

**Mellon-Sawyer Seminar Series 2017-18**  
**Post-War: Commemoration, Reconstruction, Reconciliation**  
**University of Oxford / Oxford Brookes University**  
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**Summary**

The Mellon-Sawyer Seminar Series *Post-War: Commemoration, Reconstruction, Reconciliation* took place at the University of Oxford and Oxford Brookes University in 2017-18. The Co-Convenors were Professor Kate McLoughlin (Faculty of English, University of Oxford) and Dr. Niall Munro (Department of English and Modern Languages, Oxford Brookes University). Our aim was to explore and compare the ways in which commemorative practices both contribute to and challenge post-war reconstruction and reconciliation across cultures and time-periods. We brought together academics from a variety of disciplines, policy-makers, figures from NGOs and the charitable sector, military veterans, and—a particularly distinctive feature—

creative practitioners: poets, novelists, memoirists, dramaturges, architects, architects, sculptors, and musicians. The first semester (October – December 2017) focused on textual commemoration (words and images), the second semester (January – March 2018) on monumental commemoration (memorials, museums, sculptures, installations, gravestones, battle sites), and the third semester (April – June 2018) on aural commemoration (music, sound and silence). After early discussion by the Research Team, we identified three questions to carry across all three semesters:

- (i) who is post-war commemoration for, and why?
- (ii) how does commemoration lead to post-war reconstruction and reconciliation?
- (iii) what is the future of post-war commemoration?

In each term, we began with a keynote event (a lecture or an ‘in-conversation’) featuring a major international figure from the creative arts, and then held two panelled workshops for academics and other specialists, and a post-graduate event. The panel-led events took the form of brief (7-minute) statements by the four or five panelists, followed by chaired plenary discussion, directed discussion in break-out groups, and final chaired discussion in plenary again. In the final term, we also had a public concert—*Remembrance*—in Oxford’s Sheldonian Theatre featuring the Southbank Sinfonia and the Parliament Choir, and a public poetry-reading.

## Recruitment

We began by recruiting a **post-doctoral fellow**, Dr. Catherine Gilbert, who came to us from King’s College London. The international field of applicants—66 in total—was extremely strong and we were hugely impressed by the achievements of the vast majority of the applicants. Dr. Gilbert, a specialist in francophone Rwandan women’s literature, joined us on 1 July 2017. Dr. Gilbert’s principal responsibilities were to work with the Co-Convenors to shape the Series’ intellectual content; create, maintain, and develop a social media presence for the Series; discharge administrative and organizational duties in connection with the Series (including managing the budget); act as a source of information relating to the Series; direct and mentor the three postgraduate fellows; and represent the Series externally. Dr. Gilbert discharged these duties with aplomb and proved invaluable.

We also recruited three **postgraduate fellows**: Alexander Donnelly, a doctoral candidate in anthropology at the University of Oxford; Johana Musálková, another doctoral candidate in anthropology at the University of Oxford; and Rita Phillips, a doctoral candidate in psychology at Oxford Brookes University. Our funding application was originally for two postgraduate fellows, so we were delighted that the boost to the pound followed by the Brexit referendum allowed us to appoint a third. All three made major intellectual and administrative contributions to the Series (from suggesting the format for the panel-led workshops to reporting back to plenary on the

discussions of break-out groups to chairing panels at the postgraduate events) while continuing successfully to work on their doctorates.



*The Research Team After the Aural Commemoration Keynote Event*

*L-R: Niall Munro (co-convenor), Johana Musálková (postgraduate fellow), Rita Phillips (postgraduate fellow), Kate McLoughlin (co-convenor), Jonathan Dove (composer), Patrick Toland (poet-in-residence), Kate Kennedy (broadcaster), Susie Campbell (poet-in-residence), Alex Donnelly (postgraduate fellow), Catherine Gilbert (postdoctoral fellow)*

We also appointed an informal **advisory board**, comprising John Lord Alderdice (Liberal Democrat peer, peace negotiator and psychiatrist), Jeremy Treglown (author and former editor of the *Times Literary Supplement*), and Dr. Justine Shaw (early career academic and participant in the Ambitious Futures programme at Oxford). We asked the board to give us an ‘outside’ view of the Series, from both senior and junior perspectives. They have been immensely supportive, providing us with feedback on our events as the year progressed and advising us on speakers and participants.

The first panel-led workshop in Term 1 was attended by the Anglo-Welsh poet Jenny Lewis, a tutor on Oxford University’s Master’s in Creative Writing. Following her suggestion, we recruited five **poets-in-residence** for the Series (Susie Campbell, Sue Zatland, Mariah Whelan, Dahmicca Wright, and Patrick Toland). The poets attended and participated in events and in planning meetings, and put on the poetry reading at the very end. Their poems have featured on our blog and we plan to include them in the possible publication emanating from the Series.

## Management

The Co-Convenors and Dr. Gilbert held regular—approximately weekly—meetings (sometimes by Skype). The postgraduate fellows attended the major planning and debriefing meetings. The Co-Convenors held an appraisal meeting with Dr. Gilbert in the third Term—an opportunity to reflect on what she had learned and accomplished. We kept a shared folder online in which to track administrative tasks. For each ‘In Conversation’ event, we briefed the interlocutor extensively, and we did the same for the chair of each of the six panel-led workshops.

## Semester 1: Textual Commemoration



*Aminatta Forna in conversation with Professor Elleke Boehmer*

### Keynote

The Textual Commemoration Semester—and the Series as a whole—was launched by an ‘In Conversation’ event on 20 October 2017 in which the award-winning ScottishSierra Leone novelist and memoirist Aminatta Forna talked to Oxford’s Professor of World Literatures in English, Elleke Boehmer. This event was open to the public, and was attended by about 60 people.

