

## THURSDAY 12 SEPTEMBER

Western Gateway Building, Ground Floor

**Registration 08.30 - 09.15, Ground floor corridor**

### SESSION 1: 09.15 – 11.00

<b>WGB_G02</b>  <b>Panel 1: The Image of the Home Front during WWI and WWII: Women and War</b> <b>Chair:</b>  <b>War at a Distance: War's Affects by Women Artists on the Home Front</b> Professor Catherine Speck, University of Adelaide  <b>'Comments on Dereliction and Wreckage': the War Art of Edith Collier and Frances Hodgkins</b> Professor Joanne Drayton, UNITEC Institute of Technology, Auckland  <b>Visions of the Second World War in British Women's War Art</b> Dr Elizabeth de Cacqueray, Université de Toulouse  <b>Within "The Home Fronts of Iowa": Images of Women from Propaganda to Pulitzer during the Second World War</b> Dr. Lisa Payne Ossian, History Professor, Des Moines Area Community College, USA	<b>WGB_G03</b>  <b>Panel 2: Print Culture of WWI and WWII</b> <b>Chair:</b>  <b>'There's Dependability for You!' The Representation of British Buildings, Monuments and Institutions in the Press Advertising of the Second World War</b> Dr David. J. Clampin, Liverpool John Moores University  <b>The German Posters of World War I: Powerful Images for a Modern Public</b> Dr Claire Whitner, Museum of Fine Arts, Boston  <b>War and Humour: an Unlikely Couple?</b> Bettina Müller, German Research Foundaton, Heidelberg University  <b>Blinded for You! Picturing Disability, Heroism and Sacrifice in First World War Publicity Campaigns</b> Leanne Green, Manchester Metropolitan University and Imperial War Museum, London	<b>WGB_G04</b>  <b>Panel 3: [Collective] Memory</b> <b>Chair:</b>  <b>No End to the Image War: Photography and the Contentious Memories of the Korean War</b> Prof Jung Joon Lee, The City University of New York/Visiting Curator, the Thomas J. Walsh Art Gallery, Fairfield University  <b>Remembering Port Said 1956: Images of Popular Resistance in Egyptian Documentaries</b> Prof Rania Abdelrahman, Cairo University  <b>Vietnam: Memory of Desecration in dePalma's Casualties of War</b> Prof Nanette Norris, Royal Military College, Saint-Jean, Quebec  <b>Artist as Witness: Commemorative Strategies in the Work of Miroslaw Balka and Doris Salcedo</b> Lisa Moran, Irish Museum of Modern Art/National College of Art and Design
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**WGB: TBC**

**Panel 4: Responses to Contemporary Warfare**

**Chair:**

**Experimenting with space: visual arts and the Iraq war in the UK**

Dr Alan Ingram, University College London

**Polyrhythmic and Migrating Voices**

Dr Leonida Kovac, Academy of Fine Arts, University of Zagreb

**Questioning the Representation of War: the Artistic Approaches of James Coleman and Haroun Farocki**

Linda Schädler, Curator, Kunsthaus Zurich/Research Associate, Kunstmuseum Basel

**True Pain is not the Pain we Suffer, but the Pain we Inflict: Paintings of Wars and Conflicts by the Chinese Artist Li Yan**

Ling Zhu, PhD candidate, Institute of Aesthetics and Art Theory, Berlin University of the Arts

