### THURSDAY 12 SEPTEMBER
Western Gateway Building, Ground Floor

Registration 08.30 - 09.15, Ground floor corridor

#### SESSION 1: 09.15 – 11.00

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

WGB_G02
Panel 1: Ruptures: Bodies, Senses and Spaces of War
Chair:
Modern War/Senory Rupture, 1914-2014
Dr Ana Carden-Coyne, Centre for the Cultural History of War, University of Manchester

Local and Global Collections and the Sensory Impact of War in Contemporary Art
David Morris, Whitworth Art Gallery, Manchester

The Ruptured Portrait: War and the Aesthetics of Disfigurement
Dr Suzannah Biernoff, Birbeck College, University of London

WGB_G03
Panel 2: Colonial Encounters
Chair:
Agency Permeates between the Medium and the Message: Western Polynesian War Art and its Western Representation
Dr Andy Mills, University of East Anglia (Fijian Art Project)

Painting the Zulu War: Mythologizing Massacre and Venerating Victory
Dr Maebh O’Regan, National College of Art and Design, Dublin

Survey Photography and the Shaping of National and Cultural Boundaries in Eastern Europe around the Time of the First World War (1914-1921)
Dr Ewa Manikowska, Polish Academy of Sciences

WGB_G04
Panel 3: Commemoration and the Built Environment 2
Chair:
‘The Face of Death/Faces of the Dead’: Memory and the Ideal in Images of the Dead on British First World War Memorial Sculpture
Dr Jonathan Black, FRSA, Kingston University

Images and Forms of the First Balkanic War (1912 in the Monumental Charnel-House on Zebnjak Hill (1937)
Dr Aleksandar Kadijevic, University of Belgrade

The Age of Monuments: Sculptural, Architectural, Urbanistic and Other Ways of Commemorating The Homeland War in Croatia
Dr Sandra Kričić Roban, Institute of Art History, Zagreb
**PLENARY SESSION**

Professor Brendan Dooley, University College Cork

*** title of paper tba***

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### Session 3: 14.30-16.00

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<tr>
<th>Panel 1: Commemoration and the Built Environment 1</th>
<th>Panel 2: Propaganda</th>
<th>Panel 3: Art during the Rise of Fascism</th>
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<tbody>
<tr>
<td>Chair: Dr and Museum, Canberra</td>
<td>Chair: Portable Propaganda and Contentious Miniature Histories: the Art Medal in Wartime Philip Dutton, Imperial War Museum, London</td>
<td>Chair: An Image for the New Empire: the Aesthetics of Politics in Italy during the Thirties and Forties Dr Giovanni Arena, Second University of Naples/Institute National Optical</td>
</tr>
<tr>
<td>Of Highways and Roadblocks: The First World War and Utopian Public Memory in Australia, Then and Now Dr Ryan Johnson, Australian War Memorial, Canberra</td>
<td>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 Dr Tadeusz Zadrożny, Institute of art, Polish Academy of Sciences, Warsaw</td>
<td>Photography, Photomontage and War: Artists Documenting Violence in the 1930’s Joan-Robledo Palop, Yale University</td>
</tr>
<tr>
<td>The Stone Flower in the Pannonian plane Dr Josip Zanki, University of Zadar, President of the Croatian Artists’ Association</td>
<td>Three Wartime Cartoon Publications in Guangzhou Dr Paul Bevan, The Royal Albert Memorial Museum, Exeter and Oxford University</td>
<td>Picasso’s Guernica: Death to Militarism Prof Jorg Merz, Westfälische Wilhelms-Universität Munster, Institut für Kunstgeschichte</td>
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<td>The Arts and Crafts Aesthetic and Memorials for the Fallen in World War I Britain Prof Carolyn Malone, Ball State University, Muncie</td>
<td>From Personal Accomplishment to Imperial Achievement: Images of War in Late Imperial China Prof Ya-Chen Ma, Tsing Hua University, Taiwan</td>
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<td>‘Strange but True’: Re-examining State Artistic Patronage in Britain during the First World War Dr Richard Slocombe, Imperial War Museum</td>
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13.30 – 14.30: LUNCH
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

