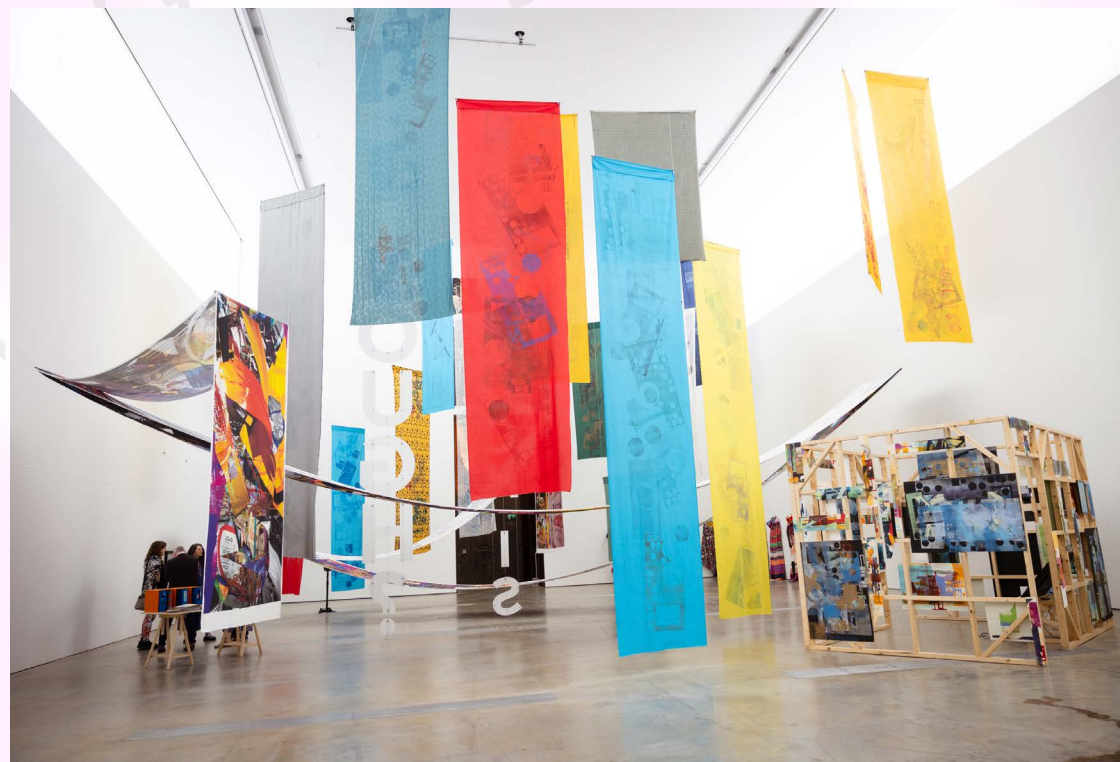
The MAC is Northern Ireland's leading art centre. Housing two theatres, three galleries, dance studio, bar/café, and multi-purpose spaces, we've welcomed approx. 3m visitors since opening in 2012. We exist to make Northern Ireland a better place by enabling people to create, enjoy, and participate in outstanding art. Our vision for social change is to operate in a society where all people are treated equitably.

Learning Lab Agency

Learning Lab Agency is an interdisciplinary socially engaged arts practice platform, exploring creative and collaborative interventions into local and global cultural politics. It enables democratic spaces for horizontal, mutual (un)learning and the production of cooperative knowledge through place-based projects. Providing critical support to socially engaged artists, cultural workers and cross-sector initiatives, learning labs are offered through a variety of formats including mentoring, curation, research, immersive incubators, and workshops.



Learning Lab, National Sculpture Factory, Cork, 2026 (Learning Lab Agency)



Mycelium, Kate O'Shea, VISUAL Carlow, 2026. Photo: Ros Kavanagh

Schedule/Calendar

Monday 7 September

7.30pm: Optional dinner at **Winnie's Restaurant** based in **Second Nature Hotel** on Queens Street <https://www.staysecondnature.com/locations/belfast/eat-drink>

Day 1 Tuesday 8 September

10 – 10:30 am **Welcome and Introduction/s**

10:30 – 12:30 pm **Reciprocal Practices: Who Are We?**

Who is in the room – mapping differences and possible symmetries

Getting a sense of our socially engaged practice – reflecting on lived experiences, values and ways of working

Exploring how and why 'reconciliation' - as a concept and process – *might sit or not sit* in our individual and collective work

Group Conversation

Lunch

2:00 – 3:30 pm

Transitional Justice: 'The Right to Have Rights'

In House Conversation with **Avila Kilmurray** and **Daniel Holder** about processes of conflict resolution and mechanisms of truth recovery.