The conversation ranged across the extent to which Forna’s investigative journalism constitutes a form of commemoration, the differences between memoir and fiction, the ways in which women commemorate, the desirability of forgetting violence and Forna’s membership of the ‘Children of Murdered Parents Club’. Poignant and fascinating, interlaced with humour, this opening event set the bar for the Series extremely high.

Our postgraduate fellow Johana Musálková was particularly struck by Forna’s idea that ‘novelists bring what she calls “the seventh sense” of imagination to witnessing; they bring interiority and try to make sense of what has happened. The narratives they construct aim at a different kind of truth than the literal truth which comes in the first line of witness testimonies.’ For Musálková, ‘[t]his discussion of the impact of the relationship between form, content, and the persona of the author was, for me, the most compelling.’

## Panel-Led Workshop 1: Poetry and Life-Writing

On 21 October 2017, at Harris Manchester College, Oxford, panellists and audience gathered to discuss poetry and life-writing. The highlight of a wide-ranging discussion came when the chair, Professor Elleke Boehmer, asked the Iraqi poet Dunya Mikhail, to read her poem 'Bag of Bones', first in English and then in Arabic. Most of the room could not understand the words, but all could understand the meaning, and this gave us a moment of human connection that we carried through the Series.

Chair	
Elleke Boehmer	Professor of World Literatures in English, University of Oxford; novelist
Panellists	
Dunya Mikhail	Iraqi-American poet
Philippe Sands, QC	Human rights barrister; Professor of Law, UCL; writer
Lord (John) Alderdice	Liberal Democrat member of the House of Lords; former Speaker of the Northern Irish Assembly; Director of the Centre for the Resolution of Intractable Conflict
Jeremy Treglown	Senior Research Fellow, Institute of English Studies, London; former editor of <i>The Times Literary Supplement</i> ; writer
Participants	
Adnan al-Sayegh	Iraqi poet and exile
Íngrid Betancourt Pulecio	French-Colombian politician, former senator and anticorruption activist; Supernumerary Fellow, Harris Manchester College, University of Oxford
Christine Berberich	Senior Lecturer in English Literature, University of Portsmouth
Cherilyn Elston	Lecturer in Spanish and Latin American Studies, University of Reading
Kepa Fernández de Larrinoa	Professor of Social Anthropology, Universidad Pública de Navarra, Spain
Michael John-Hopkins	Senior Lecturer in Law, Oxford Brookes University
Nanor Kebranian	HERA Postdoctoral Research Assistant in Theory, History, and Human Rights, Queen Mary University of London
Frank Ledwidge	Barrister; Senior Fellow, University of Portsmouth; military veteran
Jenny Lewis	Poet; Tutor, Master's in Creative Writing, University of Oxford

Kate O'Regan	Director of the Bonavero Institute of Human Rights, University of Oxford
Margie Orford	South African journalist, author, film director
Justine Shaw	Academic Convenor WEF Programme, International Gender Studies, Lady Margaret Hall, Oxford
Julia Viebach	Leverhulme Early Career Fellow, Centre for Criminology, University of Oxford
Annie Webster	PhD candidate, School of Oriental and African Studies, London
Annabel Williams	PhD candidate in English Literature, University of Oxford

Feedback from participants included the following remarks:

- 'This event provided an excellent overview of a number of important questions surrounding commemoration and allowed us to reflect from a variety of perspectives and experts from various disciplines. The event allowed me to think about commemoration in a broader context, beyond my disciplinary boundaries. It was extremely moving to hear the contributions from the poets and to be able to reflect in a very focussed workshop.'
- 'It has made me question traditional approaches and see how "the future" could be "re-membered" differently if more creatively approached.'
- 'I appreciate more widely the variety and the complexity of commemoration as well as the fact that commemoration and reconciliation may not always be possible or appropriate'.

## Panel-Led Workshop 2: Conflict and Community

The second panel-led workshop of this Semester was held at Harris Manchester College on 11 November 2017. As this was Remembrance Day, a two-minute silence was kept, which informed our discussion of commemorative practices. The novelist Rachel Seiffert spoke about negotiating her difficult Nazi family heritage, and the disaster psychiatrist Richard Williams drew attention to the wordless numbness of firefighters after tackling a major incident.

<b>Chair</b>	
Helen Small	Professor of English Literature, University of Oxford
<b>Panellists</b>	
Rachel Seiffert	Novelist
Lyndsey Stonebridge	Professor of Modern Literature and History, University of East Anglia
Harvey Whitehouse	Professor of Social Anthropology, University of Oxford; Director, Institute of Cognitive and Evolutionary Anthropology

Elleke Boehmer	Professor of World Literature in English, University of Oxford; novelist
<b>Participants</b>	
Fernando Alvarez	MA candidate in Intelligence and International Security, King's College London
Shaista Aziz	Journalist and equality campaigner
Susie Campbell	Poet-in-residence
Robert Eaglestone	Professor of Contemporary Literature and Thought, Royal Holloway, University of London; Deputy Director, Holocaust Research Institute
Nancy Martin	Early career scholar, Faculty of English, University of Oxford
Dan O'Gorman	Lecturer in Twentieth and Twenty-First Century Literature, Oxford Brookes University
Shulamit Reinharz	Jacob Potofsky Professor Emerita of Sociology, Brandeis University, USA
Tessa Roynon	Teaching and Research Fellow, Rothermere American Institute, University of Oxford
Justine Shaw	Academic Convenor WEF Programme, International Gender Studies, Lady Margaret Hall, Oxford
Yasmin Sidhwa	Artistic Director, Mandala Theatre Company
Jeremy Treglown	Senior Research Fellow, Institute of English Studies, School of Advanced Study, University of London
Sue Zatland	Poet-in-Residence
Richard Williams OBE	Mass disaster psychiatrist; Emeritus Professor, Welsh Institute for Health and Social Care, University of South Wales

Feedback from participants included the following remarks:

- 'Excellent panel, great format that encouraged everyone to contribute.'
- 'The panel input was a brilliant start to the day ... Having group discussions was really fascinating ... Very pleased there was a mix of academics / artists / anthropologists involved in the event.'
- 'The panel was fantastic—also the diverse backgrounds of everyone invited (academic, creative, professionals, different areas of study etc) made the discussions extremely useful and interesting.'



