



**QUEEN'S
UNIVERSITY
BELFAST**

Public Art and Ritual Transformation in Northern Ireland

Downey, H., & Sherry, J. F. (2020). Public Art and Ritual Transformation in Northern Ireland. *Arts and the Market*, [AAM-04-2020-0008.R1,]. <https://doi.org/10.1108/AAM-04-2020-0008>

Published in:
Arts and the Market

Document Version:
Peer reviewed version

Queen's University Belfast - Research Portal:
[Link to publication record in Queen's University Belfast Research Portal](#)

Publisher rights
Copyright 2020 the Author.
This work is made available online in accordance with the publisher's policies. Please refer to any applicable terms of use of the publisher.

General rights
Copyright for the publications made accessible via the Queen's University Belfast Research Portal is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy
The Research Portal is Queen's institutional repository that provides access to Queen's research output. Every effort has been made to ensure that content in the Research Portal does not infringe any person's rights, or applicable UK laws. If you discover content in the Research Portal that you believe breaches copyright or violates any law, please contact openaccess@qub.ac.uk.

Arts and the Market



Public Art and Ritual Transformation in Northern Ireland

Journal:	<i>Arts and the Market</i>
Manuscript ID	AAM-04-2020-0008.R1
Manuscript Type:	Research Paper
Keywords:	Co-creation, Place-making, Trauma, Therapy, Sacrifice

Abstract

Purpose

The actual uses to which public art is put have been virtually ignored, leaving multifarious dynamics related to its aesthetic encounters unexplored. Both audience agency in place- and sense-making, and the agentic role of place as more than a mere platform or stage dressing for transformation are routinely neglected. Such transformative dynamics are analyzed and interpreted in this study of the Derry-Londonderry Temple, a transient mega-installation orchestrated by bricoleur artist David Best and co-created by sectarian communities in 2015.

Methodology

A range of ethnographic methods and supplemental netnography were employed in the investigation.

Findings

Participants inscribed expressions of their lived experience of trauma on the Temple's infrastructure, on wood scrap remnants, or on personal artifacts dedicated for interment. These inscriptions and artifacts became objects of contemplation for all participants to consider and appreciate during visitation, affording sectarian citizens opportunity for empathic response to the plight of opposite numbers. Thousands engaged with the installation over the course of a week, registering sorrow, humility and awe in their interactions, experiencing powerful catharsis, and creating temporary cross-community comity. The installation and the grief work animating it were introjected by co-creators as a virtual legacy of the engagement.

Originality

The originality of the study lies in its theorizing of the successful delivery of social systems therapy in an aesthetic modality to communities traditionally hostile to one another. This sustained encounter is defined as traumaturgy. The sacrificial ritual of participatory public art becomes the medium through which temporary cross-community cohesion is achieved.

1
2
3 Public art has long served as a foundation upon which transformations of space and
4 place, as well as of individuals and communities, have been elaborated (Visconti et al., 2010).
5
6 Beyond the discipline of consumer research from which our investigation hales, inquiry into
7 public art has focused largely on the intentions that direct its production, whether political,
8 aesthetic or cultural, and the roles it fulfills in the ideology within which it is embedded (Stevens
9 and Lossau, 2015, p. 2). The actual uses to which public art is put – its literal reception by the
10 publics who comprise its intended audience – has been virtually ignored, leaving the “socio-
11 spatial and socio-temporal complexities” related to its “in-situ engagements” woefully under-
12 examined (Zebracki, 2015, pp. 167-69). Both audience agency in the “making of place and
13 meaning,” and the agentic role of place as more than a mere “staging post for” or “backdrop to”
14 activity are chief among these neglected reception dynamics (Saunders and Moles, 2015, pp. 99-
15 100). We analyze and interpret a number of these complexities in our ethnographic investigation
16 of the Derry-Londonderry Temple, a mega-installation directed by bricoleur artist David Best (of
17 Burning Man fame) that was created in this Northern Irish city in early 2015.
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

36 In Derry-Londonderry (hereafter DL), Northern Ireland, a city beleaguered over many
37 decades by sectarian strife, a secular miracle of sorts was performed in the spring of 2015, and
38 captured in our field notes. Citizens of bitterly opposed ideological communities embraced
39 sharing and working together in the true spirit of community, to erect an ethereal Temple out of
40 dimensional lumber and plywood fretwork panels. Its height rivalled that of a seven-story
41 building, and its open-air precinct, complete with monumental altar and pendulous chandelier,
42 encouraged pilgrims to engage with the structure in a reverent manner. Some visitants returned
43 time and again, deepening their meaning-making with each successive journey. Participants
44 inscribed personal expressions of their lived experience of trauma, whether directly on the
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 Temple's infrastructure, on wood scrap reclaimed from building discards, or on personal artifacts
4 dedicated for interment within the site. Once interred, these inscriptions and artifacts became
5 objects of contemplation for all to consider and appreciate, giving sectarian participants an
6 opportunity (for many their first) for empathic response to the plight of their opposite numbers.
7
8 This sheer witnessing presence of throngs of participants swarming the structure transformed the
9 dehumanizing condition of "permanent exception," endured yet previously not shared out by the
10 DL citizenry as a legacy of the Troubles (Robinson, 2018, p. 11), into one of temporary
11 reciprocal recognition.
12
13
14
15
16
17
18
19
20
21

22 Sixty thousand participants occupied the installation over the course of the public
23 opening (i.e. one week), expressing emotions of sorrow, humility and awe in the rounds of their
24 interactions, experiencing a powerful catharsis, and creating a temporary cross-community
25 comity. At the end of the week of public visitation, the Temple and its grief-laden artifacts were
26 intentionally burned to the ground by its co-creators, and the cremains plowed under the earth.
27
28 We call this sustained encounter traumaturgy, a healing ritual that sought to palliate some of the
29 misery resulting from trauma, through the lived experience of sacrifice, in which a spiritual gift
30 engendered a cleansing reciprocal gift of solace.
31
32
33
34
35
36
37
38
39
40

41 The installation site was allowed eventually to revert to its original prairie habitat, leaving
42 no indication that this immense and moving installation had ever physically existed. The
43 installation and the grief work animating it – that is, the traumatic space transformed to cathartic
44 place – were introjected by their co-producers as a virtual legacy of the engagement. This
45 moment of reconciliation, now spectacularly enshrined in memory, became a visceral
46 incremental counterbalance to the traumatic memories of the Troubles.
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 Just as it is with space, time is intimately interrelated with art. Art is understood to
4 express permanence, reflect the contemporary moment, and capture the ‘ceaseless nature’ of
5 time (Saunders and Moles, 2015, p. 107). And, as with space, the temporality of the lived
6 experience of public art has garnered little attention from researchers. Our field site is especially
7 attuned to temporal rhythms, as it is evanescent in character. Audiences had the opportunity to
8 interact with the installation for a week (or, in the case of infrastructural builders, a month)
9 before it was consumed in flames, reduced to ash, and erased from the site as if it had never
10 materially existed. The ritual of traumaturgy created sacred time.
11
12
13
14
15
16
17
18
19
20
21

22 If researchers know more about public art’s making than its reception, how are we to
23 theorize those installations – including, especially, their emplacement and embodiment - whose
24 actual making is intimately bound up with reception? That is our research objective.
25
26 MacDowall (2015, p. 45) alludes to the “complex feedback loops between practitioners and
27 audiences” that have escaped scholarly scrutiny. Our field study examines a public installation
28 in which the audience figures prominently in the creation of the work.
29
30
31
32
33
34

35 Increasingly, artists and architects are creating installations that encourage public
36 participation. Kaitavuori (2018) estimates “participatory art” to have become the most popular
37 form of contemporary art over the last fifteen years. Of special relevance to our present study,
38 much of this art invites inscription (Franck (2015). Such inscription shapes subsequent actions
39 of agents in the environment (Parunak, 2005; MacDowall, 2015), which helps to generate active
40 audiences. This co-creative effort drives an engagement engine that animates an installation,
41 giving it a vital energy and rhythm perceived in reception.
42
43
44
45
46
47
48
49
50

