

THURSDAY 12 SEPTEMBER

Western Gateway Building, Ground Floor

Registration 08.30 - 09.15, Ground floor corridor

SESSION 1: 09.15 – 11.00

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

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

WGB_G02

Panel 1: Ruptures: Bodies, Senses and Spaces of War

Chair:

Modern War/Senary 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 Balkan War (1912) in the Monumental Charnel-House on Zebrnjak Hill (1937)

Dr Aleksandar Kadjevic, 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*****

13.30 – 14.30: LUNCH

Session 3: 14.30-16.00

<p>WGB_G02</p> <p>Panel 1: Commemoration and the Built Environment 1 Chair: Of Highways and Roadblocks: The First World War and Utopian Public Memory in Australia, Then and Now Dr Ryan Johnson, Australian War Memorial, Canberra</p> <p>The Stone Flower in the Pannonian plane Dr Josip Zanki, University of Zadar, President of the Croatian Artists' Association</p> <p>The Arts and Crafts Aesthetic and Memorials for the Fallen in World War I Britain Prof Carolyn Malone, Ball State University, Muncie</p>	<p>WGB_G03</p> <p>Panel 2: Propaganda Chair: Portable Propaganda and Contentious Miniature Histories: the Art Medal in Wartime Philip Dutton, Imperial War Museum, London</p> <p>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</p> <p>Three Wartime Cartoon Publications in Guangzhou Dr Paul Bevan, The Royal Albert Memorial Museum, Exeter and Oxford University</p> <p>From Personal Accomplishment to Imperial Achievement: Images of War in Late Imperial China Prof Ya-Chen Ma, Tsing Hua University, Taiwan</p> <p>'Strange but True': Re-examining State Artistic Patronage in Britain during the First World War Dr Richard Slocombe, Imperial War Museum</p>	<p>WGB_G04</p> <p>Panel 3: Art during the Rise of Fascism 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</p> <p>Photography, Photomontage and War: Artists Documenting Violence in the 1930's Joan-Robledo Palop, Yale University</p> <p>Picasso's <i>Guernica</i>: Death to Militarism Prof Jorg Merz, Westfälische Wilhelms-Universität Munster, Institut für Kunstgeschichte</p>
---	---	---

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:

Representation and Context [on the Vietnam War] in Hollywood War Cinema

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

Incarnation and representation of war: the knight and his armour

Juliette Allix, École du Louvre, Paris Université Paris 1 – Panthéon-Sorbonne IRSEM

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

Let there be no more War. Jack B. Yeats’ Anti-War Painting Grief in Context

Elizabeth Ansel, TU Dresden

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

<p>WGB_G04</p> <p>Panel 1: The Soldier's Body Chair:</p> <p>Politics of Memory: Repressed Representation of the Body in Visual Documents of World War I Dr Dorota Sajewska, Institute of Polish Culture, University of Warsaw</p> <p>Marsden Hartley's Portrait of a German Officer: (Be)Speaking the Unutterable Dr. Edyta Frelik and Prof. Jerzy Kutnik, Maria Curie-Sklodowska University, Lublin</p> <p>The Graphic Experience of War: Heinrich Hoerle's Krüppelmappe (1920) Dr Dorothy Rowe, University of Bristol</p> <p>The impact of the Unseeing: The blinded First World War soldier in Art. Gary Haines, Birkbeck College, University of London</p>	<p>WGB_G03</p> <p>Panel 2: The Art of Resistance Chair:</p> <p>Strategies of Liberation: Dubuffet's Métro Series of Gouaches (March 1943) Dr Caroline Perret, Group for War and Culture Studies, University of Westminster, London</p> <p>'The People's War' and the British Official War Artists' Depiction of the Home Front, 1940-1945 Prof Antoine Capet, University of Rouen</p> <p>Laughter at War Prof Anna Markowska, University of Warsaw</p>	<p>WGB_G04</p> <p>Panel 3: Battlefield Imagery in late Medieval and Renaissance Europe Chair:</p> <p>The Battle of Pavia: Exploring a Scenery of War in the Tapestry collection of Charles Quint [Charles V of Spain] DR Cecilia Paredes, Brussels University (SOCIAAM)</p> <p>'War' in Romanesque Mosaic Pavements in Northern Italy Dr Maddalena Vaccaro, Università degli Studi di Milano</p> <p>Battlefields. Representing War in the Italian Renaissance Francesca Borgo, Harvard University</p> <p>Thinking and painting battle in XVIth century Italy : the case of Raphael Pauline Lafille, Ecole Pratique des Hautes Etudes (EPHE), Paris.</p>
--	---	---