## Postgraduate Event: Memorable Objects

Pitt Rivers Museum, University of Oxford, 24 November 2017

In this event, we offered post-graduates the opportunity to get behind the scenes at one of Britain's most extraordinary museums. This training day in object-based research methods, with exclusive access to the Pitt Rivers Museum's collection of memorial artefacts from around the world, gave those participating experience in working with experts and helped them learn about the ways in which memorial objects are collected, curated and conserved, focusing in particular on the themes of conflict, memory and reconciliation. Laboratory space restricted the numbers but the event was attended by twelve postgraduate students from universities around the world (including our own postgraduate fellows), and by two of our poets-in-residence.

Participants	Course / Affiliation
Alisan Avtur	Graduate student, Pomeranian University, Poland
Michelle de Witt	Research Master Arts and Culture: Art Studies (2015-2017), University of Amsterdam, The Netherlands
Alex Donnelly	PhD candidate in Anthropology, University of Oxford
Alannah Jeune	PhD candidate in History, University of Canterbury, New Zealand; Edward Gibbon Wakefield Trust visiting scholarship, Christ Church College, University of Oxford
Johana Musálková	PhD candidate in Social and Cultural Anthropology, University of Oxford
Martha Paspiliou	PhD candidate in Cultural History, Classics Department, King's College London
Rita Phillips	PhD candidate in Psychology, Oxford Brookes University
Peter Sawers	MSt student in British and European History, University of Oxford
Eiko Soga	MSc Japanese Studies, Nissan Institute, University of Oxford
Noah William Todd	MA in Cultural Heritage Management, Department of Archaeology, University of York
Jennifer Wong	PhD student in Creative Writing, Oxford Brookes University

Nitai Yarnitsky	MSt History of Art and Visual Culture, University of Oxford
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One of the participants commented in a blog-post: ‘Our hosts encouraged us to resist the urge to analyze and interpret the objects before first observing them for what they were: things made by people who were not in the room to explain themselves or their stories. Only after the curators seemed convinced we could hold back our analysis were we allowed to discuss the symbolism and cultural implications of what we were observing. It was an exercise in intellectual restraint, and the reward was the opportunity to think differently by *observing differently*.’

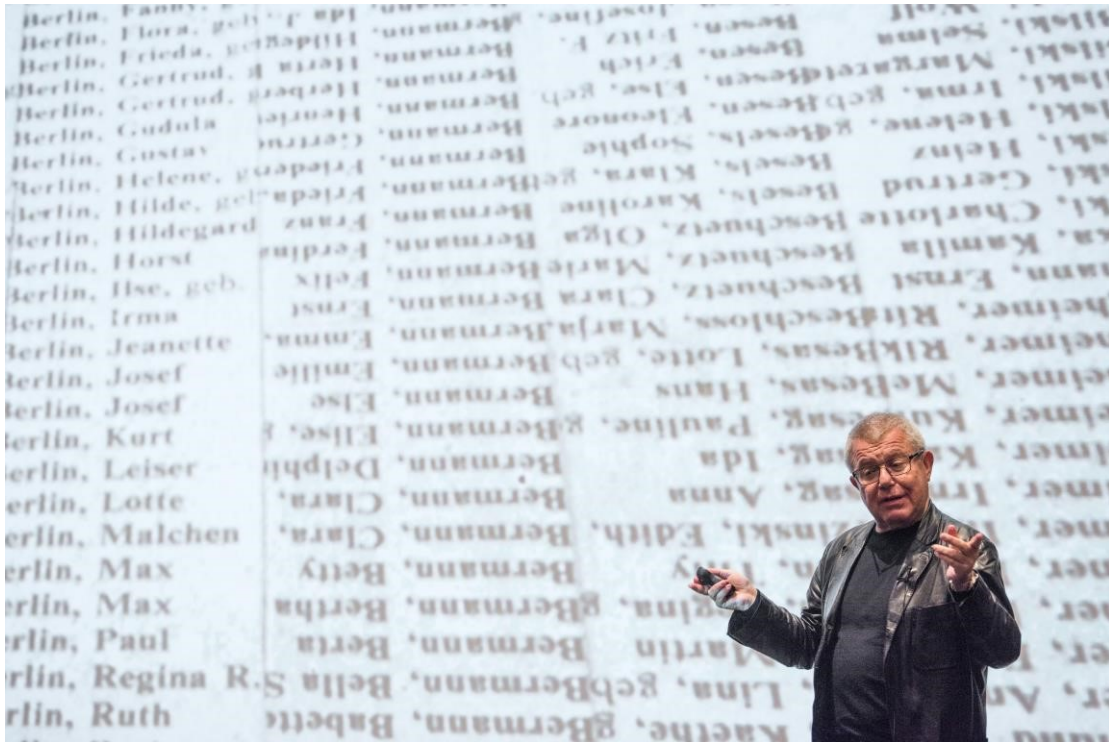
In addition, one of our poets-in-residence, Mariah Whelan, wrote a poetry sequence in response to her experience at this event, which we hope to include in the Series publication.

## Semester 2: Monumental Commemoration

### Keynote

The Monumental Commemoration Semester was launched with a lecture by the internationally-renowned architect Daniel Libeskind at Oxford Brookes University on 9 February 2018. This event was open to the public, and was attended by about 350 people. Libeskind gave a magnificent *tour d’horizon* of his works, including the Jewish Museum in Berlin, the Imperial War Museum North, the Felix Nussbaum Haus in Osnabrück, National Holocaust Monument in Ottawa and the World Trade Center masterplan in New York City.