WGB_G02
POSTGRADUATE PANEL 1: Propaganda
Chair:

An Image of the Ally in the Propaganda of the Countries of the Entente (1914-1915): a comparative analysis
Yudin Nickolay, Moscow State University

Laughter as ‘the royal way to truth’ – An Irish Painter’s Vision of the Western Front
Miruna Cuzman, PhD Candidate, History of Art, Edinburgh College of Art, College of Humanities and Social Sciences, The University of Edinburgh

The Lion and the Vulture: The Use of National Animals in Soviet Cold War Visual Propaganda
Reeta Kangas, University of Turku, Finland

WGB_G03
POSTGRADUATE PANEL 2: Representing War
Chair:

Lisa Hayman, School of Applied Media and Social Sciences, Monash University, Melbourne

Depicting the Defeat: The Battle of Dogali (1887)
Carmen Belmonte, Kunsthistorisches Institut in Florenz- Max Planck-Institut, University of Udine

The Pastrana Tapestries
An Image of War in the Late Medieval Period
Inês Meira Araújo, University of Lisbon

WGB_G04
POSTGRADUATE PANEL 3: Trauma and Representations of Post-Conflict Art
Chair:

[title needed: Rebecca Horn and Holocaust]
Sarah Kelleher, Dept of History of Art, University College Cork

Behind the Masks of Paul Klee
Julie Daunt, Dept of Art History, University College Cork

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)
Evangelos Konstantelos, PhD candidate, College of Arts and Social Sciences, University of Salford

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

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<td><strong>Panel 1: The Soldier’s Body</strong>&lt;br&gt;Chair:</td>
<td><strong>Panel 2: The Art of Resistance</strong>&lt;br&gt;Chair:</td>
<td><strong>Panel 3: Battlefield Imagery in late Medieval and Renaissance Europe</strong>&lt;br&gt;Chair:</td>
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<tr>
<td>Politics of Memory: Repressed Representation of the Body in Visual Documents of World War I&lt;br&gt;Dr Dorota Sajewska, Institute of Polish Culture, University of Warsaw</td>
<td>Strategies of Liberation: Dubuffet’s Métro Series of Gouaches (March 1943)&lt;br&gt;Dr Caroline Perret, Group for War and Culture Studies, University of Westminster, London</td>
<td>The Battle of Pavia: Exploring a Scenery of War in the Tapestry collection of Charles Quint [Charles V of Spain]&lt;br&gt;DR Cecilia Paredes, Brussels University (SOCIAM)</td>
</tr>
<tr>
<td>Marsden Hartley’s Portrait of a German Officer: (Be)Speaking the Unutterable&lt;br&gt;Dr. Edyta Freliek and Prof. Jerzy Kutnik, Maria Curie-Skłodowska University, Lublin</td>
<td>‘The People’s War’ and the British Official War Artists’ Depiction of the Home Front, 1940-1945&lt;br&gt;Prof Antoine Capet, University of Rouen</td>
<td>‘War’ in Romanesque Mosaic Pavements in Northern Italy&lt;br&gt;Dr Maddalena Vaccaro, Università degli Studi di Milano</td>
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<td>The Graphic Experience of War: Heinrich Hoerle’s Krüppelmappe (1920)&lt;br&gt;Dr Dorothy Rowe, University of Bristol</td>
<td>Laughter at War&lt;br&gt;Prof Anna Markowska, University of Warsaw</td>
<td>Battlefields: Representing War in the Italian Renaissance&lt;br&gt;Francesca Borgio, Harvard University</td>
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### WGB: TBA

**Panel 4: Artist as Witness: Horrors of War [temporary title]**

- **Hieronymus Bosch: Human Violence and Earthly Terror - Reprimand and Moralized Ethical Lessons**<br>Professor Yona Pinson, Tel Aviv University
- **The Disasters of War: Francisco Goya versus Artur Grottger**<br>Prof Irena Kossowka, Copernicus University, Torun/Polish Academy of Sciences, Warsaw
- **Kārlis Padegs’ ‘Red Laughter’: the High Song of Insanity**<br>Prof Jānis Kalnačs, Vidzeme University of Applied Art, Latvia [more info]
PLENARY SESSION
Professor Paul Gough, University of West England
***title of paper tba***