## 11.00 – 11.15 COFFEE/TEA AND PASTRY BREAK

### SESSION 2: 11.15-12.30

<b>WGB_G02</b> <b>Panel 1: Ruptures: Bodies, Senses and Spaces of War</b> <b>Chair:</b>  <b>Modern War/Senory Rupture, 1914-2014</b> Dr Ana Carden-Coyne, Centre for the Cultural History of War, University of Manchester  <b>Local and Global Collections and the Sensory Impact of War in Contemporary Art</b> David Morris, Whitworth Art Gallery, Manchester  <b>The Ruptured Portrait: War and the Aesthetics of Disfigurement</b> Dr Suzannah Biernoff, Birbeck College, University of London	<b>WGB_G03</b> <b>Panel 2: Colonial Encounters</b> <b>Chair:</b>  <b>Agency Permeates between the Medium and the Message: Western Polynesian War Art and its Western Representation</b> Dr Andy Mills, University of East Anglia (Fijian Art Project)  <b>Painting the Zulu War: Mythologizing Massacre and Venerating Victory</b> Dr Maebh O'Regan, National College of Art and Design, Dublin  <b>Survey Photography and the Shaping of National and Cultural Boundaries in Eastern Europe around the Time of the First World War (1914-1921)</b> Dr Ewa Manikowska, Polish Academy of Sciences	<b>WGB_G04</b> <b>Panel 3: Commemoration and the Built Environment 2</b> <b>Chair:</b>  <b>'The Face of Death/Faces of the Dead': Memory and the Ideal in Images of the Dead on British First World War Memorial Sculpture</b> Dr Jonathan Black, FRSA, Kingston University  <b>Images and Forms of the First Balcanic War (1912 in the Monumental Charnel-House on Zebrnjak Hill (1937))</b> Dr Aleksandar Kadijevic, University of Belgrade  <b>The Age of Monuments: Sculptural, Architectural, Urbanistic and Other Ways of Commemorating The Homeland War in Croatia</b> Dr Sandra Kričić Roban, Institute of Art History, Zagreb
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WGB\_G03 12.30-13.30

## PLENARY SESSION

**Professor Brendan Dooley, University College Cork**

\*\*\* title of paper tba\*\*\*

## 13.30 – 14.30: LUNCH

### Session 3: 14.30-16.00

<p><b>WGB_G02</b></p> <p><b>Panel 1: Commemoration and the Built Environment 1</b> <b>Chair:</b></p> <p><b>Of Highways and Roadblocks: The First World War and Utopian Public Memory in Australia, Then and Now</b> Dr Ryan Johnson, Australian War Memorial, Canberra</p> <p><b>The Stone Flower in the Pannonian plane</b> Dr Josip Zanki, University of Zadar, President of the Croatian Artists' Association</p> <p><b>The Arts and Crafts Aesthetic and Memorials for the Fallen in World War I Britain</b> Prof Carolyn Malone, Ball State University, Muncie</p>	<p><b>WGB_G03</b></p> <p><b>Panel 2: Propaganda</b> <b>Chair:</b></p> <p><b>Portable Propaganda and Contentious Miniature Histories: the Art Medal in Wartime</b> Philip Dutton, Imperial War Museum, London</p> <p><b>The General Government through the Eyes of German Artists: Art in the Service of Imperial Propaganda of the Second World War Years – Occupation, Invasion, Appropriation</b> Dr Tadeusz Zdrożny, Institute of art, Polish Academy of Sciences, Warsaw</p> <p><b>Three Wartime Cartoon Publications in Guangzhou</b> Dr Paul Bevan, The Royal Albert Memorial Museum, Exeter and Oxford University</p> <p><b>From Personal Accomplishment to Imperial Achievement: Images of War in Late Imperial China</b> Prof Ya-Chen Ma, Tsing Hua University, Taiwan</p> <p><b>‘Strange but True’: Re-examining State Artistic Patronage in Britain during the First World War</b> Dr Richard Slocombe, Imperial War Museum</p>	<p><b>WGB_G04</b></p> <p><b>Panel 3: Art during the Rise of Fascism</b> <b>Chair:</b></p> <p><b>An Image for the New Empire: the Aesthetics of Politics in Italy during the Thirties and Forties</b> Dr Giovanni Arena, Second University of Naples/Institute National Optical</p> <p><b>Photography, Photomontage and War: Artists Documenting Violence in the 1930's</b> Joan-Robledo Palop, Yale University</p> <p><b>Picasso's <i>Guernica</i>: Death to Militarism</b> Prof Jorg Merz, Westfälische Wilhelms-Universität Munster, Institut für Kunstgeschichte</p>
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**16.00 – 16.15: Coffee Break**