Audience members commented that the event had made them think differently about commemoration. One observed that they would take away from the talk ‘the idea that commemoration doesn’t have to be a state ritual but can simply be a matter of people coming together in a foyer or café’, whilst another found the talk personally moving, describing how, having lost both their parents last year, they could now conceive of commemoration as ‘more uplifting and thoughtful.’



*Daniel Libeskind lectures on monumental commemoration at Oxford Brookes University*

## Panel-Led Workshop 1: Museums and National Identity

The first panel-led workshop of this Semester took place at Oxford Brookes University on 10 February 2018. Contributions from the panellists took in Australia, Germany, South Africa, the UK and the USA, with the journalist Tony Horwitz offering a provocative solution for the Confederate statues in the southern United States: *lose the dudes, keep the horses*.

Chair	
Jane Potter	Reader (Arts), Oxford International Centre for Publishing Studies, Oxford Brookes University
Panellists	
Mark Johnston	Director of the Australian National Veterans Art Museum
Emma Login	First World War Memorials Programme Manager, Historic England
Christina Steenkamp	Senior Lecturer in Social and Political Change, Oxford Brookes University
Gabriel Moshenska	Senior Lecturer in Archaeology, University College London
Tony Horwitz	Pulitzer Prize-winning journalist and author, USA

Participants	
Wendy Asquith	Leverhulme Early Career Research Fellow, Department of American and Canadian Studies, University of Nottingham
Stephen Barker	Heritage Advisor; Consultant, University of Oxford
Geraldine Brooks	Author and journalist, USA
Susie Campbell	Poet-in-residence
Charlotte Cohen	Youth Advisor to the Prime Minister's Holocaust Commission; BA candidate in History at University College, Oxford
Robert Cook	Professor of American History, University of Sussex
Oliver Cox	Heritage Engagement Fellow, University of Oxford
Kepa Fernández de Larrinoa	Professor in Social Anthropology, Universidad Pública de Navarra, Spain
Megan Gooch	Learning Producer, Adult Learning at Historic Royal Palaces
Annie Haight	Senior Lecturer in Education, Oxford Brookes University
Eureka Henrich	Wellcome Trust Research Fellow, University of Hertfordshire
Tanja Johnston	Head of Arts Programs, Australian National Veterans Art Museum; art therapist
Eric Murangwa	Head of Programmes and Founder, Survivors Tribune; Founder and Managing Director of Football for Hope, Peace and Unity
Graham Riach	Departmental Lecturer in World Literature, University of Oxford
Laura Tradii	PhD candidate in Social Anthropology, University of Cambridge
Jeremy Treglown	Senior Research Fellow, Institute of English Studies, School of Advanced Study, University of London
Dahmicca Wright	Poet-in-residence
Sue Zatland	Poet-in-residence

Feedback from participants included the following remarks:

- 'A wonderful, collaborative discourse—generating extremely thought provoking references to commemoration—hugely rich and extremely diverse—wonderful networking across sectors.'
- 'Largely challenging, great ways to rethink, recontextualize and regenerate creative opportunities—allowing storytelling and 'creative' means to evolve and emerge.'
- 'Made me consider dialectic between official and unofficial/bottom-up practices of commemoration and balancing different truths, memories and histories in museums and shared spaces.'

- ‘Loved the notion of pop-up and biodegradable memorials. Overall I’m more aware of the issues of human beings (individually and collectively) and their relationship to/in time.’

## Panel-Led Workshop 2: Grave Stones

The second panel-led workshop of the Semester was held at Harris Manchester College on 3 March 2018. This brought together a former pastor of the bombed Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin and the Dean of Coventry Cathedral: two religious communities connected through forgiveness and hope. This workshop was affected by unusually bad weather in the UK, so a number of participants were unable to attend.

<b>Chair</b>	
Joshua Hordern	Associate Professor of Christian Ethics, Faculty of Theology and Religion, University of Oxford
<b>Panellists</b>	
Pfarrer Cornelia Kulawik	Pastor of Evangelische Kirchengemeinde Berlin-Dahlem; former pastor of Kaiser-Wilhelm-GedächtnisKirche, Berlin
The Very Reverend John Witcombe	Dean of Coventry Cathedral
Silke Arnold-de Simine	Reader in Memory, Media and Cultural Studies, Birkbeck, University of London
Charles Gurrey	Sculptor and carver
<b>Participants</b>	
Matthew Allen	Lecturer in Cultural Economy, University of Leicester
Stephen Barker	Heritage Advisor; Consultant, University of Oxford
Sonia Boué	Multiform Artist
Altair Brandon-Salmon	BA Candidate, History of Art Department, University of Oxford
Reverend Dr Liz Carmichael	Emeritus Research Fellow in Theology, St John’s College, University of Oxford
Susie Campbell	Poet-in-residence
Thomas McLean	DPhil Candidate in English, University of Oxford
Justine Shaw	Academic Convenor WEF Programme, International Gender Studies, Lady Margaret Hall, Oxford
Marie Chantal Uwamahoro	Acting Chair, Urumuri Association

Janet Wilson	Professor of English and Postcolonial Studies, University of Northampton
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Feedback from participants included the following remarks:

- 'It was a very productive conversation, it was great that participants were so diverse and showed so much goodwill to engage in conversation.'
- 'I very much like the format of breakout groups as it allows the audience to participate in a way they might not do in larger groups—I find this a much better format than just talks.'
- 'Especially interesting was the discussion about empathy and memorials for animals, the commemoration of positive or only negative events.'