<p>WGB: TBA</p> <p>Panel 4: Artist as Witness: Horrors of War [temporary title]</p> <p>Hieronymus Bosch: Human Violence and Earthly Terror - Reprimand and Moralized Ethical Lessons Professor Yona Pinson, Tel Aviv University</p> <p>The Disasters of War: Francisco Goya versus Artur Grottger Prof Irena Kossowka, Copernicus University, Torun/Polish Academy of Sciences, Warsaw</p> <p>Kārlis Padegs' 'Red Laughter': the High Song of Insanity Prof Jānis Kalnačs, Vidzeme University of Applied Art, Latvia [more info]</p>

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

15.15 – 15.30: Coffee Break

Session 3: 15.30 – 17.00

<p>WGB_G02</p> <p>Panel 1: Internment [temporary title] Chair:</p> <p>Women-Inmates Visual Art during the Holocaust: Embellished Testimonies or Reflections of Reality? Dr Pnina Rosenberg, The Max Stern Yezreel Valley College, Israel</p> <p>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</p>	<p>WGB_G03</p> <p>Panel 2: Documentary Photography and Reportage Chair:</p> <p>U. S. Civil War Stereography of the Dead Prof Emily Godbey, Iowa State University [more info]</p> <p>Mathew Brady, Ernest Appert, illustrations of wars (1861-1871). Dr Stephanie Sotteau Soualle, [affiliation?]</p>	<p>WGB_G04</p> <p>Panel 3: Civilian Resistance in Modern and Contemporary Art Chair:</p> <p>Pakistani Art and the Debunking of the Government and Jihadist Warfare Ideology Christine Vial-Kayser, Independent Scholar</p> <p>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,</p> <p>Another Egyptian Revolution: Khayamiya as War Art Dr Sam Bowker, Charles Stuart University, Wagga Wagga</p>
---	--	---

<p>Room TBA</p> <p>Panel 4: Soldiers Documenting War [WWI] Chair:</p> <p>C R W Nevinson: The Twenty-first Century Jan D. Cox, University of Leeds</p> <p>A Paroxysm in History Painting: The Disasters of the Great War at Lisbon's Military Museum Carlos Silveira, Institute of Art History, Universidad Nova de Lisboa</p> <p>Otto Dix, the Frontschwein and the War Experience Prof James A. van Dyke, University of Missouri-Columbia</p> <p>Futurists at the Front: War of the Italian Avant-Garde (1915-1918) Dr Selena Daly, University College Dublin</p>
--

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 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

Postgraduate: Truth Commissions and the Arts: Case Studies in Timor-Leste and Northern Ireland
Ashley Soutor, The New School, New York City

Postgraduate: Images of War between Abstraction and Figuration: Lyotard's Criticism of Conventional Depictions of Violence
Inge Tappe, Karlsruhe University of Arts and Design/Université Paris-Diderot (Paris VII)

Military Painters Facing Painting Officers: Napoleonic Wars in French Military Art
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.

The Soldier's Diary
Dr Agnė Narušytė, Vilnius Academy of Arts, Lithuania

[Magic Realism in Italy and Germany – need title]
Dr Sara Cecchini, Independent scholar [?]

Fight Die Man Woman: Representing a War over 1600 Years
Amy Hwang, Ph.D. candidate in the Department of Art and Archaeology, Princeton University

Total War: Total Work of Art: Total Mobilization
Catarina Patrício
FCSH-UNL /CECL, Lisbon