51 A well-received installation can transform dwellers’ perceptions of an urban environment
52 (Oakes and Warnaby, 2011). These changed perceptions depend upon the transformative
53
54
55
56
57
58
59
60

1
2
3 experience individuals themselves undergo in their collaboration with fellow co-creators. Our
4 study is situated squarely in the “arts consumption” nexus of O’Reilly’s (2011, p. 33) ambitious
5 cartography of arts marketing territories even as it spans a number of his other clusters, and lies
6 at the intersection of many of his (p. 36) “fruitful opportunities for future inquiry,” including live
7 arts consumption experiences, arts consumption communities, arts branding, new methods in arts
8 research, and the theoretical link between consumers, fans and audiences.
9

10
11
12
13
14
15
16
17 Kozinets and Sherry (2013) have described analogous Burning Man Temples as
18 projective vehicles, massive objects of contemplation collectively constructed through individual
19 memorials and testimonials that serve therapeutic and transformational ends. Whereas these
20 Burning Man Temples unfold in the context of an intentional, united community as one of a host
21 of integral subrituals, the DL Temple was a singular ceremony enacted entirely in a context of a
22 community so divided that its opposing factions rarely if ever engage in mutual support. We
23 examine the transformative power of traumaturgy in our ethnographic analysis.
24
25
26
27
28
29
30
31
32

33
34 Of the engagement practices characteristic of public art reception, Stevens and Lossau
35 (2015, p. 9) argue that symbolic use (the representational capacity of the work to mark meaning,
36 identity, and difference) and performative use (the participatory character of the work that
37 embraces and stimulates embodiment and sensuality beyond the mere visual) are among those
38 overlooked dimensions most in need of thorough investigation. We examine each of these
39 dimensions in the balance of this paper. We are also attentive to Vernet’s (2015) notion that the
40 sites on which public art are installed are loci of identity construction and experiments in living
41 together for participants. We have sought to respond to the call for increased attention to
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 approaches to understanding and expressing the experience of audiences and consumers” to bear
4 upon a collaborative art installation in contested space (Walmsley and Meander, 2018, pp. 4; 2).
5
6

7
8 We elaborate upon Franck’s (2015) observation that public art can become a site of
9 resistance. Hyde (2019, p. 251) summarizes queries arising from Volkan’s (2013) work on
10 sectarian strife in terms applicable to the Temple installation: “How can symbols of chosen
11 traumas be made dormant . . .? How can group members adaptively mourn . . .? How can a
12 preoccupation with minor differences between neighbors become playful?” The co-creators of
13 the Temple, sometimes implicitly and other times explicitly, asked and answered these very
14 questions. Art provided participants the vehicle by which traumaturgy was enabled.
15
16
17
18
19
20
21
22
23
24
25

26 **A Traumaturgical Purpose for Public Art**

27
28 We combine two concepts – the secular wonderworking of thaumaturgy and the
29 psychophysical wounding of trauma – to speak of traumaturgy, which we envision as the ritual
30 mitigating, if not exorcising, of the effects of suffering on the lives of our informants who
31 participate in an act of sacrificial gift giving. Traumaturgy is a sacrificial form of social systems
32 therapy (Pattison 1973) with undertones of dramaturgy in both theatrical and sociological senses,
33 as participants perform sacrificial rites intended to repair, if not entirely reweave, the social
34 fabric. This is the ultimate use to which the Temple as a public work of art was put. The effects
35 of traumaturgy may be immediate and fleeting (as the alien presence of the Temple on the hill, a
36 perhaps once-in-a-lifetime seeding or catalyst for personal and social transformation), or
37 generative and enduring (as a possible first edition of spectacular secular rituals or mundane
38 cross-community projects to come).
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 Traumaturgy unfolds within an aestheticized therapeutic servicescape, which, though
4 strikingly evocative, is less characterized by the ideological homogeneity, market mediation and
5 emotional scripts described by Higgins and Hamilton (2018) than by sectarian conflict, aesthetic
6 mediation, and cultural improvisation. Scott et al. (2017) suggest that the ritualization of pain
7 facilitates self-renewal through a regained consciousness of physicality and the opportunity for
8 bodily expression that does not otherwise have an outlet. Our work provides a useful
9 complement as we consider ritualized performances that compensate for embodied emotional
10 restrictions. Although the pain of Tough Mudder catalyzes emotional suffering, this is
11 accompanied by self-erasure as participants “forget everything” and escape the stresses and
12 monotony of daily responsibilities (Scott et al. 2017). The traumaturgy performed by our
13 Temple informants enables them to sacrifice the debilitating effects of suffering their gifts of
14 thick inscription recount, and yet retain the memory of the wounding, in the service not only of
15 personal healing, but also of cross-community cohesion.

16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33 Several interview excerpts illustrate this transfiguration of pain, and prefigure our
34 ensuing analysis. In the first, Lola, a young mother, observed:

35
36
37 “We’ve had sick kids. We’d like them to be healthy and safe, so nothing more happens
38 to them. This [inscribing and burning] is spiritual, different than a church, because it’s
39 going to burn. The burning will take all our pain away” [as she gestures toward the sky].

40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
Lola likens traumaturgy to a sacrifice, a gift of the soul eliciting cauterizing counter-gifts of relief,
consolation and well-being from a previously punitive universe. By first emplacing and then
dematerializing her offering, she seeks to elicit a balm heretofore unavailable to her family.

The second excerpt addresses the nature of participation and the dialectics of doubt.

Ryan, a local teacher, confessed:

1
2
3 “I was skeptical about the whole thing, but felt I should go along and see what all the talk
4 was about. After my first visit, I felt I had to go back again for the burn. I didn’t leave
5 any message in the Temple but I was impressed at the outpourings of the community.
6
7 When you see it all in a mass in the one place it did have an effect on me. . . . When I
8 went back and told [my wife] about it, we decided to come back on the night of the burn.
9
10 It was only when we were leaving, I felt my feet were lighter. It’s hard to describe but
11 that’s how it seemed to me. The lightness in my step coming down the hill that night was
12 undeniable. A few days after that I felt a lightness in my heart too. So in terms of impact,
13 the Temple has had a profound impact on me. . . . For us . . . it has been quite a journey.
14
15 The lightness has remained with us. We have to put it down to the Temple being here -
16
17 nothing else . . .”
18
19
20
21
22
23
24
25
26
27
28

29 Though as dubious of mysticism and its trappings as Lola appeared to be, Ryan cannot deny or
30 explain the mysterious uplifting he and his wife experienced in their engagement with the
31 Temple. Their gift of attentive presence elicited a return gift of embodied buoyancy. His
32 account reads almost as a conversion experience, with all the references to light placing him
33 squarely on his own road to Damascus. His conception of traumaturgy as a journey is apt in the
34 Northern Irish context, and his description of the mechanics of traumaturgy as ineffable is a
35 response common among our informants.
36
37
38
39
40
41
42
43
44
45

46 A final interview verbatim suggests that traumaturgy can be periodically refreshed in
47 reverie, providing renewed catharsis in recollection. A young husband recalls a conversation he
48 had with this wife long after the burn, reflecting back on their Temple visit:
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 “She told me what she wrote: ‘I forgive myself for all my bad decisions.’ She said if she
4
5 thinks of something, and it gives her a twinge of regret, she thinks back on watching the
6
7 temple burn, and realises that she already let that go. She is incredibly happy about that.”
8
9

10 This reflexive, flash-back return of the fiery Temple image purges remorse and induces joy. The
11
12 installation, while physically transient, lives on in reminiscence, reinforcing the experience and
13
14 perhaps mitigating the need for subsequent live performances. Introjection is a key feature of the
15
16 installation. Introjection is a key feature of the
17
18 installation.
19

