



## Visualising War in Different Media: Interplay and Intervention

An immersive workshop organised by Alice König ([arw6@st-andrews.ac.uk](mailto:arw6@st-andrews.ac.uk))

Monday 8<sup>th</sup> April, 2019

**1.15** registration at the Byre Theatre (level 2); **1.30**: tour of Conflict Textiles exhibition, Byre Theatre;  
**2.30-5.00**: workshop, Hebdomadar's room; **5.30-6.30**: concert, St Salvator's Chapel

**The aim:** This immersive workshop will offer researchers an opportunity to reflect, in an interdisciplinary context, on two important issues at the heart of the [Visualising War research project](#): the power of different media to generate varying responses to war for different viewers and audiences in different periods and places; and the ways in which interaction between different media can influence our reception of individual narratives and broader habits of visualising war. Following on from the project's recent [Ethics of Engagement workshop](#), there will be a particular focus on war stories as 'interventions', with input from researchers, artists and performers. In particular, we will consider the ways in which recent and historic representations of war (in various media) have intervened in public and private discourse, shifting attitudes, memories and experiences. We will also discuss the opportunities and responsibilities that today's researchers/story-tellers have to generate further interventions, by unpicking or amplifying narratives that might productively shape future discourses of war and conflict.

### The programme:

- The event will begin with a guided tour of an exhibition of [Conflict Textiles](#) at the Byre Theatre in St Andrews, entitled **Threads: War and Conflict**, led by [Dr Lydia Cole](#) and Research Assistant [Selena Jamalullail](#). Participants will explore the properties of this particular medium of expression, hear about its impact on various audiences, and share their own reactions to the materials.
- A workshop will follow, featuring four papers by speakers who span multiple disciplines (Classics, English Literature, Music, History, Modern Languages and International Relations), talking about: ancient drama and modern film ([Dr Jon Hesk](#)); music, poetry and architecture of the First and Second World Wars ([Dr Kate Kennedy](#)); the experience of time and music in POW camps ([Prof. Julian Wright](#)); and maps and memories of conflict in Ukraine (Darya Tsybalyuk, artist and co-author of the [Donbas Odyssey project](#)). The focus of discussion at the workshop will be the power of different media, individually and interactively, to shape our experiences of and responses to war, past, present and future. **For timings and abstracts, see overleaf.**
- The event will conclude with another immersive element: a concert – [The Fateful Voyage](#) – directed by Dr Kate Kennedy and featuring poetry by Rupert Brooke and music by two of his contemporaries, F.S. Kelly and William Denis Browne, who travelled to Gallipoli together in 1915. As with the Conflict Textiles tour, the aim is to extend discussion beyond theory and into practice, with the history of St Salvator's Chapel and its Gallipoli memorials very much part of the experience. Listeners will be invited to reflect on the mingling of music, poetry and architecture in the concert's war stories, as a stimulating conclusion to the wider reflections of the afternoon. (For more details about the concert, please see p. 4.)

The concert is free to attend, and open to members of the public as well as the academic community. Numbers will be restricted for the Conflict Textiles tour and workshop for reasons of space.

## Workshop: 2.30-5.00, Hebdomadar's room

Chair: Alice König

- 2.30: Jon Hesk, **The 'Fog of War' in Euripidean tragedy and the 20<sup>th</sup> century war film.**  
The narrativization or visual representation of war in a modern context is shaped by operational and ideological demands for clarity and precision on the one hand, and the 'reality' of subjective battlefield experience - full of confusion, uncertainty, limited perspectives and disorientation - on the other. This fundamental tension sustains the trope of 'the fog of war' in political discourse and mass culture. The trope often serves the 'normalization' of war as a policy option and a fact of national life. I will first discuss some standard and radical operations of this trope in war films from the last century. I will then deploy ancient Greek versions of the trope in Thucydides and Euripides' tragedy, the *Suppliant Women*. The latter thematizes both the visualization and narrativization of war as problems of perspective. The play shows that considerations of *how* war is re-told or imagined (i.e. *by whom*, and in *what format?*), are vital for the question of when it is just, prudent and pious for a community to go to war. The richness of ancient tragic interventions is instructive for us, then; but we must avoid *simplistic* 'translations' of these in modern contexts.
- 3.00: Kate Kennedy, **The Spaces Between: Wilfred Owen and Benjamin Britten's War Requiem**  
Take a selection of Owen's greatest poems and add the Latin mass for the dead, with all its associated history. Combine it with the violently passionate pacifism of British music's most literary *enfant terrible*, and you get one of the most powerful artistic statements about man's inhumanity to man; an 'anti-monument' to war. Britten's War Requiem, written in 1961 and first performed at the consecration of the new Coventry cathedral, not only combines the Latin mass with a selection of Owen's poems; its opposing orchestral forces also evoke the dialogue and narrative tension between Coventry's resurgent architecture and the bombed-out ruins around it. The War Requiem is a piece that is driven by the jarring and meshing of different forces. Its power is in the charged spaces between them.
- 3.30: **Break for refreshments**
- 4.00: Julian Wright, **'It was worth being a prisoner to have heard that!' Recreating time: performance and writing in the Second World War**  
This paper takes as its starting point the idea that it is a vital human reflex to be able to identify and associate with a sense of the present, of the flow of time in the most immediate experiences we live through from day to day. With a nod to the philosopher Simone Weil and the psychologist Eugène Minkowski, reflecting on the human present in the 1930s, it delves into the era of the Second World War, asking how that vital sense of the present can be grievously dislocated and upset, and how individuals struggle to recreate a sense of the flow of time in the present, through writing, music, liturgy, drama, or even just the building of new relationships. With a specific focus on British Officer Prisoners-of-War, the paper follows up examples of how middle-class men with no real work to do for many years threw themselves into time-bound activities, particularly the performance of artworks on the stage or in the concert hall, and the performance of their own daily lives through their correspondence and diaries. The musical and theatrical richness of some of the Officers' experience contrasts starkly with the deprivation of prisoners from other countries in Germany and Eastern Europe, but it nonetheless emphasizes just how fundamental the need for a concrete sense of the flow of time on a human scale was to those living apart from families and friends, and cut off from the normal rhythms of life.
- 4.30: Darya Tsybalyuk, **Taking displacement narratives to the streets: 'Donbas Odyssey' and art interventions**  
Darya Tsybalyuk is the co-author (together with Julia Filipieva and Victor Zasytkin) of 'Donbas Odyssey', an art project based on oral histories and mental maps of the internally displaced in Ukraine. Darya will speak about the importance of intervening in public spaces and into public debate through art, providing examples from 'Donbas Odyssey' and discussing the challenges and opportunities of this approach. She will also reflect upon a need for alternative war and displacement narratives (i.e. narratives which question received opinion about, e.g., victimhood/trauma), and the ways in which art is capable of generating and sharing such discourse-shifting narratives with the public.