## Postgraduate Event: Commemoration & Creativity Forum

Oxford Brookes University, 10 March 2018

Our aim with this event was to challenge postgraduate students working on commemoration to think creatively. We asked delegates to give 5-minute presentations on their research, illustrated with a visual presentation. Dr. Justine Shaw, whose PhD thesis concerned modernism, the body and the senses, then led a candle-pouring session, in which delegates were asked to think about commemoration, memory and the sense of smell. Later, our poets-in-residence Susie Campbell, Sue Zatland, Mariah Whelan and Dahmicca Wright, led a workshop on collage poetry. Delegates were asked to cut the text of their presentations up and create a collage-poem by mixing the scraps with cut-out text from newspapers and magazines. We hoped that the exercise would help them think about their research and arguments in new, inspiring ways. Finally, the poets-in-residence read from their own work.

The papers were as follows, in order of presentation:

Participant	Affiliation	Paper Title
Anna Katila	King's College, London	Shaping Transnational PostWar Memory through Literary and Legal Narratives about the Rwandan and Bosnian Genocides
Annabel Williams	University of Oxford	'A threat of return': Commemoration and Travel in the Contact Zone

Lillian Hingley	University of Oxford	Can one write the wrong life?: The Dialectics of Adorno's Aesthetic Commemoration
Talitha Slabbert	University of Oxford	Memory and Dismemberment in Post-war Modernist Writing
Elsa Gomis	University of East Anglia	Commemorate exile through images: The commemorative function of the collective memory of images
Nitai Yarnitsky	University of Oxford	Destabilizing Memorials/Acknowledging Memory: The Case of Doris Salcedo's <i>Noviembre 6 y 7</i>
Kristin O'Donnell	University of Brighton	Performing Emotional Histories: Performative Re- enactment during the Centenary Commemorations of the First World War
Eleanor Rowley	University of Bath	Addressing the visitor experience in First World War museums
David Dickson	University of Portsmouth	Commemorative Culture and Women's Stories – Exploring the interplay between Holocaust Commemoration and Holocaust Fiction
Charlotte Hallahan	University of East Anglia	The Violence of Peace: Elizabeth Bowen's 'I Hear You Say So'
Sylwia Papier	Jagiellonian University, Poland	KL Plaszow site – what next?
Johana Musálková	University of Oxford	The Possibilities and Limits of Victimhood
Hannah Wilson	Nottingham Trent University	The Materialisation of Sobibor Death Camp: Artefacts, Narratives and Representation
Kelly Yin Nga Tse	University of Oxford	Negotiating justice: Memory and the war in Vietnam
Linda Clayworth	King's College London	What are memories made of?

Áron Bakos	Babeş-Bolyai University, Romania	The Good, the Bad and the Victim: Local Memories of the Second World War in Aranyosszék, Romania
Imola Püsök	University of Pécs, Hungary	Cultural and Ecological Trauma in a Mining Community in Romania
Rita Phillips	Oxford Brookes University	Hero, Victims, Villains? An examination of British society's understandings of Veterans from the UK Armed Forces
Sacha Van Leeuwen	University of Glasgow	Studying online war commemoration in theory and practice
Alex Donnelly	University of Oxford	The ecology of conflict: imagined identities and divided communities in North West Pakistan

Feedback from participants included the following remarks:

- 'I very much enjoyed this event. I thought it was very interesting, innovative in its form, and well organized ... It made me reflect more on various forms of commemoration and their artistic values.'
- 'Academia should be more interdisciplinary and arts are definitely helpful.'
- 'It was an excellent mix of thought-provoking academic presentations and relaxing, creative activities to make you view research from a fresh angle. I received great feedback and advice from the other presenters and it was a positive way to network with fellow PhD candidates. It has certainly opened up my mind to more creative forms of war commemoration and the many different angles to study it.'



## Semester 3: Aural Commemoration

### Keynote



*Jonathan Dove in conversation with Dr. Kate Kennedy*

The Aural Commemoration Semester was launched on 27 April 2018 by an ‘In Conversation’ in which the composer Jonathan Dove talked to broadcaster, musician and academic Kate Kennedy. The two discussed Dove’s choral work *For an Unknown Soldier*, thinking about children and young people in relation to commemoration; *When She Died*, his TV opera on the death of Princess Diana, exploring how music can reach a wide public; and his orchestra piece *A Portrait of Aung San Suu Kyi*, reflecting on how the subject’s changed reputation has affected the work. This event was open to the public, and was attended by about 40 people.

Considering the talk, our postgraduate fellow Rita Phillips was impressed with the way that Dove’s use of music could act not just as a form of commemoration, but as a part of the healing process as well after traumatic events such as armed conflict. She commented: ‘Music, in eliciting pre-cognitive empathetic responses, may therefore contribute to reconciliation by opening up societal spheres which contribute to understandings of “the other”, as well as through emotional catharsis and emotional liberation.’

### Panel-Led Workshop 1: Music and Memory

The first panel-led workshop of this Semester met at Harris Manchester College on 28 April 2018. The music discussed was notably various—from 21<sup>st</sup>-century rock music

to First World War song, from music by and for women to Syrian oud music. Finally, the oud-player and panellist Rihab Azar gave a spell-binding performance of the last.

<b>Chair</b>	
Kate Kennedy	Weinrebe Research Fellow in Life-Writing, Oxford Centre for Life-Writing, University of Oxford; musician; broadcaster
<b>Panellists</b>	
Peter Grant	Senior Fellow in Grantmaking, Philanthropy and Social Investment, Cass Business School, London; expert on popular music of the First World War
Laura Hassler	Director, Musicians Without Borders, The Netherlands
Rihab Azar	Oud-player, Syria and UK
<b>Participants</b>	
Susie Campbell	Poet-in-residence
John Dunston	Educationalist and choral conductor
Bárbara Gallego Larrarte	DPhil candidate in English, University of Oxford
Alex Lloyd	Lecturer in German, University of Oxford
Hazel Marsh	Lecturer in Latin American Studies, University of East Anglia
Fiorella Montero Diaz	Lecturer in Ethnomusicology, Keele University
Juliana Pistorius	DPhil candidate in Musicology, University of Oxford
Robert Quinney	Organist and Tutorial Fellow in Music, New College, University of Oxford
Graham Riach	Department Lecturer in World Literature, University of Oxford
Sir Stephen Sedley	Lord Justice of Appeal; Law Faculty, University of Oxford
Patrick Toland	Poet-in-residence
Jeremy Treglown	Senior Research Fellow, Institute of English Studies, School of Advanced Study, University of London
Laura Tunbridge	Professor of Music, University of Oxford

Feedback from participants included the following remarks:

- 'I found the contributions from the panel members complementary (remarkably so), powerful, challenging and moving, and much valued the ensuing discussion which itself provided material for a more extended exploration.'
- 'It made me think more about sincerity and authenticity of music and commemoration.'