20 Within the shared space of the Temple, it was not unusual to see sectarian memorial
21
22 discourses sitting cheek by jowl. The housing of the two communities’ trauma, visible to all
23
24 visitors as they journeyed through the ‘altar’ space, was remarkable. In everyday city life, these
25
26 messages of loss and pain would only be shared within a particular community boundary and
27
28 only with those members reflective of that identified community’s ideologies and beliefs, in what
29
30 would be understood as ‘safe’ territory. Despite and because of the Temple being situated on a
31
32 contested site, the two nationalisms were drawn together to participate in each other’s loss. The
33
34 opening out of loss, expressed in the language of othering, has been instrumental in transforming
35
36 contested space to one of enabled place, beyond the competitive “Olympics of suffering”
37
38 perspective that normally holds sway in the region. This commiseration is at the heart of
39
40 traumaturgy. Godbout (1998, 183) understands the gift as “the transcendence of the experience
41
42 of loss.”
43
44
45
46
47

48 In the following section we sketch the context of our field setting. After that, we describe
49
50 the methods employed in the study. We then provide a processual view of the Temple ritual.
51
52 Next we provide an account of the sacrificial dynamic that underlies traumaturgy. Subsequently,
53
54 we assess the transformational prospect that public art may offer in promoting cross-community
55
56
57
58
59
60

1
2
3 collaboration in sectarian situations. We conclude with an assessment of the emplacing and
4
5 embodying dynamics that ephemeral, co-created, public art set in motion. While art objects
6
7 themselves are integral to traumaturgy, we find that the process of making and unmaking these
8
9 objects is paramount to participants, who co-create an experience that blends aesthetics,
10
11 therapeutics, and *communitas*.
12
13
14
15
16

17 **Research Context**

18
19 The recent unsuccessful efforts of the Northern Irish government to mitigate the spread of
20
21 belligerent sectarian murals, regulate the destructive consequences of extremist bonfire
22
23 ceremonies and curb the incidence of partisan graffiti (Downey and Sherry, 2014; Simone-
24
25 Charteris, 2017) provide the context for our investigation of the Temple installation. The history
26
27 of DL is steeped in conflict between Protestant (Unionist) and Catholic (Republican)
28
29 communities, going back at least as far as the Plantation of Ulster (1606) which saw the eviction
30
31 of locals and their replacement with Scottish colonists loyal to the English king, and the Siege of
32
33 Derry (1688), a pivotal battle site in the religious struggle for the English monarchy. With the
34
35 Partition of Ireland (1920), the island was divided into two self-governing units, which then
36
37 became separate nations after the Anglo-Irish War (1922). These centuries of internecine
38
39 hostilities set the stage for the “Troubles” (roughly 1968-1998), which fanned the flames of
40
41 sectarian violence to new heights, until a truce was achieved that ended open warfare and
42
43 instituted a power-sharing “consociational” government.
44
45
46
47
48

49 While the level of physical violence has decelerated in the current “post-conflict” era,
50
51 levels of posttraumatic stress and associated sequelae have exacted a terrible toll on the citizens
52
53 of DL. The possibility of a hard Brexit with no backstop to avert the restoration of a tightly
54
55 controlled border between Northern Ireland and the Republic of Ireland re-escalated sectarian
56
57
58
59
60

1
2
3 tension in recent years. Temporary post-Brexit arrangements to avoid a hard border are a current
4 source of stress. The collapse of the Northern Irish government in 2017 (its restoration occurred
5
6 three years later, at the time of this writing) augurs further strain on sectarian relations in the
7
8 foreseeable future. In view of ineffectual government efforts to promote reconciliation and
9
10 cross-community concord, opportunities for extra-governmental intervention, particularly of an
11
12 artistic and ritual nature, grow increasingly precious. The role of collaborative public art in the
13
14 establishment and maintenance of a truly transformational kind of comity called “justpeace” –
15
16 the removal of direct, structural and cultural types of violence – in conflict zones (Alvarez, 2019;
17
18 Lederach, 1990) seems especially promising, no matter the incremental impact of any particular
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Methodology

There is a growing realization among arts scholars of the need to understand relational aesthetics (Bourriaud, 2002) through the use of ethnographic methods, given its “extemporaneous and participatory” nature (Kester, 2011, p. 10). This shift from object- to process-based art is relational insofar as the artist creates a space for human interaction in a given context through set activities (Sicart, 2014). Ethnography is particularly suited to the probing and tracing of these relations as they ramify throughout consumer experience.

We employed three principal modes of data collection throughout the field work. The project was flanked by interviews, initially in the pre-build phase with installation organizers and facilitators, and ultimately in the post-burn phase with other event participants. Ethnography was undertaken during the build phase and throughout the period of participants’ engagement with the installation, from object interment and appreciation of the edifice all the way through to

1
2
3 the aftermath of the burning of the entire installation. Researchers were often present onsite
4 from well before official opening time to well after official closing time. Participant observation,
5 photography and videography figured prominently in this phase of the work. The ethnographers
6 worked both singly and as a dyad, collecting data, conferring on interpretations, and shaping the
7 emergent design of the study. Each of us had previous familiarity with the cultural and artistic
8 context of the event; one of us is native to Northern Ireland, the other is an American with
9 extensive familiarity with Burning Man. During our nine days onsite, as well as at intervals after
10 our field immersion, we followed social media such as Face Book, YouTube, organizational
11 websites and relevant listservs, thereby adding an unobtrusive netnographic component to the
12 study.
13
14
15
16
17
18
19
20
21
22
23
24
25

26 We employed a number of sampling approaches, including opportunistic, snowball,
27 convenience, maximum variation, criterion, intensity, politically important case, critical case and
28 typical case styles (Miles and Huberman, 1984). We interviewed several hundred participants,
29 some briefly, others at length, across all categories of collaborating constituencies, including
30 David Best, organizers, staggers, visitors, security workers, politicians, journalists, community
31 stakeholders, and a variety of non-attendees in the city at large. Analysis was characterized by
32 constant comparison in the field and by negotiation in the post-field period, during which time
33 we met regularly on-line and face to face to interpret themes and nuances. We employed
34 traditional coding practices (open/axial/selective) to identify themes (Strauss and Corbin, 1998),
35 and subsequently sorted themes into prospective discrete, contiguous treatments with an eye
36 eventually to providing a collective comprehensive account of our phenomenon (Sherry, 2006),
37 distributed across a range of social scientific and humanistic venues. To avoid over-reliance on
38 interview verbatims, we include much observational data drawn from our field notes as well as
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 several photographs in our narrative. We weave findings and interpretation together in our
4
5 account in traditional ethnographic fashion. We proceed with an overview of the ritual unfolding
6
7 in the Temple.
8
9

11 12 **A Processual View of Temple Ritual** 13

14
15 While neither a festival (Falassi, 1987) nor a protestival (St. John, 2008) in the strictest
16
17 sense, the installation is very clearly a secular ritual – i.e., traumaturgy – comprising numerous
18
19 ceremonial acts. The Temple’s ritual process moved through three stages. The first stage was
20
21 the offering of an oblation which became a sacrificial gift that served as a vessel for the
22
23 participant’s self, and, in particular his or her traumatic burden or sanative aspiration. This might
24
25 be an artifact, an inscription, or both. For example, “Keep the troubles in the past, look to the
26
27 future” was a variation on a common theme etched around the Temple. Similarly “For sobriety
28
29 for my poor sister” was a permutation of a prayer for a traumatized relative or friend.
30
31