3:30– 4:00 pm

Q/A

Avila Kilmurray, Migration and Peacebuilding Executive, Social Change Initiative, Belfast

Daniel Holder, Director, Committee on the Administration of Justice Northern Ireland.

7:00 – 9:00pm

**Group Dinner: Bo Tree Kitchen 65-67
University Ave, Belfast BT7 1GX**

**The right to have rights, or the right of every individual to belong to humanity, should be guaranteed by humanity itself. Hannah Arendt, The Origins of Totalitarianism (1951)*

Day 2 Wednesday 9 September

8:30 am

Walk Morning Group Visit: River Lagan walking with sound led by John D'Arcy from Hive Choir. Meeting location – the MAC

<https://hivechoir.com/about>

Dr John D'Arcy, artist-researcher at the Sonic Arts Research Centre, Queens University Belfast

10:00 – 10:30 am

Daily Review/Coffee

10:30 – 12:30

Transitional Justice – Equality and Place

Walk and talk with **Marissa McMahon**, through the local New Lodge neighbourhood focusing on the politics of memory, place and housing

Q/A

Marissa McMahon, Deputy Director, Participation and Practice of Rights (PPR)

Lunch

2:00 – 4:00pm

Transitional Justice – Place, Archives and Reconciling the Self

Live Zoom with **Ismail Einashe**, about the intersections of place, migration, human rights, art and memoir, memory and factual accuracy

Q/A

Ismail Einashe, Investigative Journalist and Lecturer, Department of Sociology, University of Michigan, USA

Free Time

6.30 – 10:00pm

Group Dinner with **The Edible Flower** a supper club and event catering company based in Co. Down in the North of Ireland, inspired by the gorgeous produce grown locally

[\(https://www.theedibleflower.com/\)](https://www.theedibleflower.com/)

Location: Mother of the Woods Retreat ([map](#))

Day 3 Thursday 10 September

8:30am

Early Morning Group Visit with activist **Pauline O'Flynn** at Grow Community Garden, North Belfast - a community-led urban garden and growing space located in Waterworks

Pauline O'Flynn is an organiser working in human rights and social and environmental justice in Belfast, also working at Grow Community Gardens

10:00 – 10:30 am **Daily Review/Coffee**

10:30 – 11:30 pm **Transitional Justice - Principles of a Just Transition**

In House Conversation with economist and activist, **John Barry**, about equity and social change and intersecting social and economic injustices

John Barry, Professor of Green Political Economy, Centre for Sustainability, Equality and Climate Action, Queens University Belfast

11.45am – 1pm **Collaborative Studio Practice and Cross - Border Exchange/Feedback**

Working together in the MAC studio, reflecting on the ideas and themes aired in the different sessions – exploring perspectives and practices and how collaborations might materialise across the group

1pm Lunch

2pm Collaborative Studio Practice and Cross-Border Exchange/Feedback, continued

3.30pm Goodbyes/Finish

September 14th – 25th

Online Conversations – to be shaped and agreed by the group

Tuesday 29 September

1:00 pm – 5:00pm **Collaborative Studio Practice and Collective Exchange/Feedback**

Final Prepping/Producing of Blueprints

Wednesday 30 September

3:45 – 4.30 pm **Presentation of Collaborative Research and Blueprints** at *Bearing Witness in Turbulent Times – The Urgency of Socially Engaged Art and Community Practice*

Socially Engaged Art and the Public Practice of Reconciliation partners include the MAC, Learning Lab Agency and National Sculpture Factory. It is generously funded by Department of Foreign Affairs and the Bertha Foundation. The MACs core funders are the Arts Council of Northern Ireland and Belfast City Council.

Project partners



METROPOLITAN
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An Roinn Gnóthaí Eachtracha agus Trádála
Department of Foreign Affairs and Trade
RECONCILIATION FUND



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Wednesday 30 September

Bearing Witness in Turbulent Times – The Urgency of Socially Engaged Art and Community Practice

A day-long symposium on the role of socially engaged art in driving social change, featuring conversations between artists, activists, policymakers, human rights researchers and authors. Taking the form of workshops, case studies and incubators exploring the intersections of art, community practice, public policy, and social justice.