## POSTGRADUATE SHOWCASE

WGB\_03

**PLENARY PAPER: Dr Paul Fox, University College London  
16.30-17.15**

### SESSION 4: POSGRADUATE SESSIONS 17.15-18.30

<p><b>WGB_G02</b> <b>POSTGRADUATE PANEL 1: Propaganda</b> <b>Chair:</b></p> <p><b>An Image of the Ally in the Propaganda of the Countries of the Entente (1914-1915): a comparative analysis</b> Yudin Nickolay, Moscow State University</p> <p><b>Laughter as ‘the royal way to truth’ – An Irish Painter’s Vision of the Western Front</b> Miruna Cuzman, PhD Candidate, History of Art, Edinburgh College of Art, College of Humanities and Social Sciences, The University of Edinburgh</p> <p><b>The Lion and the Vulture: The Use of National Animals in Soviet Cold War Visual Propaganda</b> Reeta Kangas , University of Turku, Finland</p>	<p><b>WGB_G03</b> <b>POSTGRADUATE PANEL 2: Representing War</b> <b>Chair:</b></p> <p><b>Representation and Context [on the Vietnam War] in Hollywood War Cinema</b> Lisa Hayman, School of Applied Media and Social Sciences, Monash University, Melbourne</p> <p><b>Depicting the Defeat: The Battle of Dogali (1887)</b> Carmen Belmonte , Kunsthistorisches Institut in Florenz- Max-Planck-Institut, University of Udine</p> <p><b>The Pastrana Tapestries</b> <b>An Image of War in the Late Medieval Period</b> Inês Meira Araújo, University of Lisbon</p> <p><b>Incarnation and representation of war: the knight and his armour</b> Juliette Allix, École du Louvre, Paris Université Paris 1 – Panthéon-Sorbonne IRSEM</p>	<p><b>WGB_G04</b> <b>POSTGRADUATE PANEL 3: Trauma and Representations of Post-Conflict Art</b> <b>Chair:</b></p> <p><b>[title needed: Rebecca Horn and Holocaust]</b> Sarah Kelleher, Dept of History of Art, University College Cork</p> <p><b>Behind the Masks of Paul Klee</b> Julie Daunt, Dept of Art History, University College Cork</p> <p><b>Let there be no more War. Jack B. Yeats’ Anti-War Painting Grief in Context</b> Elizabeth Ansel, TU Dresden</p> <p><b>An Exploration of Strategies for Representing Victimhood and Inflicted Terror in the Works of Jacques Callot (c. 1592 - 1635), Francisco José de Goya y Lucientes (1746 -1828) and Honoré Daumier (1808-1879)”</b> Evangelos Konstantelos, PhD candidate, College of Arts and Social Sciences, University of Salford</p>
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**19.00/19.30 FOOD AND WINE RECEPTION, SCHOOL OF HISTORY, TYRCONNELL, PERROTT AVENUE**