32
33 Pharmaceutical packaging, personal journals, letters and treatises, photographs and other
34
35 personal effects, and hand-wrought tokens were interred in the nooks and crannies of the
36
37 structure. Further, the overarching Temple structure itself comprised a sacramental gift. An
38
39 immaterial return gift of immediacy and presence – of being authentically and empathically
40
41 attended to – in the close contemplation of the oblation was widely reported among informants.
42
43 An asymmetrical generalized return gift from providence, history, a kalogenic universe, or other
44
45 unspecified prime mover was awaited by many of our informants. This is a secular reward for a
46
47 secular prayer bestowed on participants by a suprahuman agent, an analogue of the medieval
48
49 European tradition of the pro anima gift (S.-Christen, 2003). This gift might manifest in the
50
51
52
53
54
55
56
57
58
59
60

1
2
3 form of personal, familial or civic transformation; some participants hoped for or expected all
4
5 three.
6

7
8 The second stage was the immolation, the destruction of the oblation, the sacrifice of the
9
10 gift through interment in the Temple and subsequent burning. Donors might make multiple
11
12 visits to the Temple, revisiting their gift and checking on occasion to see whether some comment
13
14 might have been elicited or some artifact meaningfully juxtaposed with their own, but we
15
16 recorded no example of gifts once given being removed or re-sited by their donors, as if perhaps
17
18 such summary retrieval or replacement might be inauspicious or sacrilegious. The principle of
19
20 keeping-while-giving (Weiner, 1992) was a vital component of this sacrificial gift giving.
21
22 Through visitation, photography or enshrinement in memory, a gift was retained even as it
23
24 circulated among many recipients.
25
26
27

28
29 The third stage is reconciliation, the momentary, and in some cases longer term
30
31 restoration of balance in the life of a grieving individual and comity between hostile
32
33 communities. The spirit of the gift circulating among participants during the week of the
34
35 engagement, its movement accelerated by the ignition of material collective sentiment, diffused a
36
37 kind of quotidian grace among participants as the sacrifice progressed, as if the myriad sparks
38
39 and embers drawn up into the night sky that reflected the transfiguration of artifacts to energy
40
41 were actually a visible if inconstant symbol of the forging of cross-community identity. Even for
42
43 spectators not actively partaking in the construction project, simply contemplating the notion that
44
45 truculence might be curbed and solidarity beyond mere consociational cooperation achieved was
46
47 a testament to the conciliative aura of the witness evoked in apprehension. In the words of the
48
49 late Martin McGuinness, a DL native and former “Sinn Féin politician and peace negotiator who
50
51
52
53
54
55
56
57
58
59
60

1
2
3 went from being an IRA commander to serving for a decade as deputy first minister of Northern
4 Ireland” (McHardy, 2017), as posted in his tweet after visiting the Temple:

7
8 Thanks to David Best – his wonderful Temple inspired remembrance, letting go and a
9 reconciled future. #Derry#Peace

12 Sacrifice expresses not only economic and spiritual hopes, but political ones as well (Shipton,
13 2014).

17 Beyond the salutary cross-community collaboration and the opening of minds and hearts
18 produced by a non-polarizing “bonfire,” some participants sought auguries of a successful
19 sacrifice. A double rainbow above the Temple. The massive convocation of both communities.
20 The absence of violence surrounding the event. No divine interdiction or diabolical
21 manifestation. The relative solemnity attending the burn. The cathartic experience. All were
22 adduced as examples of a transcendent suprahuman agent receiving the communal sacrificial
23 gift. The Temple illustrated the transformative personal, social, political and spiritual
24 possibilities afforded by committed communion realized through an art installation. We take a
25 closer look at its engagement mechanism next.

37
38 -INSERT FIGURES OF DL TEMPLE HERE-

42 **Central Sacrifice Dynamic**

44 Sacrifice in an aesthetic key seems an especially appropriate vehicle of violence
45 management in a postcolonial society such as Northern Ireland. For Girard (1987), violence is at
46 the heart of the sacred. He maintains that mimetic desire results in violence, which itself
47 becomes mimetic. Individuals learn to long through observation, coming to want what the other
48 possesses so intensely that they eventually take those possessions by force, which leads to an

1
2
3 escalating cycle of violence that threatens to rend the community. To halt this endemic brutality
4 a victim is selected for sacrifice, and is replaced by a surrogate (a scapegoat) who is killed so that
5 the community, being spared a similar inevitable fate, is able to be renewed. The violent impulse
6 threatening the community is thus temporarily appeased. The scapegoat must be segregated
7 from the community, and appear to be at once remotely foreign to but similar enough to the
8 community so that its reintegration is ritually plausible. The scapegoat can neither protect itself
9 nor provoke a violent reaction; its immolation can't create a fresh conflict (Girard, 1987, p. 24).
10 Whether social dysfunction arises as a result of mimetic desire or of anxiety surrounding the
11 outcomes of exchange, sacrifice serves to recalibrate relationships among its participants. The
12 Temple, a more progressive transformation of sectarian bonfire traditions, seems to have served
13 this purpose.

14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29 Girard also offers two etymological observations germane to our analysis. First, he notes
30 that the term "sacred" may also be translated as "accursed," illustrating the intimate intertwining
31 of beneficence and maleficence pertaining to the concept (1977, p. 257). Danger is embodied in
32 the sacred. In a related vein, Bataille believes the purpose of sacrifice is to give destruction
33 (whose "essence" is to consume profitlessly) its "due." The sacrificial victim, a "surplus"
34 withdrawn from "useful wealth," solely for the purpose of profitless consumption, is described as
35 the "accursed share," whose consecration is achieved through destruction (1989, pp. 58-59). The
36 resonance with Girard's perspective is clear. The collaboration of habitually antagonistic
37 communities to construct a wildly ornate installation on contested ground and then destroy the
38 labor-intensive project in a blaze of communitas-inducing enthusiasm reflects this moral
39 channeling of excess.

1
2
3 Second, Girard notes that “gift” is also translated in some languages as “poison,”
4
5 illustrating the use of gift giving to “get rid of anything that nourishes discord within oneself”
6
7 (2014, 130). This second insight has been elaborated by others (Raheja, 1988; Sherry et al.,
8
9 1993) who have explored the transfer of inauspiciousness via gift giving. The malign suffering
10
11 encoded in our informants’ sacrificial gifts and released in their destruction reflects these
12
13 ambivalent forces at work in the ritual. The exorcism at the heart of traumaturgy is central to the
14
15 achievement of cross-community cohesion, however momentary. We next consider the deeper
16
17 significance of the dematerialization of these material oblations.
18
19
20
21
22
23

24 **The Sacrificed Objects**

25
26 The oblation is not the simple opposite of a souvenir, nor of a “souvenir to forget”
27
28 (Marcoux, 2017). The oblation is created by the donor, not purchased from a vendor or removed
29
30 from a venue as a physical trace memento. Like a dark tourism souvenir, it is invested with
31
32 personal meaning coupled with the trauma, but it is not retained by its owner as a keepsake of the
33
34 event. It is placed into circulation among participants with kindred offerings for communal
35
36 consumption. Whereas the souvenir is a possession, the oblation becomes a “dispossession” in
37
38 two senses. First of all, the object is transformed into a gift by the donor, in the service of cross-
39
40 community cohesion, and eventually is subjected to extreme divestiture. Second of all, the
41
42 sacrifice of the oblation results in something of an exorcism, the casting out of the unwanted
43
44 burden of trauma but the retention of its clinical sense. The donor – in this case, comprising the
45
46 donor community bridging the sectarian divide – seeks relief from the emotionally debilitating
47
48 effects of the trauma, but not at the expense of the memory of the trauma. The donor makes the
49
50 offering, and then the sacrifice, with the intention that personal and sectarian pain might be
51
52
53
54
55
56
57
58
59
60

1
2
3 transmuted into eventual cross-community reconciliation. These gifts are neither a denial nor a
4 revising of history, but a good faith effort to change the course of history. Forgiving can be
5
6 achieved without forgetting
7
8
9

