

## War in the Visual Arts (Cork, 12–14 Sep 13)

Ireland, Sep 12–14, 2013

Ann Murray, University College Cork

How is war recorded in visual media? And what are we talking about when we talk about war? What, exactly, constitutes war and what qualifies as a visual representation of it? Human conflict and the visual arts have perhaps never remained completely separate from each other. Given war's omnipresence throughout human history and its interconnectedness with politics and propaganda, the content of its imagery projects certain facets of warfare while concealing others. What is revealed through agency and to what extent is it permitted to prevail? Whose viewpoint is represented? How politicized or personal is an image of war? How does imagery produced by war participants compare with officially sanctioned works? How is such imagery digested and understood in our own age?

This conference will bring together multiple perspectives on representations of war in visual culture. It is intended that the conference will lead to the formation of a multidisciplinary, international scholarly community with its own calendar of events and digital presence. The publication of conference papers is planned.

Panels topics will include: the classical world, print culture of WWI and WWII, home front, women and war, memory, colonial encounters, commemoration and the built environment, bodies, senses and spaces of war; propaganda; art during the rise of fascism, the soldier's body, resistance, battlefield imagery in Renaissance Italy, artist as witness (including official war artists), photography, film, identity, internment, soldier-artists, responses to contemporary conflicts, trauma, perspectives of curators and archivists.

### PLENARY SPEAKERS:

Prof Brendan Dooley (University College Cork)

Prof Paul Gough (University of the West of England)

Dr Laura Brandon (Canadian War Museum)

Dr Paul Fox (University College London)

Dr Sabine Kriebel (University College Cork)

We acknowledge the support of the Dept of History of Art and the School of History, University College Cork in funding this event, and the generosity of the Crawford Art Gallery, Cork in hosting the event on Day 3 in their historic building.

Organizers: Ann Murray (Department of History of Art, UCC); Alan Drumm (School of History, UCC)

### PROVISIONAL PROGRAM:

THURSDAY 12 SEPTEMBER

Western Gateway Building, Ground Floor

Registration 08.30 - 09.15, Ground floor corridor

SESSION 1: 09.15 – 11.00

WGB\_G02

Panel 1: Battlefield Imagery in Sixteenth Century Europe

Chair:

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)

Battlefields. Representing War in the Italian Renaissance

Francesca Borgo, Harvard University

Thinking and painting battle in XVIth century Italy : the case of Raphael

Pauline Lafille, Ecole Pratique des Hautes Etudes (EPHE), Paris.

WGB\_G03

Panel 2: Print Culture of WWI and WWII

Chair: Dr Finola Doyle-O'Neill, University College Cork

'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

The German Posters of World War I: Powerful Images for a Modern Public

Dr Claire Whitner, Museum of Fine Arts, Boston

War and Humour: an Unlikely Couple?

Bettina Müller, German Research Foundation, Heidelberg University

Blinded for You! Picturing Disability, Heroism and Sacrifice in First World War Publicity Campaigns

Leanne Green, Manchester Metropolitan University and Imperial War Museum, London

WGB\_G04

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

Photography, Photomontage and War: Artists Documenting Violence in the 1930's

Joan-Robledo Palop, Yale University

Picasso's Guernica: Topple Militarism!

Prof Jörg Merz, Westfälische Wilhelms-Universität Münster, Institut für Kunstgeschichte

WGB\_G17

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

11.00 – 11.15 COFFEE BREAK

SESSION 2: 11.15-12.30

WGB\_G02

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

Chair:

Modern War/Sensory 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, 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

WGB\_G04

Panel 3: Commemoration and the Built Environment 1

Chair: Gary Haines, University College London

'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 Balcanic War (1912) in the Monumental Charnel-House on Zebrnjak 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 Križić, Institute of Art History, Zagreb

WGB\_G17

Panel 4: Propaganda 1

Chair:

Wartime Cartoon Publications in Guangzhou

Dr Paul Bevan, Oxford University

'Strange but True': Re-examining State Artistic Patronage in Britain during the First World War

Dr Richard Slocombe, Imperial War Museum, London

From Personal Accomplishment to Imperial Achievement: Images of War in Late Imperial China

Prof Ya-Chen Ma, Tsing Hua University, Taiwan

Fight Die Man Woman: Representing a War over 1600 Years

Amy Hwang, Princeton University

WGB\_G03 12.30-13.30 PLENARY PRESENTATION

Professor Brendan Dooley, University College Cork

**title of paper tba**

13.30 – 14.30: LUNCH

SESSION 3: 14.30-16.00

WGB\_G02

Panel 1: Commemoration and the Built Environment 2

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

The Stone Flower in the Pannonian plane

Dr Josip Zanki, University of Zadar/President of the Croatian Artists' Association