## FRIDAY 13 SEPTEMBER

### Western Gateway Building, ground floor

#### Session 1: 09.15 – 11.00

<p><b>WGB_G04</b></p> <p><b>Panel 1: The Soldier's Body</b> <b>Chair:</b></p> <p><b>Politics of Memory: Repressed Representation of the Body in Visual Documents of World War I</b> Dr Dorota Sajewska, Institute of Polish Culture, University of Warsaw</p> <p><b>Marsden Hartley's Portrait of a German Officer: (Be)Speaking the Unutterable</b> Dr. Edyta Frelik and Prof. Jerzy Kutnik, Maria Curie-Skłodowska University, Lublin</p> <p><b>The Graphic Experience of War: Heinrich Hoerle's Krüppelmappe (1920)</b> Dr Dorothy Rowe, University of Bristol</p> <p><b>The impact of the Unseeing: The blinded First World War soldier in Art.</b> Gary Haines, Birkbeck College, University of London</p>	<p><b>WGB_G03</b></p> <p><b>Panel 2: The Art of Resistance</b> <b>Chair:</b></p> <p><b>Strategies of Liberation: Dubuffet's Métro Series of Gouaches (March 1943)</b> Dr Caroline Perret, Group for War and Culture Studies, University of Westminster, London</p> <p><b>'The People's War' and the British Official War Artists' Depiction of the Home Front, 1940-1945</b> Prof Antoine Capet, University of Rouen</p> <p><b>Laughter at War</b> Prof Anna Markowska, University of Warsaw</p>	<p><b>WGB_G04</b></p> <p><b>Panel 3: Battlefield Imagery in late Medieval and Renaissance Europe</b> <b>Chair:</b></p> <p><b>The Battle of Pavia: Exploring a Scenery of War in the Tapestry collection of Charles Quint [Charles V of Spain]</b> DR Cecilia Paredes, Brussels University (SOCIAAM)</p> <p><b>'War' in Romanesque Mosaic Pavements in Northern Italy</b> Dr Maddalena Vaccaro, Università degli Studi di Milano</p> <p><b>Battlefields. Representing War in the Italian Renaissance</b> Francesca Borgo, Harvard University</p> <p><b>Thinking and painting battle in XVIth century Italy : the case of Raphael</b> Pauline Lafille, Ecole Pratique des Hautes Etudes (EPHE), Paris.</p>
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<p><b>WGB: TBA</b></p> <p><b>Panel 4: Artist as Witness: Horrors of War [temporary title]</b></p> <p><b>Hieronymus Bosch: Human Violence and Earthly Terror - Reprimand and Moralized Ethical Lessons</b> Professor Yona Pinson, Tel Aviv University</p> <p><b>The Disasters of War: Francisco Goya versus Artur Grottger</b> Prof Irena Kossowka, Copernicus University, Torun/Polish Academy of Sciences, Warsaw</p> <p><b>Kārlis Padeģs' 'Red Laughter': the High Song of Insanity</b> Prof Jānis Kalnačs, Vidzeme University of Applied Art, Latvia [more info]</p>
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WGB\_G03 11.15-12.30

**PLENARY SESSION**  
**Professor Paul Gough, University of West England**  
**\*\*\*title of paper tba\*\*\***

**12.30 – 13.30: Lunch**

**SESSION 2: 13.30 – 15.15**

<p><b>WGB_G02</b></p> <p><b>Panel 1: The Classical World</b> <b>Chair:</b></p> <p><b>Depiction of War on Roman Imperial Coinage: Patterns and Problems</b> Dr David Woods, University College Cork</p> <p><b>The «mythological battle» in the Greek architectural relief of the Classical period</b> Dr Nadezda Nalimova, Lomonosov Moscow State University</p>	<p><b>WGB_G03</b></p> <p><b>Panel 2: Truth and agency in Modern and Contemporary Photography and Film [temporary title]</b> <b>Chair:</b></p> <p><b>Curating Violence: The Mobility and Re-Presentation of ‘Conscious-Shocking’ Images</b> Prof Jacob A. Mundy, Peace and Conflict Studies, Colgate University, New York and Nathanael J. Andreini, Columbia University, New York</p> <p><b>Archival Documents from the Fakhouri File: Histories of War, Trauma and Memory in the Work of Walid Raad</b> Dr Anna Rådström, Umeå University</p> <p><b>‘(Un)-Veiled Truths’?: The Politics of War in Contemporary Documentary Photography</b> Dr Elena Stylianou, European University Cyprus, Nicosia and Maria Petrides, independent scholar</p>	<p><b>WGB_G04</b></p> <p><b>Panel 3: Identity [temporary title]</b> <b>Chair:</b></p> <p><b>William Orpen: Representations of Self and the Great War</b> Angeria Rigamonti di Cutò, Independent Scholar</p> <p><b>Imagining the Great War: Self-Fashioning and Cultural Identification in Otto Dix’s Self-Portraits, 1914-1915</b> Dr Michele Wijegoonaratha, Institute of Fine Arts, New York University</p> <p><b>World War One and Irish Nationalism: Art in Service to the Spirits of the Age</b> Dr Éimear O’Connor HRHA, TRIARC, Trinity College Dublin</p>
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## 15.15 – 15.30: Coffee Break