10 Derrida's (1981, as discussed in Royle, 2003, pp. 77; 135) identification of writing with
11 the sacrificial scapegoat (*pharmakon*) may help clarify the process of bracketing that occurs
12 when a participant enters an inscription or artifact. Writing both aids and effaces memory; being
13 part remedy and part poison, it is simultaneously a help and a hindrance to forgetting. The deep
14 inscriptions, and their subsequent immolations, encourage participants to dissociate and defuse
15 the debilitating aspect of grief (the *animus*) without erasing the remembrance of the suffering
16 itself, so that the experience of suffering is owned but contained. This is, to borrow a phrase
17 from Claudius, the antagonist of Hamlet, the "poison of deep grief," the traumaturgical annealing
18 by which sacrifice releases participants from the suffering they have visited on one another. The
19 sacrifice of the scapegoat should incite no further violence. The Temple burn spawned none of
20 the destructive behavior associated with bonfire aftermath in local tradition. In a similar vein,
21 Hyde (2019, p. 204) observes that Koretz's (2013) "writing the Holocaust is its own
22 *holocaustum*, a ritual burning of the thing that 'somehow' yields 'piece of mind,' temporary
23 though it may be." Without equating the Troubles with the Shoah, we see this practice of
24 inscription, and subsequent consignment of the inscribed to the literal flames, bringing similarly
25 momentary respite to our Northern Irish informants.
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46

47 Neither can these gifts be construed as heirlooms in a strict sense, even though the
48 intergenerational transmission and remission of trauma encoded in the ritual suggest that the
49 memory of the lived experience of the Temple, recounted in personal narratives, digital images,
50 social media commentary, and perhaps, eventually, in future burns, will pass into the oral history
51
52
53
54
55
56
57
58
59
60

1
2
3 and family lore of “the Troubles,” to be reconsidered by posterity. The tangible gifts are gone,
4
5 but the spirit of these gifts can be circulated for generations to come. The lived experience of the
6
7 burn belongs to its participants, but the spiritual and cultural significance of its memory (its
8
9 intergenerational re-remembering) can be shared across time and space. Transformation can be
10
11 experienced vicariously whenever tales of the Temple are told. Sometimes ostensibly literally
12
13 so, as in the case of one of our informants, who, bedridden and unable to visit the Temple in
14
15 person, credited the remission of a life-threatening tumor to the intercession of friends who
16
17 inscribed the installation on her behalf.
18
19
20

21
22 Finally, these gifts cannot be construed as memorials per se. They are as evanescent as a
23
24 toast or a prayer, impermanent in the way that a roadside commemorative is eroded by neglect or
25
26 razed by municipal edict, but, unlike such wayside memorials, they are intentionally consigned
27
28 to oblivion by their makers. The pacific potential of this consignment is explored in the
29
30 following section.
31
32

33 -INSERT FIGURES OF INSCRIPTIONS & ARTIFACTS HERE-
34

35 **Can Public Art Help Transform Precarious Peace to Perpetual Justpeace?** 36

37
38 The DL Temple was a powerful evocation of the ability of public art to condition
39
40 reception upon cascading co-creation, to problematize space in a way that encourages
41
42 transformational place (and, in turn, polity) to emerge, and to harness the energies born of
43
44 sacrifice in the service of therapeutic experience. The Temple demonstrated the foundational
45
46 character of emplacement not just to the creation and reception of public art, but to its
47
48 persistence in collective memory. Finally, the Temple was a textbook illustration of the tight
49
50 coupling and primacy of process over product, or of experience over object, in the consumer’s
51
52 aesthetic reception. Participants told us that the sacrifice of something so beautiful was required
53
54
55
56
57
58
59
60

1
2
3 to help people achieve the kind of intellectual, emotional and visceral appreciation capable of
4 sparking personal and social transformation. The Temple embodied and enacted the very
5 transience of aesthetic experience it awakened in its appreciators. Hard physical and emotional
6 labor, vulnerability and sacrifice, and willingness to encounter others on an authentic level across
7 boundaries produces insight in an ephemeral moment, but can it catalyze sustained humane
8 engagement?
9
10
11
12
13
14
15
16
17
18

19 *Temple as Social Therapy*

20
21 Many of our informants viewed the Temple project as an encouraging if embryonic
22 delivery of social systems therapy in an aesthetic key. For example, Barbara (40s) felt the
23 installation portended an uptick in wellbeing: “The Troubles repressed creativity for a long time,
24 but now creativity seems to be exploding. There are finally some outlets for it. The Temple is a
25 good thing.” For Barbara, the mimetic chain reaction of art making and appreciation seems an
26 implicit antidote to the violent context from which it has emerged. Dennis (40s) was also
27 optimistic, but a bit more cautionary: “It’s [the Temple] a nice idea. Whatever helps. But it will
28 take more than that.” The one-and-done intervention whose evanescence was so prized by some
29 induced a longing for repetition, no matter how periodic, among others, but most informants
30 seconded Dennis’s skepticism of a magic bullet solution to sectarian strife. Fits and starts are the
31 likely precursor to comity. Patrick (60s) expressed a darker, ambivalent view: “It [the Temple]
32 might appeal to the middle class. They raised a lot of money for it. The artist got a lot of money
33 for it. I think it’s just part of the tribal bullshit. It might be OK, though.” This ambivalence and
34 grudging admiration seem to signal recognition that personal transformation must precede
35 political evolution.
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 A young father, Brendan, visiting the Temple with his wife, son and daughter, was
4 eloquent in his assessment of the transformational effect of the installation, having recently
5 experienced a traumatic loss: “It’s better than going to some fuckin’ chapel, with a priest who
6 didn’t know anything about you, your son, or your values. We’d rather come to something like
7 this. Our [departed] son would have loved this.” This feeling of “being known” in a non-
8 institutional channel conveys the therapeutic sense of authentic presence informants reported
9 feeling as they rendered themselves vulnerable to one another in an unusually emotional rather
10 than conventionally physical medium. Theirs was an open and available presence rather than a
11 threatening or fearful one, making the engagement fundamentally humane.
12
13
14
15
16
17
18
19
20
21
22
23

24 Donnie (20s), commenting on the spatial transformation the project produced, observed,
25 “It’s been good for me to let go of a lot of stuff that has happened over the last few years. I am
26 hoping something good will come out of this. I will miss being part of the project, but I have met
27 lots of people from other parts of the town [i.e. the other sectarian community for whom this site
28 would ordinarily be a “no-go zone”]. I know this site, I played here growing up, but a lot of
29 people in Derry wouldn’t know it.” His letting go of psycho-cultural baggage and openness to
30 healthy encounters across ethno-national boundaries reflect the transformative energy that
31 participating in the installation engendered. Joseph, a young male (20s) volunteer builder,
32 unemployed and disillusioned before this project, was finally feeling upbeat: “I now know what I
33 want to do with my life. I’m going to do carpentry. I have really enjoyed this experience so
34 much, I needed to come back and do something else” [i.e. volunteer to be a Temple Guardian].
35 Joseph had recently lost his father to suicide and felt that the Temple had offered him a direction
36 in life. This vocational discernment enabled by his participation provided both a beacon and an
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 anchor to Joseph at an emotionally tumultuous time, and inspired him to keep the gift circulating
4
5 through additional volunteer work.
6