The Arts and Crafts Aesthetic and Memorials for the Fallen in World War I Britain

Prof Carolyn Malone, Ball State University, Muncie

WGB\_G03

Panel 2: Propaganda 2

Chair:

Portable Propaganda and Contentious Miniature Histories: the Art Medal in Wartime

Philip Dutton, Imperial War Museum, London

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

Futurists at the Front: War of the Italian Avant-Garde (1915-1918)

Dr Selena Daly, University College Dublin

WGB\_G04

Panel 3: [Collective] Memory

Chair:

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

Remembering Port Said 1956: Images of Popular Resistance in Egyptian Documentaries

Prof Rania Abdelrahman, Cairo University

Vietnam: Memory of Desecration in dePalma's Casualties of War

Prof Nanette Norris, Royal Military College, Saint-Jean, Quebec

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

16.00 – 16.15: COFFEE BREAK

WGB\_03 16.30-17.15

PLENARY PRESENTATION

Painting Operation Herrick: Jules George, Special Artist

Dr Paul Fox, University College London

SESSION 4: POSTGRADUATE SESSION 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, Edinburgh College of Art, 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

Depicting the Defeat: The Battle of Dogali (1887)

Carmen Belmonte, Kunsthistorisches Institut in Florenz- Max-Planck-Institut, University of Udine

WGB\_G03

POSTGRADUATE PANEL 2: Representing War

Chair:

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

Lisa Hayman, Monash University, Melbourne

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

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)

WGB\_G04

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

Chair:

Coming Close to Touch: Trauma, Empathy and Affect in the Site-Specific Installations of Rebecca Horn

Sarah Kelleher, University College Cork

Behind the Masks of Paul Klee

Julie Daunt, University College Cork

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

Elizabeth Ansel, Technische Universität, Dresden

Truth Commissions and the Arts: Case Studies in Timor-Leste and Northern Ireland

Ashley Soutor, The New School, New York

19.30 FOOD AND WINE RECEPTION, SCHOOL OF HISTORY (TYRCONNEL, PERROTT AVE)

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FRIDAY 13 SEPTEMBER

Western Gateway Building, ground floor

SESSION 1: 09.15 – 11.00

WGB\_G02

Panel 1: The Soldier's Body

Chair:

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

Marsden Hartley's Portrait of a German Officer: (Be)Speaking the Unutterable  
Dr Edyta Frelik and Prof Jerzy Kutnik, Maria Curie-Skłodowska University, Lublin

The Graphic Experience of War: Heinrich Hoerle's Krüppelmappe (1920)  
Dr Dorothy Rowe, University of Bristol

The impact of the Unseeing: The blinded First World War soldier in Art.  
Gary Haines, University of London

WGB\_G03

Panel 2: The Art of Resistance

Chair:

Strategies of Liberation: Dubuffet's Métro Series of Gouaches (March 1943)  
Dr Caroline Perret, Group for War and Culture Studies, University of Westminster, London

Laughter at War

Prof Anna Markowska, University of Wrocław

The Soldier's Diary

Dr Agnė Narušytė, Vilnius Academy of Arts, Lithuania

WGB\_G04

Panel 3: The Image of the Home Front during WWI and WWII: Women and War

Chair:

War at a Distance: War's Affects by Women Artists on the Home Front  
Professor Catherine Speck, University of Adelaide

'Comments on Dereliction and Wreckage': the War Art of Edith Collier and Frances Hodgkins  
Professor Joanne Drayton, UNITEC Institute of Technology, Auckland

Visions of the Second World War in British Women's War Art

Dr Elizabeth de Cacqueray, Université de Toulouse

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

WGB\_G17

Panel 4: Artist as Witness: War as Desolation [temporary title]

Chair:

Hieronymus Bosch: Human Violence and Earthly Terror - Reprimand and Moralized Ethical Lessons

Professor Yona Pinson, Tel Aviv University

The Disasters of War: Francisco Goya versus Artur Grottger

Prof Irena Kossowka, Copernicus University, Torun/Polish Academy of Sciences, Warsaw

K?rlis Padegs' 'Red Laughter': the High Song of Insanity

Prof J?nis Kalna?s, Vidzeme University of Applied Art, Latvia

Magic Realism painting in Italy and Germany

Dr Sara Cecchini, Independent scholar

WGB\_G03 11.15-12.30

PLENARY PRESENTATION

'Exactitude is Truth': the Search for Authenticity and Interpretation in the Commissioning of Artists