# THREADS

## WAR AND CONFLICT



3<sup>rd</sup> – 29<sup>th</sup> April 2019 at The Byre Theatre

"Threads, War and Conflict" presents a range of textile stories of violence and resistance. Exploring issues of gendered violence, killing and disappearance, and displacement and migration the exhibition touches on key themes addressed within the School of International Relations.



Throughout April there will be a programme of events to complement the exhibition to include textile workshops, creative evenings, and academic discussions. These events will explore the intersections of textile art, politics, and violence and will be actively linked to teaching activities at the University of St Andrews and beyond.

The exhibition and associated programme is coordinated by Dr Lydia Cole, with Dr Faye Donnelly, Dr Laura Mills and Dr Natasha Saunders. The exhibition is hosted by the [School of International Relations](#) in cooperation with [The Byre Theatre](#). The associated events programme is supported by the [Handa Centre for the Study of Terrorism and Political Violence \(CSTPV\)](#), [International Security Studies \(ISS\)](#), [Peace and Conflict Studies \(PCS\)](#), [International Political Theory \(IPT\)](#), [Centre for Global Constitutionalism \(CGC\)](#)



## The Fateful Voyage

### Friendship and Death during the Dardanelles Campaign

Devised by biographer Kate Kennedy, this recital for narrator, tenor and piano tells the story of an extraordinary friendship between two First World War composers and a poet: FS Kelly, William Denis Browne and Rupert Brooke. All three enlisted in the Hood Battalion, and sailed together to take part in the Dardanelles campaign against the Turks in 1915; Brooke died during the voyage, and Kelly and Browne wrote the most famous accounts of his last days, and of his burial on the beautiful Greek Island of Skyros, accounts that played a significant part in the creation of Brooke's near-mythological status. Kelly and Browne travelled on, but both died in action soon after.

Their friendship generated a wealth of poems and music, much of which has been scattered across archives in Australia and the UK, and so still remains unknown and unpublished. This programme uncovers their forgotten songs and piano music, and includes many unknown works. The Fateful Voyage weaves together song, poetry, letters and diaries to dramatise their story, to put these (in Kelly and Browne's case) largely forgotten young men back on the musical map, and to discover the extent of the loss to British culture that the deaths of these prodigiously talented young men represented.

In its mingling of music and readings, this recital invites reflection on the impact of different media in story-telling and commemoration. As an intervention in recent First World War commemorations, it also prompts reflection on established habits of visualising war and on the power of new stories, different angles and individual performances to shift perceptions amongst different audiences. In that respect, it is an important contribution to the Visualising War research project, which seeks to understand the impact which representations of war in different genres, media, periods and places have on the evolution of ideas about war and people's responses to and behaviour in and around conflict. Following this recital we will be encouraging members of the public as well as researchers to get more involved with our work. Anyone with experiences to share about the evolution of battle narratives, interplay between war stories, and changing habits of visualising war is encouraged to get in touch with us via email: [viswar@st-andrews.ac.uk](mailto:viswar@st-andrews.ac.uk).

Performed by internationally renowned musicians, The Fateful Voyage was commissioned by the City of London Festival, and premiered on Radio 3 as part of the commemoration of the First World War in 2014. It has since toured the UK and Europe.

Narrator: Kate Kennedy  
Tenor: James Oxley  
Piano: Simon Over