

The Great War and the Moving Image

15-16 April 2014

University of Kent , Canterbury, United Kingdom

Conference Programme

Formal requirements

Each paper should last no longer than **30 minutes** (clips included).

Audio-visual equipment will be available in every room. This includes: VCR and DVD players (European region), a computer and projector. Participants are asked to bring their presentations on a USB memory stick and/or DVD/CD ROM. It may be possible to plug personal laptops into the equipment.

This conference programme is subject to changes. It will be regularly updated.

Tuesday 15th April 2014 : The Moving Image in the Great War

- 9:30-12:00** Registration and coffee in the foyer of the Grimond building (Location J6 on your campus map).
- 10.00-10.30 Coffee
- 10:30-11.00 Welcome from **Professor David Welch** (University of Kent) and an introduction to the theme of the conference
- 11.00-13.00 **Supporting the War Effort**
Chair: Prof David Welch (University of Kent)
Britain Prepared and Holland Neutral: two examples of using the new film medium to support the war effort
Natalia Borowska (AMU Poznań)
Putting the moral into morale: wartime cinema and the YMCA
Dr Emma Hanna, (University of Greenwich)
Official newsreels and World War I
Dr Luke McKernan (Lead Curator, Moving Image, The British Library)
- 13:00-14.00 Lunch
- 14:00-16:00 **Soldiers – Fall In!**
Chair: Prof Adrian Smith (University of Southampton)
‘Going to the pictures’ on the Western Front
Prof James Chapman (University of Leicester) & Prof Krista Cowman (University of Lincoln)
Dumb, Drunk and Dancing Sailors: The Role of Naval Comedy Films during the ‘Cult of the Navy’ and the First World War
Dr Victoria Carolan (Greenwich Maritime Institute, University of Greenwich)
Soldiers as Audiences During the Great War
Dr Amanda Laugesen (Director of the Australian National Dictionary Centre at the Australian National University)

Day 1 continued

16.00-16.15 Tea

16.15 -18.00 **Reporting the Battlefield**

Chair: Prof Mark Connelly (University of Kent)

British soldiers at the cinema 1914-1918

Dr Nick Hiley (University of Kent)

Official Combat film and images of the Horrors of War

Dr Toby Haggith, (Imperial War Museum)

Rethinking Gallipoli on film: *With the Dardanelles Expedition: heroes of Gallipoli*

Michael Kosmider (Preservation Officer in the Film and Sound section at the Australian War Memorial)

19.00-19.30 Reception (Conference Suite, Darwin College)

19.30- 21.00 Dinner (Darwin College) followed by:

21:00 Screening: **28MM Pathé Kok: The Great War** (Grimond Lecture Theatre 1)

The first presentation in Britain of 9 digitized films, originally on the rare 28mm gauge. The opportunity of EFG1914 brought these particular war reports, pioneers of home-cinema, to the attention of Cinémathèque Royale de Belgique and Deutsches Filminstitut. A digitization plan was set up to meet technical challenges, bringing both collections into a joint programme. In July 2013 the digitized films were first presented at Il Cinema Ritrovato Festival in Bologna with a 10' introduction and live piano accompaniment. In October 2013, advanced historical research resulted in an alternative mode of screening performance in Brussels: without live music, but with commentary on the history of the film gauge as well as the events shown.

Anke Mebold (Deutsches Filminstitut – DIF Frankfurt) and Bruno Mestdagh (Cinémathèque Royale de Belgique)

Wednesday 16th April 2014: National Identity and Popular Memory of the Great War

9:00-11:00 **The British Experience**

Chair: TBC

Theatrical reality and creative reconstruction

Philip Dutton (Curator in the Imperial War Museum's Department of Exhibits)

Am I the Lion or the Donkey? – The role of the player and representations of the First World War in computer games

Dr Chris Kempshall

The 'Scrap of Paper': Wartime Bigamy and Marriage in 1920s British films

Dr Lawrence Napper (King's College London)

11:00-11:30 Coffee

Day 2 continued

11:30-13:00 **The European Experience**

Chair: TBC

Liminal Landscapes? Italy and the Great War

Dr Maurizio Cinquegrani (University of Kent)

Images of the First World War in the Russian cinema.

Dr Victor Avdeev, (Moscow State University)

13.00-14.00 Lunch

14:00-16:00 **The North American Experience**

Chair: TBC

Beyond the Tango: National Identity and Popular Memory of the War in *The Four Horsemen of the Apocalypse* (1921)

Dr Mark Glancy, (Queen Mary University of London)

War Relic and Forgotten Man: Richard Barthelmess as Celluloid Veteran in Hollywood 1922-1933

Dr Michael Hammond, (University of Southampton)

Hello to All That: 1927, Paris, the American Legion, and a Buffalo

Professor Susan Brewer (University of Wisconsin)

16.00-16.30 Tea

16.30-18.00 **Panel Discussion**

“Local Tracks”: Traces of the Cinema Cultures in Four Mid-size Cities in Europe, Britain and the United States, 1914-1918

Chaired by Dr Michael Hammond (Southampton)

Leen Engelen (LUCA & Leuven University)

Leslie Midkiff DeBauche, (University of Wisconsin-Stevens Point)

Klaas Zwaan, (Utrecht University)

19.00-19.30 Reception (Conference Suite, Darwin College)

19.30-21.00 Dinner (Darwin College) followed by:

21:00 Screening: **Paths of Glory** (Stanley Kubrick, 1957)