7
8 *Temple as Peace Catalyst*
9

10 There has been a shift in emphasis over time in the discipline and practice of peace
11 building from tactically short-term conflict resolution to strategically longer term conflict
12 transformation (Lederach, 1995; see also <https://www.youtube.com/watch?v=LwsThUncRxE>)
13 focused on realizing a “justpeace,” that is, the reduction of all forms of violence and the pursuit
14 of all varieties of justice (Lopez 2019). Strategic peace building mobilizes a multifaceted and
15 mutually influential set of practices, among them arts-based approaches to social transformation,
16 to accomplish its goals (Lederach and Mansfield, n.d.). Drawing from her work in post-conflict
17 Colombia, Alvarez (2019) describes one such approach as “elicitive conflict transformation,” a
18 practice by which plural experiences of peace can be articulated by antagonists in situ, through
19 acts of collective resilience and creation of spaces for encounter realized by aesthetic and ritual
20 means. These means, as they proliferate over time, become central to processes of healing and
21 reconciliation (Alvarez 2019). The DL Temple is an example of such an incremental
22 intervention, joined by such others as storytelling and re-imaged mural painting in the Northern
23 Irish context (Downey and Sherry, 2014; Simone-Charteris, 2017).
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41

42 Robinson (2018, pp. 12-13) has argued forcefully that the “rehumanizing” of sectarian
43 victims and their places of commemoration – that is, addressing collective memories of trauma
44 in public space that mobilizes identity politics in a humane and constructive way – is essential
45 to any hope of reconciliation in transitional societies. He urges researchers to investigate “what
46 Marianne Hirsch and Leo Spitzer (2016) call ‘small acts of repair’ and resistance,” and to “attune
47 [themselves] to alternate possibilities of remembering and reckoning with the past” (Robinson
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 (2018, p. 23). The collaborative public art project that we have presented in this paper is exactly
4
5 the kind of incremental local intervention capable of inspiring the transformation of sectarian
6
7 exceptionalism and promoting rehumanization of antagonists.
8
9

10
11 Hocking (2015, p. 191) observes that “[a]t its best, public art can delight, inspire and on
12
13 occasion serve as a focal point for social criticism and shared identification.” The Temple
14
15 fulfilled each of these possibilities. In our concluding section, we emphasize the way in which
16
17 traumaturgy, when experienced in the context of a co-created public art project, can prime the
18
19 pump of cross-community comity in a divided society by levelling sectarian exceptionalism in a
20
21 moment of interpersonal immediatism on freshly minted common ground.
22
23
24

25 **Conclusion**

26
27 The spatial goal of repurposing public art is to channel identity politics from tense
28
29 dialectical confrontation to more harmonious dialogical confrontation, in order to create a
30
31 consociational sense of shared place (Visconti et al., 2010). In our sectarian field setting, public
32
33 space is dominated by private agendas, essentially privatizing place such that one community is
34
35 emplaced and another displaced. Cross-community collaboration reclaims nominal public space
36
37 for a public agenda, fundamentally transforming de facto private place to public space and
38
39 emplacing both communities (Downey and Sherry, 2014; Simone-Charteris, 2017). Because
40
41 the Temple was ephemeral or evanescent, its emplacing potential must reverberate in memory
42
43 through mass media, social media and word-of-mouth. Since no physical trace remains beyond
44
45 photographs, despite the lamentation of many locals, the Temple is not a continuing critique or
46
47 reformation of the status quo, beyond the extent to which it has been introjected by locals as an
48
49 impetus to ethical action.
50
51
52
53

54 *Building through Pain*

1
2
3 Despite its robust materiality, the Temple was primarily a metaphysical construction
4 project. The poignant and beautiful corporeal artwork created, installed, appreciated and
5 sacrificed in cross-community collaboration almost masks the fact that David Best orchestrated
6 the aesthetic process with and through people, that human antagonists were the tesserae of an
7 unlikely mosaic. People were at once producers, consumers, and the consumed. In fact, their
8 aesthetic engagement was at once reactive and heteronomous as well as active and autonomous,
9 touching all the bases of Kaitavuori's (2018, p.17) typology of participation. The making and
10 reception of art were inextricably intertwined. Community is actually realized in its *making* – it
11 needs to be *building* to be an entity. It is performed and enacted, emergent in its projects.
12 Unlike the sedimented behavior (Richardson, 1987) of memorials, immaterial outcomes illustrate
13 the ongoing effort essential to forging community. It is a fragile enterprise that requires constant
14 nurturing.

15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Robinson (2018, p. 54) observes that “sometimes pain can only be represented and
communicated *affectively*, through art, touch, tears and placemaking. The duty of witnessing
thus demands a new politics of inscription, both aesthetic and political.” He notes further (p. 56)
that “continuous performance of public grief, in art, discourse and placemaking, can constitute
acts of political resistance that demand recognition of traumas, past and ongoing.” Such
sensuous, artful emplacement engenders

the essence of Dominick LaCapra's ‘empathic unsettlement’, described by Jill Bennett as
“the aesthetic experience of simultaneously *feeling* for another and becoming aware of a
distinction between one's own perceptions and the experience of the other” (Benett,
2005, p. 8; LaCapra, 2001). . . . It is mourning that still allows for the necessary critical
space for subjects to truly *encounter* one another, as Judith Butler [2006] so eloquently
puts it (Robinson 2018, p. 108).

1
2
3 The Temple project embodied exactly such humane processing of traumatic experience,
4 temporarily transforming the incommensurable divisive grief of the two communities into a
5
6 unitive sharing, a *being-with-each-other-in-the-place* sense of cross-community solidarity.
7
8
9

10 Co-creating a Joint Narrative

11
12 Hocking (2015, pp. 2-4) notes that the range of public art installations following the
13
14 Good Friday Agreement promoted by local officials as “transformative tools” in the post-conflict
15
16 repositioning of civic identity has predictably provoked contestation, given the variance in
17
18 available narratives of memory and heritage that artists and audiences draw upon to validate their
19
20 experience. Local residents may resist with various degrees of energy and success the obtrusion
21
22 of identity interventions by governmental or paramilitary authorities (Hocking, 2015; Viggiani,
23
24 2014). In her multi-year study of over 150 Belfast memorials, Viggiani (2014) explores the
25
26 interrelationship of subaltern counter-memories (Foucault, 1977) in the absence of an officially
27
28 sanctioned memory in the construction of contemporary Northern Irish identity politics and
29
30 collective memory of the Troubles. She wonders poignantly whether “the time and space for a
31
32 cross-community narrative of the conflict in the public arena [will] ever materialize” (2014, p.
33
34
35
36
37
38
39 200).

40 The DL Temple Burn of 2015 may be the first indication that such a joint narrative is
41
42 possible, and the strange ephemeral character of the installation was likely the key to its success.
43
44 The weird appearance of the Temple – exotic, delicate, ethereal – contrasted strikingly with the
45
46 formulaic iconography and structure of conventional sectarian public art installations. Initially,
47
48 participants resisted its impermanence. The Temple was widely proclaimed to be “too beautiful
49
50 to burn,” until the sacrificial essence of the project was gradually realized. Hyde (2019, p. 280)
51
52 notes that “counter-memorials that have arisen in postwar Germany enlist physical erasures as
53
54
55
56
57
58
59
60

1
2
3 aids to mental presence,” reminding citizens “to bear in mind what conventional memorials
4 might lead them to forget.” The transient Temple serves a similar purpose in the context of
5
6 Northern Ireland.
7
8
9

10 The “public” nature of public art is traditionally anchored in notions of unimpeded spatial
11 access to and material permanence of the work itself (Hocking, 2015). Each of these
12 constructions is challenged by the Temple. First, the siting of the installation required the
13 relaxation of sectarian territorial rules and the encouragement of boundary transgression. The
14 “shared spaces” created by public art impose a “common spatial frame” on “disparate
15 experiences” (Young, 1993, p. 6), affording participants the opportunity to contemplate
16 difference in an embodied fashion conducive to empathic response. Second, the “materiality” of
17 art – the incremental proliferation of permanent forms of memorialization” in the post-GFA era
18 (Viggani, 2014, p. 38), in particular – that invests the work with “agency” (Hocking, 2015, p.
19 19), is challenged by the immaterial essence of the Temple, that evanescent quality realized in
20 the transubstantiation of matter to energy. The transformation of communal process to product,
21 and then of product back to communal process, highlights the agentic nature of sacrifice. The
22 mandate for post-conflict public art to “forge new visual cultures” able to foster “inclusion . . .
23 and bolster the legitimacy of new regimes and economies . . .” (Hocking, 2015, p. 175) should
24 encompass as well those ephemeral installations whose transient or transactional physicality is
25 the chrysalis for personal and civic transformation.
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45