- 'I have learned of research that is of great interest to me. I have enjoyed all the discussion and find that questions raised / contributions give me ideas to help my own research.'
- 'Brilliant contributors. Fascinating subject. Fantastic format ... It has made me more positive about the healing potential of music.'

## Panel-Led Workshop 2: The Rest is Silence

The last panel-led workshop of the Series convened at Oxford Brookes University on 19 May 2018. The subject—somewhat counter-intuitively—was silence. A Buddhist monk, a historian of the Two-Minute Silence, a researcher who has interviewed captured ISIS soldiers in the field and a retired headmaster of Quaker schools drew attention to different traditions, textures and types of silence—and we also kept silence in plenary, reflecting on the experience.

Chair	
Paul Whitty	Professor in Composition, Oxford Brookes University; composer
Panellists	
Adrian Gregory	Associate Professor of History, University of Oxford
Mahinda Deegalle	Professor of Religions, Philosophies and Ethics, Bath Spa University
John Dunston	Educationalist and choral conductor
Lydia Wilson	Research Fellow, Centre for the Resolution of Intractable Conflict, University of Oxford; Visiting Fellow, Ralph Bunche Institute for International Studies at the Graduate Center, City University New York
Participants	
Susie Campbell	Poet-in-residence
Zoe Cormack	Leverhulme Early Career Fellow, African Studies Centre, University of Oxford
Nadia Hilliard	Junior Research Fellow in Politics, Balliol College, University of Oxford
Matt Leonard	Conflict archaeologist
Alexander Massey	Composer and singer, prayer leader and celebrant, teacher and writer
Noreen Masud	Stipendiary Lecturer in English at Brasenose College and Balliol College, University of Oxford
Maggie Ross / Sister Martha	Anglican Solitary and writer

Justine Shaw	Academic Convenor WEF Programme, International Gender Studies, Lady Margaret Hall, University of Oxford
Férdia Stone-Davis	Tutor in Theology, Margaret Beaufort Institute, Cambridge
Patrick Toland	Poet-in-residence
Kelly Tse	DPhil candidate in English Language and Literature, St Anthony's College, University of Oxford
Mariah Whelan	Poet and writer, Centre for New Writing, University of Manchester; poet-in-residence

Feedback from participants included the following remarks:

- 'This will enrich my thinking, feeling and composing around communication and the ethical purposes of my work. I am also delighted to make new and important connections with other people exploring these questions.'
- 'It has made me think more deeply about commemoration through silence in particular. Silences [have] many functions in processes of remembering. It has inspired me to write something about it'
- 'Very productive to engage with creative practitioners.'
- 'I'm particularly struck by the discussion on the future of commemoration. Commemorative acts should indeed be future-oriented and come with ethical commitment.'
- 'Sorry to see the series end—a productive and joyous experience throughout.'

### **Postgraduate Conference: Post-War Remembrance, Recollection, Reconciliation**

The Series' Postgraduate Conference, *Post-War: Remembrance, Recollection, Reconciliation*, took place on 26 May 2018. The keynote lecture was given by Marita Sturken, Professor of Media, Culture, and Communications at New York University, USA, who spoke about the experience of visiting the 9/11 memorial museum in New York.

We received over 60 paper proposals from postgraduates and early career academics from all over the world. Dr. Gilbert and our three postgraduate fellows selected 24, organized the panels and awarded the travel bursaries.

The papers were as follows, in order of presentation:

Participant	Affiliation	Paper Title
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Jill Strauss	City University of New York, USA	On, Off, or Under the Pedestal: Reconfiguring U.S. Civil War Monuments to Change the Conversation
Ulrike Capdepón	Princeton University, USA	Challenging the Symbolic Representation of the Franco Dictatorship: The Street Name-Controversy in Madrid
Alison Atkinson-Phillips	Newcastle University	Re-Negotiating Memory in Fremantle, Western Australia
Megan Gooch	(Historic Royal Palaces	I post, therefore I commemorate: Digital Commemoration and the Tower of London Poppies
Michelle de Wit, Laura van Rij & Meike Roem	National Holocaust Museum, Amsterdam, The Netherlands	Representing the Unimaginable: An Audience Research on Representations of the Nazi Extermination

		Camp Sobibor
Diana I. Popescu	Birkbeck, University of London	Remembering with a Purpose: Debating the Social Impact of Holocaust Commemorative Practice in the 21st Century
Saman Tariq Malik	University of Oxford	BECOMING BIRANGONA: Post-1971 Cultures of Remembrance and Representations of the Bengali War Heroine in Tarfia Faizullah's <i>Seam</i>
Emma Dolan	University of Aberdeen	The Gendered Politics of 'Comfort Women' Commemoration
Julia Carrillo Lerma	SciencesPo, Paris, France	Honouring 'those who stayed': Diasporic Memory and Commemorative Practices
Nanor Kebranian	Queen Mary University of London	Genocide, Law, and Transnational Commemoration