Professor Paul Gough, University of the West of England

12.30 – 13.30: LUNCH

SESSION 2: 13.30 – 15.15

WGB\_G02

Panel 1: The Classical World

Chair:

Depiction of War on Roman Imperial Coinage: Patterns and Problems

Dr David Woods, University College Cork

The «mythological battle» in the Greek architectural relief of the Classical period

Dr Nadezda Nalimova, Lomonosov Moscow State University

WGB\_G03

Panel 2: Truth and agency in Modern and Contemporary Photography and Film [temporary title]

Chair:

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, Columbia University, New York

Archival Documents from the Fakhouri File: Histories of War, Trauma and Memory in the Work of Walid Raad

Dr Anna Rådström, Umeå University

'(Un)-Veiled Truths?': The Politics of War in Contemporary Documentary Photography

Dr Elena Stylianou, European University Cyprus, Nicosia and Maria Petrides, independent scholar

Different Ways of Seeing: Camerawork and Northern Ireland in the 1970s

Noni Stacey, University of the Arts, London



WGB\_G04

Panel 3: Identity [temporary title]

Chair: Dr Donal Maguire, National Gallery of Ireland

World War One and Irish Nationalism: Art in Service to the Spirits of the Age

Dr Éimear O'Connor HRHA, TRIARC, Trinity College Dublin

William Orpen: Representations of Self and the Great War

Angeria Rigamonti di Cutò, Independent Scholar

Imagining the Great War: Self-Fashioning and Cultural Identification in Otto Dix's Self-Portraits, 1914-1915

Dr Michele Wijegoonaratna, Independent Scholar

15.15 – 15.30: COFFEE BREAK

SESSION 3: 15.30 – 17.00

WGB\_G02

Panel 1: Internment [temporary title]

Chair:

Women-Inmates Visual Art during the Holocaust: Embellished Testimonies or Reflections of Reality?

Dr Pnina Rosenberg, The Max Stern Yezreel Valley College, Israel

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

WGB\_G03

Panel 2: Documentary Photography and Reportage

Chair:

U. S. Civil War Stereography of the Dead

Prof Emily Godbey, Iowa State University

Mathew Brady, Ernest Appert, illustrations of wars (1861-1871). Dr Stephanie Sotteau Soualle, Independent Scholar

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

Helen Lewis, University of Technology, Sydney

WGB\_G04

Panel 3: Civilian Resistance in Modern and Contemporary Art

Chair:

Pakistani Art and the Debunking of the Government and Jihadist Warfare Ideology

Dr Christine Vial-Kayser, Associate Researcher, Paris I (Pantheon-Sorbonne University)

Graffiti Traces of Arab Uprising: The Everyday Iconography of Interactions in Contemporary Warfare

Rebecca Gulowski and Dominik Raphael Molnar, Peace and Conflict Studies, University of Augsburg

Another Egyptian Revolution: Khayamiya as War Art

Dr Sam Bowker, Charles Sturt University, Wagga Wagga

WGB\_G17

Panel 4: Soldiers Documenting War [WWI]

Chair:

C R W Nevinson: The Twenty-first Century

Jan D. Cox, University of Leeds

A Paroxysm in History Painting: The Works of Sousa Lopes at Lisbon's Military Museum. Carlos Silveira, Institute of Art History, New University of Lisbon

Otto Dix, the Frontschwein and the War Experience

Prof James A. van Dyke, University of Missouri-Columbia

Military painters facing painting officers: an Extract of Napoleonic wars in French military art

Aude Antoinette Nicolas, Independent Scholar/Vice-president of the Association for the Promotion of History and Military Heritage

17.00-17.15 COFFEE BREAK

WGB\_G\_03 17.15-18.15

PLENARY PRESENTATION

Dr Sabine Kriebel, University College Cork

**Title of paper tba**

19.30: OPTIONAL:

CONFERENCE DINNER

[may be moved to Saturday evening, depending on program adjustments]

CITY CENTRE RESTAURANT, VENUE TBC

COST: €30 MAXIMUM COST FOR THREE COURSES

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

The Dresden Archive Project

Alan Turnbull, Newcastle University

Re-imagining and the Fugitive Narrative

Peter Neill, Photographer and Course Director, BA Photography, Belfast School of Art, University of Ulster