### Session 3: 15.30 – 17.00

<p><b>WGB_G02</b></p> <p><b>Panel 1: Internment [temporary title]</b> Chair:</p> <p><b>Women-Inmates Visual Art during the Holocaust: Embellished Testimonies or Reflections of Reality?</b> Dr Pnina Rosenberg, The Max Stern Yezreel Valley College, Israel</p> <p><b>Aliens on our Shores: The Art of Internment in Australia during the First and Second World Wars [working title]</b> Dr Claire Baddeley, Australian War Memorial, Canberra</p>	<p><b>WGB_G03</b></p> <p><b>Panel 2: Documentary Photography and Reportage</b> Chair:</p> <p><b>U. S. Civil War Stereography of the Dead</b> Prof Emily Godbey, Iowa State University [more info]</p> <p><b>Mathew Brady, Ernest Appert, illustrations of wars (1861-1871).</b> Dr Stephanie Sotteau Soualle, [affiliation?]</p>	<p><b>WGB_G04</b></p> <p><b>Panel 3: Civilian Resistance in Modern and Contemporary Art</b> Chair:</p> <p><b>Pakistani Art and the Debunking of the Government and Jihadist Warfare Ideology</b> Christine Vial-Kayser, Independent Scholar</p> <p><b>Graffiti Traces of Arab Uprising: The Everyday Iconography of Interactions in Contemporary Warfare</b> Rebecca Gulowski, Annkatrin Gehre and Dominik Raphael Molnar, Peace and Conflict Studies, University of Augsburg,</p> <p><b>Another Egyptian Revolution: Khayamiya as War Art</b> Dr Sam Bowker, Charles Stuart University, Wagga Wagga</p>
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<p><b>Room TBA</b></p> <p><b>Panel 4: Soldiers Documenting War [WWI]</b> Chair:</p> <p><b>C R W Nevinson: The Twenty-first Century</b> Jan D. Cox, University of Leeds</p> <p><b>A Paroxysm in History Painting: The Disasters of the Great War at Lisbon's Military Museum</b> Carlos Silveira, Institute of Art History, Universidad Nova de Lisboa</p> <p><b>Otto Dix, the Frontschwein and the War Experience</b> Prof James A. van Dyke, University of Missouri-Columbia</p> <p><b>Futurists at the Front: War of the Italian Avant-Garde (1915-1918)</b> Dr Selena Daly, University College Dublin</p>
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**17.00-17.15 BREAK**

**WGB\_G\_03 17.15-18.15**

**Plenary Session**  
**Dr Sabine Kriebel, University College Cork**  
**\*\*\*Title of paper tba\*\*\***

**19.30: OPTIONAL:**

**CONFERENCE DINNER**  
**AULA MAXIMA, MAIN QUADRANGLE**



**SATURDAY 14 SEPTEMBER**  
**CRAWFORD ART GALLERY, EMMET PLACE, CITY CENTRE**  
**LECTURE THEATRE, GROUND FLOOR**

**SESSION 1: 09.30 – 11.15**

**Panel 1: Current artistic practice and responses to war [perspectives of practitioners]**

**Chair:**

**A Visual Artist's Response to the World War One Artefacts in the Ulster Museum Collection**

Gail Ritchie, Artist-in-Residence, Ulster Museum

**Herdi Ali Kardi: Images of War in Contemporary Kurdistan**

Herdi Ali Kardi, University of Worcester – **possible exhibition to run with conference**