Martha Papaspiliou	King's College London	Post-War Remembrance in Greece: Performing Memory in National Celebrations Commemorating Gregory V of Constantinople (1871-1872)
Matt Lawson	Oxford Brookes University	Three Germanies, One Holocaust: Coming to Terms with the Past through Film in East, West, and Reunified Germany
Annabel Williams	University of Oxford	Katabasis, and Commemoration in the Contact Zone
Tom Vanassche	ALU Freiburg, Germany	Screen Memory and Reconciliation? Silence and Polemics in the Commemoration of Resistance
Stephanie Munyard	Cardiff University	Translating the Word Beyond Speech: Reconciling Memories in Joseph Joffo's <i>Un Sac de Billes</i>
Alina Zubkovich	CBEES, Södertorn University, Sweden	The Politics of Commemoration During the War: Re-actualization of Crimean Tatars in Mainland Ukraine
Anne-Sophie Garcia	McGill University, Canada	Beyond the Memorial: Spectral Pasts in Latin American Media Art
Ulrike Koppermann	Viadrina European University, Germany	Commemoration through the Perpetrators' Lens? A Transdisciplinary Approach on Putting SS-photography into Perspective
Deepak Naorem	University of Delhi, India	War Tourism: Reviving War Memories, Reconciliation and Economic Rebuilding in Northeast India

Julia Viebach	University of Oxford	The Economy of Recovery in Rwanda: Making Whole What Has Been Smashed through the Practice of CareTaking at Genocide Memorials
Jodi Mikalachki	University of Burundi	Liturgical Commemoration and Reconciliation in Burundi: The Martyrs of Fraternity of Buta
Kelly Yin Nga Tse	University of Oxford	'Righting' the Cold War in Asia: Literary Commemoration and Reconciliation
Jennifer Sin	Barbican Centre	Forgetting and Remembering: <i>Waltz with Bashir</i>
Yoav Galai	Central European University, Hungary	The Victory Image: Photography and Israeli Warfighting in Lebanon and Gaza

Feedback from participants included the following remarks:

- 'The intimate nature of the conference, both in size and location, meant that there were far more opportunities to network than at other similar events. The hosts were also extremely friendly and welcoming. Definitely one of the best experiences I've had at an academic conference.'
- 'Having a representative of the poppies initiative added a lot - there was some tension between this practice of a very insular and nationalist narrative and the critical interrogation of similar narratives in the conference.'
- 'The breadth of commemorative practices discussed was revelatory.' - 'A truly enlightening day.'

## Public Concert: Remembrance

This free public concert took place in Oxford's most prestigious music venue—the Sheldonian Theatre—on 2 June 2018. The Southbank Sinfonia, the Parliament Choir (comprising members of the British House of Commons and House of Lords and their staff) and members of the City Choir Dunedin (New Zealand), under the baton of Simon Over, performed works by Vaughan Williams, Ravel and Augusta Holmès and, in the second half, the European première of Anthony Ritchie's oratorio, *From Gallipoli to the Somme*. We invited the many contributors to the Series and the 650-seat theatre was filled. It was a thrilling and uplifting climax to all we had achieved.

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Excerpts from the concert will be soon available on our website, but we also received this response from the educationalist and choral conductor, John Dunston:

'Last night was an extraordinary climax. Congratulations to all who conceived and then realised such an aurally, textually and metaphorically even monumentally perfect event with which to end the Series formally. It was a superb programme. *The Lark Ascending* began with unprecedented saxophone accompaniment which didn't deter the soloist and orchestra one bit, and then ended with real birdsong as the final violin strains faded away—a moment of pure enchantment, so English, so right for the occasion. To my shame, I had never heard of Augusta Holmes, but I loved her orchestral piece, rich and sonorous, uplifting and operatic. As for the Ravel, rarely can a performance have had such poignancy and power, despite the light-hearted nature of some of the movements, generating contrasting emotions which seem to have regularly surfaced during the year. All three pieces were hugely enhanced by Kate Kennedy's illuminating programme notes.

However, Anthony Ritchie's personal, colossal, majestic, ironic, heartbreaking piece was what took all our breath away. The programmatic selection of texts—many of which were little-known and may now become deservedly less so—was itself given new depth through that compelling music, somehow conveying a glimpse of the unfathomable. The symbolism of that violin suddenly became clear to all, too. The bitter juxtaposition of jolliness and catastrophe, of dreams and shattering reality: all was encompassed in the infinite range of vocal, choral and orchestral expression. On a personal note, *Vive la Compagnie!* brought back to mind a performance of the stirring original for male voices that I had conducted early in my career, without, of course, knowing anything of its being sung just before the Battle of the Somme. Last night's version was overwhelming, the utterly unexpected disintegration of both words and music at the end evocative of the end of Mahler's Ninth Symphony or *Das Lied von der Erde*, in both of which words and music, finally, give way to silence, because that's all we are left with. And to close with that intimate setting of Atatürk's embracing, almost comforting sentiments was nothing short of genius.

My apologies for rambling. I will not be the only one to have been profoundly affected by last night, and not least by the UK-NZ cooperation with all its symbolism.'





*The Southbank Sinfonia, the Parliament Choir and members of the City Choir Dunedin perform Anthony Ritchie's From Gallipoli to the Somme at Oxford's Sheldonian Theatre*

## Public Poetry Reading: 'A Crack of Light'

After the grand climax of the *Remembrance* concert, we chose to end the Series with a reflective poetry-reading. This took place in the tranquil setting of the Victorian chapel of Harris Manchester College on 5 June 2018. Susie Campbell, Sue Zatland, Mariah Whelan and Patrick Toland read from works which they had been inspired to write by the Series. Our plan is to publish selections from these poems in the publication which we hope will be forthcoming. A recording of the event is available on [our webpages](#).