11.15 – 11.30: COFFEE BREAK

SESSION 2: 11.30-13.15

Panel 2: Curatorial Perspectives: Contemporary War Art

Chair: Ms Anne Hodge, National Gallery of Ireland

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

Seamus Kealy, Director of The Model, Sligo

Terms of Engagement: Ambivalence and Identity in Canadian War Art Now

Dr Christine Conley, University of Ottawa

Panel 3: Military Culture in sixteenth century Italy

Chair:

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, 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 PRESENTATION

Otto Dix and A. Y. Jackson: Dispatches from the Curatorial Front

Dr Laura Brandon, Canadian War Museum, Ottawa

15.15 – 15.30 COFFEE BREAK

Session 3: 15.15 – 17.30

Panel 4: Perspectives on WWI and WWII [temporary title]

Chair:

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

Dr Olga Topol, 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

17.30: CLOSING REMARKS

OPTIONAL: 20.30 TO CLOSE

LEE SESSIONS

AN EVENING OF (REAL) TRADITIONAL MUSIC AND STOUT TASTING

LOCATION: CHOICE CITY PUB, TBA

Cost: the proprietor is happy if you buy a drink!

Note: we will move the Lee Sessions to Friday evening if the conference dinner is rescheduled

Lee Sessions website: <http://www.theleesessions.com/>

SUNDAY, 15 SEPTEMBER

OPTIONAL: COST-SUBSIDIZED FULL DAY CULTURAL EXCURSION

1. WALKING TOUR AND VISIT TO THE HERITAGE CENTRE, COBH
2. GUIDED TOUR AND LUNCH AT FOTA HOUSE, LITTLE ISLAND
3. GUIDED VISIT TO SPIKE ISLAND MILITARY FORTRESS AND PRISON

Tour details: You will be collected from the main campus on Sunday morning at 9.30am and make a 30 minute coach trip to historic Cobh, the last port of call for HMS Titanic. There, we will commence with the Titanic Trail, which has been filmed by 20th Century Fox, National Geographic and featured in numerous other travel documentaries. Cork historian Dr Michael Martin (founder and director of the Titanic Trail) and his team of specially trained guides, will direct our visit. After the hour-long walking tour, we will visit the Cobh Heritage Centre to explore its colourful maritime history.

We will then take a short coach trip to Fota House, a beautifully restored Neo-Classical mansion for a guided visit of the house and lunch. Good photo opportunities inside and out. Arboretum located next to the house.

We will then return to Cobh to take the ferry across the harbour to Spike Island, home to a classic star-shaped military fortress which in its time witnessed the horror of the Great Famine (1848-51) and held internees during the War of Independence (1919-21). The visit includes access to a restored 6 inch coastal artillery weapon. The tour of the island is based on Dr Martin's research for his book, Spike Island: Saints, Felons and Famine (Dublin, 2007).

About our guide: Dr Michael Martin served in the Irish Navy for 23 years (1975-98). In 1987, at the age of 29, he became the youngest ever person in Ireland to be promoted into the rank of Warrant Officer. His service included a voluntary peacekeeping tour of duty as a member of the United Nations Interim Force in Lebanon. On retirement, Michael set up and still runs a number of histori-

cal tours of Cobh. He received the Cobh Mayor's award in 2005 for his work for the town and was made an honorary citizen of Baltimore USA by the Mayor there in 2003. In 2004 he went back to full time education in University College Cork and University of California, Berkeley, completing his PhD on Irish Civil Military Relations in 2010. Michael regularly lectures on his work and has been a guest speaker on numerous television and radio programmes, both in Ireland and abroad.

PRICES (maximum cost, based on 25 persons taking the tour; prices drop if numbers are larger)

Tour including light lunch at Fota House (soup, sandwiches and tea/coffee) 60 euro.

Tour including served gourmet lunch (choice of main course, dessert and tea/coffee) 70 euro.

Tour without pre-paid food 50 euro. The cafe at Fota serves hot lunches, soups, salads, snacks, cakes, scones and tarts. The average cost of a hot lunch is €13; Sandwiches €5-6; coffee/tea €2.50; soup €4.50-5.

Prices include the group discount on entry fees and food, plus a subsidy.

More information:

The Titanic Trail: <http://www.titanic.ie>

Cobh Heritage Centre: <http://www.cobhheritage.com/>

Fota House and Estate: <http://www.fotahouse.com/>

Reference:

CONF: War in the Visual Arts (Cork, 12-14 Sep 13). In: ArtHist.net, May 15, 2013 (accessed Nov 23, 2024), <<https://arthist.net/archive/5357>>.