12.30 – 13.30: Lunch

SESSION 2: 13.30 – 15.15

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<tr>
<td>Depiction of War on Roman Imperial Coinage: Patterns and Problems</td>
<td>Curating Violence: The Mobility and Re-Presentation of ‘Conscious-Shocking’ Images</td>
<td>William Orpen: Representations of Self and the Great War</td>
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<td>Dr David Woods, University College Cork</td>
<td>Prof Jacob A. Mundy, Peace and Conflict Studies, Colgate University, New York and Nathanael J. Andreini, Colombia University, New York</td>
<td>Angeria Rigamoniti Cutò, Independent Scholar</td>
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<td>The «mythological battle» in the Greek architectural relief of the Classical period</td>
<td>Archival Documents from the Fakhouri File: Histories of War, Trauma and Memory in the Work of Walid Raad</td>
<td>Imagining the Great War: Self-Fashioning and Cultural Identification in Otto Dix’s Self-Portraits, 1914-1915</td>
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<td>Dr Nadezda Nalimova, Lomonosov Moscow State University</td>
<td>Dr Anna Rådström, Umeå University</td>
<td>Dr Michele Wijegoonaratha, Institute of Fine Arts, New York University</td>
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<td>‘(Un)-Veiled Truths’?: The Politics of War in Contemporary Documentary Photography</td>
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<td>World War One and Irish Nationalism: Art in Service to the Spirits of the Age</td>
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<td>Dr Elena Stylianou, European University Cyprus, Nicosia and Maria Petrides, independent scholar</td>
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<td>Dr Éimear O’Connor HRHA, TRIARC, Trinity College Dublin</td>
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### Session 3: 15.30 – 17.00

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Dr Pnina Rosenberg, The Max Stern Yezreel Valley College, Israel |
| WGB_G03 | Panel 2: Documentary Photography and Reportage | U. S. Civil War Stereography of the Dead  
Prof Emily Godbey, Iowa State University [more info] |
| WGB_G04 | Panel 3: Civilian Resistance in Modern and Contemporary Art | Pakistani Art and the Debunking of the Government and Jihadist Warfare Ideology  
Christine Vial-Kayser, Independent Scholar |

- **Aliens on our Shores: The Art of Internment in Australia during the First and Second World Wars [working title]**  
  Dr Claire Baddeley, Australian War Memorial, Canberra
- **Graffiti Traces of Arab Uprising: The Everyday Iconography of Interactions in Contemporary Warfare**  
  Rebecca Gulowski, Annekatrin Gehre and Dominik Raphael Molnar, Peace and Conflict Studies, University of Augsburg,

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Dr Stephanie Sotteau Soualle, [affiliation?] |
| WGB_G04 | Panel 3: Civilian Resistance in Modern and Contemporary Art | Graffiti Traces of Arab Uprising: The Everyday Iconography of Interactions in Contemporary Warfare  
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  Rebecca Gulowski, Annekatrin Gehre and Dominik Raphael Molnar, Peace and Conflict Studies, University of Augsburg,
17.00-17.15 BREAK

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

19.30: OPTIONAL:
CONFERENCE DINNER
AULA MAXIMA, MAIN QUADRANGLE
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 Arfaioli, 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**

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<td>Ashley Soutor, The New School, New York City</td>
<td>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.</td>
<td>Dr Sara Cecchini, Independent scholar [?]</td>
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<tr>
<td>Postgraduate: Images of War between Abstraction and Figuration: Lyotard’s Criticism of Conventional Depictions of Violence</td>
<td>The Soldier’s Diary</td>
<td>Fight Die Man Woman: Representing a War over 1600 Years</td>
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<td>Inge Tappe, Karlsruhe University of Arts and Design/Université Paris-Diderot (Paris VII)</td>
<td>Dr Agne Narusyte, Vilnius Academy of Arts, Lithuania</td>
<td>Amy Hwang, Ph.D. candidate in the Department of Art and Archaeology, Princeton University</td>
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<td>Total War: Total Work of Art: Total Mobilization</td>
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<td>Catarina Patrício</td>
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