46 *Toward a Re-membered Future*

47
48
49 Drawing his inspiration from vernacular historiography, Beiner (2018, pp. 30; 32)
50 contrasts Irish loquacity with Northern Irish taciturnity, the latter a result of a “culture of
51 avoidance” that inhibits the addressing of controversial topics in “mixed company” resulting
52
53
54
55
56
57
58
59
60

1
2
3 from centuries of “ingrained sectarian tensions” supported by “bitter political and religious
4 divides.” This reticence gives rise to a tradition of “social forgetting,” a “subtle form” of
5 remembering which he designates, using the local term, “disremembering,” and which involves
6 the creation of “ambivalent and multi-layered memories” (2018, pp. 30; 606). He recognizes the
7 rhetorical value of silence as a “mnemonic device,” citing Heaney’s famous admonition,
8 “Whatever you say, say nothing,” as an allusion of this pretending to forget, this disinclination to
9 remember (Beiner, 2018, pp. 28; 32). All of these tendencies conspire to thwart consensus on
10 “what to remember in public” in Northern Ireland (Beiner, 2018, p. 33). The powerful
11 immediacy and mournful evanescence of the Temple installation transformed these cultural
12 customs by dematerializing a concelebration of shared trauma, as if implicitly reminding
13 participants of Lear’s declaration “Nothing will come of nothing. Speak again.” The catharsis
14 afforded by this one-time-only traumaturgy was not merely purgative – it also offered the
15 promise of priming the pump for future as-yet-specified cross-communal rituals of storytelling
16 and storyhearing. The Temple afforded participants a bracketing of memory as a gradual
17 transition to forgiveness.

18
19 The engagement we have described transformed secular to sacred time and place,
20 sectarian to ecumenical identity, mundane to extraordinary gifts, and despair to hope, in classic
21 ritual fashion, and embodied these transformations in individual and collective memory. Like
22 many experiences in Temporary Autonomous Zones (Bey, 2011), the momentary epiphanies
23 realized by participants had variable shelf lives and differential mobilizing power. For some, the
24 spirit of sacrifice ramified to new life changes and worldview reformations. For others, that
25 same spirit testified to the possibility of change, and the belief that future collaborative aesthetic
26 interventions could prime the pump of détente, if not reconciliation.

References

- Alvarez, J.E. (2019), "Arts for Healing and Reconciliation in Colombia," presentation delivered at the Kroc Institute for International Peace Studies, University of Notre Dame, September 24.
- Bataille, G. (1989), *The Accursed Share*, Vol. 1, Zone Books, Cambridge, MA.
- Beiner, G. (2018), *Forgetful Remembrance: Social Forgetting and Vernacular Historiography of a Rebellion in Ulster*, Oxford University Press, NY.
- Bennett, J. (2005), *Empathic Vision: Affect, Trauma and Contemporary Art*, Stanford University Press, Stanford, CA.
- Bey, H. (2011), *TAZ: The Temporary Autonomous Zone*, Create Space Independent Publishing Platform.
- Bourriaud, N. (2002), *Relational Aesthetics*, Les Presses du Réel, Dijon, France.
- Butler, J. (2006), *Precarious Life: The Power of Mourning and Violence*, Verso, London.
- Derrida, J. (1981), *Dissemination*, trans. Barbara Johnson, University of Chicago Press, Chicago.
- Downey, H. and Sherry, J.F., Jr. (2014), "Modulating Mythology in a Post-traumatic Era: Murals and re-Imaging in Northern Ireland," in Campbell, N., Desmond, J., Fitchett, J., Kavanagh, D., McDonagh, P., O'Driscoll, A. and Prothero, A. (Eds.), *Myth and the Market*, UCD Business School, University College Dublin, Dublin, Ireland, pp. 281-304.
- Falassi, A. (1987), "Festival: Definition and Morphology," in Falassi, A. (Ed.), *Time Out of Time: Essays on the Festival*, University of New Mexico Press, Albuquerque, NM, pp. 1-10.
- Foucault, M. (1977), Bouchard, D.F. and Simon, S. (Eds.), *Language, Counter-Memory, Practice*, Cornell University Press, Ithaca, NY.

- 1
2
3 Franck, K. (2015), "As Prop and Symbol: Engaging with Works of Art in Public Space," in
4
5 Lossau, J. and Stevens, Q. (Eds.), *The Uses of Art in Public Space*, Routledge, New York,
6
7 pp. 18-200.
8
9
- 10 Girard, R. (2014), *The One by Whom Scandal Comes*, trans. M.B. DeBevoise, Michigan State
11
12 University Press, East Lansing, MI.
13
- 14 Girard, R. (1977), *Violence and the Sacred*, trans. Patrick Gregory, Johns Hopkins University
15
16 Press, Baltimore, MD.
17
18
- 19 Godbout, Jacques (1998), *The World of the Gift*, in collaboration with Alain Cailleé, Montreal:
20
21 McGill Queen's University Press.
22
23
- 24 Higgins, Leighanne and Kathy Hamilton (2018), "Therapeutic Servicescapes and Market-
25
26 Mediated Performances of Emotional Suffering," *Journal of Consumer Research* 45 (6):
27
28 1230-1253.
29
30
- 31 Hirsch, M. and Spitzer, L. (2016), "Small Acts of Repair: The Unclaimed Legacy of the
32
33 Romanian Holocaust," *Journal of Literature and Trauma Studies*, Vol. 21 No. 4, pp. 13-
34
35 42.
36
37
- 38 Hocking, B. (2015), *The Great Reimagining*, Berghan Books, New York.
39
- 40 Hyde, L. (2019), *A Primer for Forgetting*, Farrar, Straus and Giroux, New York.
41
- 42 Kaitavuori, K. (2018), *The Participator in Contemporary Art*, Bloomsbury, New York.
43
- 44 Keretz, I. (2013), [trans. Tim Wilkinson] *Dossier K*, Melville House, Brooklyn, NY.
45
46
- 47 Kozinets, R.V. and Sherry, J.F., Jr. (2013), "The Autothemataludicization Challenge:
48
49 Spiritualizing Consumer Culture through Playful Communal Co-Creation," in Rinallo,
50
51 D., Scott, L. and Maclaran, P. (Eds.), *Spirituality and Consumption*, Routledge, London,
52
53 pp. 242-66.
54
55
56
57
58
59
60