Philippe Sands, international lawyer and award-winning author, will open the symposium with a keynote focusing on the art and act of bearing witness through public storytelling and the law.

Other projects will include a conversation on civic activism in Belfast, Dublin's Housing Action Now collective, the cross-border initiative Socially Engaged Art & the Public Practice of Reconciliation, and a series of immersive art projects located on the border.

Bearing Witness in Turbulent Times - The Urgency of Socially Engaged Art and Community Practice is generously supported by the Bertha Foundation, Department of Foreign Affairs and Cultural Bridge.

Symposium partners



LEARNING LAB AGENCY.



create national development
agency for collaborative arts



Symposium funders



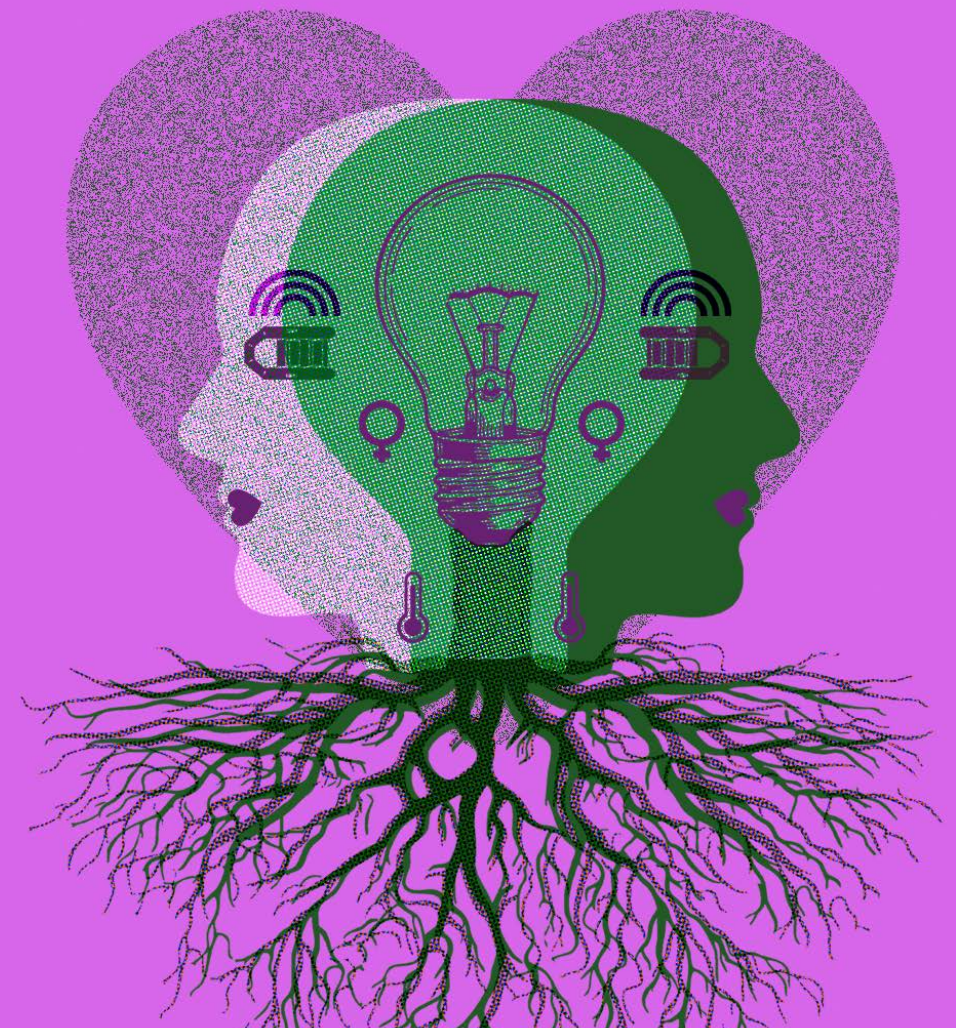
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**BEARING WITNESS
IN TURBULENT TIMES
THE URGENCY OF SOCIALLY
ENGAGED ART AND COMMUNITY PRACTICE**