**The Dresden Archive Project**

Alan Turnbull, Artist and Lecturer in Fine Art, Newcastle University

**Re-imaging and the Fugitive Narrative**

Peter Neill, Photographer and Course Director, BA Photography, Belfast School of Art, University of Ulster **possible exhibition to run with conference**

**11.15 – 11.30: COFFEE BREAK**

**SESSION 2: 11.30-13.15**

**Panel 2: Curatorial Perspectives: Contemporary War Art**

**On Exhibitions and War: Signals in the Dark: Art in the Shadow of War**

Seamus Kealy, Director of The Model, Sligo

**Terms of Engagement**

Dr Christine Conley

University of Ottawa

**Panel 3: Military Culture in sixteenth century Italy**

**The Gonzagas' Army in the Shrine of B. V. delle Grazie near Mantua. A Double Discovery: Missaglia's and the Polymateric Armours (XVIth Century)**

Dr Paolo Bertelli, Storico dell'arte, University of Verona

**The *Maniera* at War: the Military Imagery of the *Salone dei Cinquecento***

Dr Maurizio Arfaoli, The Medici Archive Project

**13.15-14.15 LUNCH**

**14.15 – 15.15: PLENARY SESSION**

**Dr Laura Brandon**  
**Canadian War Museum, Ottawa**

**15.15 – 15.30 Coffee Break**

**Session 3: 15.15 – 17.30**

**Panel 4: Perspectives on the Second World War**

**Patriots, insurgents, saints. Re-ordering conflicted memories in the Warsaw Rising Museum.**

Dr Olga Topol, School of Art and Screen Media, Birkbeck College, University of London

**Witnessing the First Great Industrial War: American War Artists on the Western Front, 1918**

Barton C. Hacker and Margaret Vining, National Museum of American History, Smithsonian Institution

**America's Forgotten Soldier Art: The World War Two Camp Art Programs**

Peter Harrington, Curator, Anne S. K. Brown Military Collection, Brown University Library

**Reading Horror: Re-anchoring images of the Liberation of Bergen Belsen**

Helen Lewis, Imperial War Museum

**17.30: CLOSING REMARKS**

**OPTIONAL: 20.30 TO CLOSE**

**LEE SESSIONS**  
**AN EVENING OF TRADITIONAL MUSIC AND STOUT TASTING**  
**LOCATION: CHOICE CITY PUB, TBA**

**Chairs who are not giving papers:**

**Donal Maguire, National Gallery of Ireland**

**IN PROGRESS...NEED PANELS FOR THESE**

<p><b>Postgraduate: Truth Commissions and the Arts: Case Studies in Timor-Leste and Northern Ireland</b> Ashley Soutor, The New School, New York City</p> <p><b>Postgraduate: Images of War between Abstraction and Figuration: Lyotard's Criticism of Conventional Depictions of Violence</b> Inge Tappe, Karlsruhe University of Arts and Design/Université Paris-Diderot (Paris VII)</p>	<p><b>Military Painters Facing Painting Officers: Napoleonic Wars in French Military Art</b> Aude Antoinette Nicolas, Ecole du Louvre, Paris/ Vice-president of the Association for the Promotion of History and Military Heritage (APPHM) 14/04 – asked her to rework abstract, make it more focused.</p> <p><b>The Soldier's Diary</b> Dr Agnė Narušytė, Vilnius Academy of Arts, Lithuania</p>	<p>[Magic Realism in Italy and Germany – need title] Dr Sara Cecchini, Independent scholar [?]</p> <hr/> <p><b>Fight Die Man Woman: Representing a War over 1600 Years</b> Amy Hwang, Ph.D. candidate in the Department of Art and Archaeology, Princeton University</p> <hr/> <p><b>Total War: Total Work of Art: Total Mobilization</b> Catarina Patrício FCSH-UNL /CECL, Lisbon</p>
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