- 1
2
3 LaCapra, D. (2001), *Writing History, Writing Trauma*, Johns Hopkins University Press,
4
5 Baltimore, MD.
6
7
8 Lederach, J.P. (1995), *Preparing for Peace: Conflict Transformation Across Cultures*, Syracuse
9
10 University Press, Syracuse, NY.
11
12 Lederach, J.P. and Mansfield, K. (n.d.), "Strategic Peacebuilding Paths," Kroc Institute for
13
14 International Peace Studies, University of Notre Dame, Notre Dame, IN.
15
16
17 Lopez, G. (2019), "Workshop on Peace Studies," presented at Kroc Institute for International
18
19 Peace Studies, University of Notre Dame, August 21.
20
21
22 MacDowall, L. (2015), "Graffiti, Street Art and Theories of Stigmergy," in Lossau, J. and
23
24 Stevens, Q. (Eds.), *The Uses of Art in Public Space*, Routledge, New York, pp. 33-48.
25
26
27 Marcoux, J.-S. (2017), "Souvenirs to Forget," *Journal of Consumer Research*, Vol. 43 No.6, pp.
28
29 950-69.
30
31
32 McHardy, A. (2017), "Martin McGuinness Obituary," The Guardian, 21 March.
33
34 <https://www.theguardian.com/uk-news/2017/mar/21/martin-mcguinness-obituary>
35
36
37 Miles and Huberman (1984), *Qualitative Data Analysis: A Sourcebook of New Methods*. Sage,
38
39 Thousand Oaks, CA.
40
41
42 Oakes, S. and Warnaby, G. (2011), "Conceptualizing the Management and Consumption of Live
43
44 Music in Urban Space," *Marketing Theory*, Vol. 11 No. 4, pp. 405-18.
45
46
47 O'Reilley, D. (2011), "Mapping the Arts Market Literature," *Arts and the Market*, Vol. 1 No. 1,
48
49 pp. 26-38.
50
51
52 Parunak, H.V.D. (2005), *Expert Assessment of Human-Human Stigmergy*, Altarum
53
54 Institute/Defense Research and Development Canada, Ottawa, Canada. [http://cradpdf.drdc-](http://cradpdf.drdc-rddc.gc.ca/PDFS/unc40/p524255.pdf)
55
56 [rddc.gc.ca/PDFS/unc40/p524255.pdf](http://cradpdf.drdc-rddc.gc.ca/PDFS/unc40/p524255.pdf) accessed 1 November 2019
57
58
59
60

- 1
2
3 Pattison, E. Mansell (1973), *Social System Psychotherapy*, *American Journal of Psychotherapy*,
4
5 27(3), 396-409.
6
7
8 Raheja, G. (1988), *The Poison in the Gift: Ritual Presentation and the Dominant Caste in a*
9
10 *North Indian Village*, University of Chicago Press, Chicago, IL.
11
12 Richardson, M. (1987), "A Social (Ideational-Behavioral) Interpretation of Material Culture
13
14 and Its Application to Archaeology," in Ingersoll, D. and Bronitsky, G.L. (Eds.), *Mirror*
15
16 *and Metaphor*, University Press of America, Lanham, MD, pp. 381-403.
17
18
19 Robinson, J. (2018), *Transitional Justice and the Politics of Inscription*, Routledge, New York.
20
21
22 Royle, N. (2003), *Derrida*, Routledge, New York.
23
24
25 Saunders, A. and Moles, K. (2015), "Sound Response: The Public Reception of Audio Walks,"
26
27 in Lossau, J. and Stevens, Q. (Eds.), *The Uses of Art in Public Space*, Routledge, New
28
29 York, pp. 98-112.
30
31
32 S-Cristen, E. (2003), "Transforming Things and Persons: The Gift *Pro-Anima* in the Eleventh
33
34 and Twelfth centuries," in Algazi, G., Groebner, V., and Jussen, B. (Eds.), *Negotiating*
35
36 *the Gift: Premodern Figurations of Exchange*, Vandenhoeck and Ruprecht, Göttingen,
37
38 pp. 269-84.
39
40
41 Scott, Rebecca, Julien Cayla and Bernard Cova (2017), "Selling Pain to the Saturated Self,"
42
43 *Journal of Consumer Research*, 44(1):22-43.
44
45
46 Sherry, J. F., Jr. (2006), "Fielding Ethnographic Teams: Strategy, Implication and Evaluation,"
47
48 in Belk, R. (Ed.), *Handbook of Qualitative Methods in Marketing and Consumer*
49
50 *Research*, Elgar Press, Northampton, MA, pp. 268-276.
51
52
53 Sherry, J.F., Jr., McGrath, M.A. and Levy, S. (1993), "The Dark Side of the Gift," *Journal of*
54
55 *Business Research*, Vol. 28 No. 3, pp. 225-44.
56
57
58
59
60

- 1
2
3 Shipton, P. (2014), "Trusting and Transcending: Sacrifice at the Source of the Nile," *Current*
4
5 *Anthropology*, Vol. 55 No. S9, pp. S51-S61.
6
7
8 Sicart, M. (2014), *Play Matters*, MIT Press, Cambridge, MA.
9
10 Simone-Charteris, M. (2017), "State Intervention in Re-Imaging Northern Ireland's Political
11
12 Murals," in Skinner, J. and Joliffe, L. (Eds.), *Murals and Tourism: Heritage, Politics and*
13
14 *Identity*, Routledge, New York, pp. 217-35.
15
16
17 Stevens, Q. and Lossau, J. (2015), "Framing Art and Its Uses in Public Space," in Lossau, J. and
18
19 Stevens, Q. (Eds.), *The Uses of Art in Public Space*, Routledge, New York, pp. 1-16.
20
21
22 St. John, G. (2008), "Protestival: Global Days of Action and Carnivalized Politics in the
23
24 Present," *Social Movement Studies* Vol. 7 No. 2, pp. 167-90
25
26
27 Strauss, A. and Corbin, J. (1998), *Basics of Qualitative Research: Techniques and Procedures*
28
29 *for Developing Grounded Theory*, Sage, Thousand Oaks, CA.
30
31 Vernet, L. (2015), "The Social Life of Artwork in Public Spaces: A Study of the Publics in the
32
33 Quartier Internationale de Montreal," in Lossau J. and Stevens, Q. (Eds.), *The Uses of Art*
34
35 *in Public Space*, Routledge, New York, pp. 149-66.
36
37
38 Viggianai, E. (2014), *Talking Stones*, Berghan Books, New York.
39
40 Visconti, L.M, Sherry, J.F., Jr., Borghini, S. and Anderson, L. (2010), "Street Art, Sweet Art?
41
42 Reclaiming the 'Public' in Public Place," *Journal of Consumer Research*, Vol. 37 No. 3,
43
44 pp. 511-29.
45
46
47 Volkan, V. (2013), *Enemies on the Couch*, Pitchstone, Durham, NC.
48
49
50 Walmsley, B. and Meamber. L. (2018), "Editorial," *Arts and the Market*, Vol. 8 No. 1, pp. 1-4.
51
52
53 Weiner, A. (1992), *Inalienable Possessions*, University of California Press, Berkeley, CA.
54
55
56
57
58
59
60 Young (1993), *The Texture of Memory*, Yale University Press, New Haven, CT.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Zebracki, M. (2015), “Art Engagers: What Does Public Art Do to Its Publics? The Case of the ‘ButtPlug Gnome,’” in Lossau, J. and Stevens, Q. (Eds.), *The Uses of Art in Public Space*, Routledge, New York, pp. 167-81.

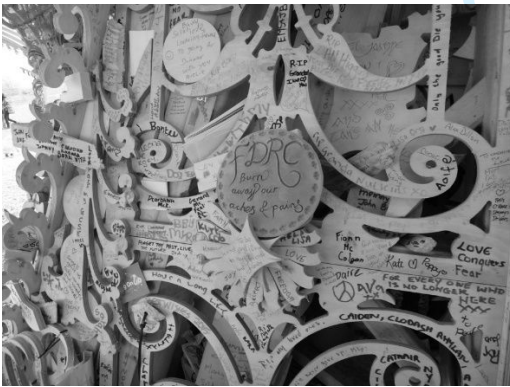
Arts and the Market

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

DL Temple



Inscriptions



Artifacts

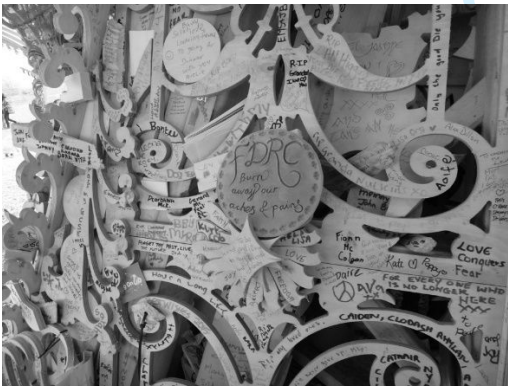


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

DL Temple



Inscriptions



Artifacts