## Media

We established a significant online presence for the Series. Our [webpages](#) were hosted by The Oxford Research Centre in the Humanities (TORCH), which will ensure that they are properly archived in perpetuity. We created a [blog](#) on which members of the Research Team posted regularly and which also features c. 35 guest posts. Dr. Gilbert maintained a Twitter feed (@PostWarOx) which attracted over 400 followers. We filmed all three launch events, the opening statements of all six panel-led workshops, and segments from the postgraduate events, concert and poetry reading. In addition, we conducted 46 interviews with Series participants. These videos and audios are all freely available [online](#) and on [iTunes](#).

The Series also featured on the BBC radio programme *The World At One*, Jack FM, and on websites throughout Oxford University and Oxford Brookes University.

## Impact and Legacy

People from the following countries participated in our Series in some way: Australia, Austria, Burundi, Canada, Colombia, Czechia, France, Germany, Hungary, India, Iraq, Ireland, The Netherlands, New Zealand, Poland, Romania, Rwanda, Sierra Leone, South Africa, Spain, Sweden, Syria, the United Kingdom and the United States.

During the academic year 2017-18, members of the Research Team brought out the following related publications:

Catherine Gilbert

*From Surviving to Living: Voice, Trauma and Witness in Rwandan Women's Writing*, (Montpellier: Presses Universitaires de la Méditerranée 2018) [monograph]

'Mobilising Memory: Rwandan Women Genocide Survivors in the Diaspora', *Australian Journal of French Studies* 55.1 (Spring 2018), pp. 54–66 [peer-reviewed article]

With C. Baker, ed., 'Francophone Postcolonial Studies in the 21<sup>st</sup> Century', *Journal of Romance Studies*, 17.2 (2017) [edited special journal issue]

Kate McLoughlin

*Veteran Poetics: British Literature in the Age of Mass Warfare* (Cambridge: Cambridge University Press, 2018) [monograph]

*The First World War: Literature, Culture, Modernity* (co-edited with Santanu Das) (Oxford: Oxford University Press, 2018; simultaneously published as a special issue of Proceedings of the British Academy) [co-edited essay collection]

'Introduction', with Santanu Das, *The First World War: Literature, Culture, Modernity*, ed. Santanu Das and Kate McLoughlin (Oxford: Oxford University Press, 2018; simultaneously published as a special issue of Proceedings of the British Academy), 1-35 [co-written book chapter]

'Three War Veterans Who Don't Tell War Stories', *The First World War: Literature, Culture, Modernity*, ed. Santanu Das and Kate McLoughlin (Oxford: Oxford University Press, 2018; simultaneously published as a special issue of Proceedings of the British Academy), 39-55 [peer-reviewed book chapter]

The following are in preparation or production:

Catherine Gilbert

'Writing as Reconciliation: Bearing Witness to Life After Genocide', accepted for publication in the volume *Rwanda After 1994: Stories of Change*, ed. Nicki Hitchcott and Hannah Grayson (Liverpool: Liverpool University Press, 2019)

Kate McLoughlin

'Mesopotamia', *Modernism/Modernity* Print-Plus Platform, cluster on 'War and Time', ed. Beryl Pong (article under peer review)

'Fatal Incomprehension', *Dead Ground*, ed. Andrew McNeillie (Thame: Clutag Press, 2018) [peer-reviewed book chapter]

Niall Munro

'Our only "felt" history': *American Modernism and the Civil War* [monograph in preparation]

Members of the research team also gave related talks at the University of St Andrews; the National University of Ireland (Cork); the Bonavero Institute of Human Rights, University of Oxford; the University of Chester; the University of Copenhagen; the University of Southern Denmark; the University of Glasgow; the University of Leuven, Belgium; and the Collegium de Lyon, France.

We are proud of the online legacy which we are leaving, and of the impact we have made outside the Series via talks and publications. In addition, we can mention a number of initiatives which other people are taking forward as a result of their participation in the series. Professor Kepa Fernández de Larrinoa, who attended the very first panel-led workshop, will be coming to Oxford on sabbatical leave from his university for the full academic year 2018-2019 in order to conduct further comparative research and write on Basque Memories of Conflict and Political Crime and Peace Process. Professor Robert Eaglestone reports that, following Rachel Seiffert's talk in the second panel-led workshop, his Holocaust Research Institute invited her to give the prestigious annual David Cesarani Lecture 2019 (the first nonscholar writer to do so) and, in May 2019, she will be their first Writer-in-Residence. Niall Munro, Alex Donnelly, and Rita Phillips are in the process of organising a new project working with UK and US veterans to explore the value of poetry in recording and reflecting upon their experiences. Drawing on discussions during the Series about counter-monuments and the inadequacy of war commemoration for many veterans, they also plan to organise a non-traditional commemorative event. Catherine Gilbert has taken up a two-year Marie Curie Individual Fellowship at the University of Ghent, Belgium. Her primary objectives during this project are to curate an exhibition at the Royal Museum for Central Africa in Brussels in 2020 featuring the works of Rwandan diasporic artists, and to publish a second monograph. Kate McLoughlin is carrying forward the research from the third term to focus on silence in literature.

Our plan now is for the co-convenors and postdoctoral fellow to edit a book based on the Series. Titled *On Commemoration: Global Reflections Upon Remembering War*, this will be aimed at the general public and will contain opinion-pieces, lyrical reflections and short essays by participants in the Series; transcripts from the keynote events and panelled workshops; poems by the poets-in-residence; and photographs of the Series. Reflecting the interdisciplinary nature of the events, its contributors will come from a range of backgrounds: music, fiction, poetry, architecture, sculpture, history, law, politics, anthropology, literature, the charitable sector, the military, religion and conflict resolution. Creative practitioners, academics, policy-makers and

field-workers will all be represented. The discussion will be thoroughly diverse and inclusive, ranging across armed conflicts of different historical periods and different geographical regions. The countries written about will include the UK and Northern Ireland, Australia, Canada, Germany, Iraq, Lebanon, Libya, New Zealand, Rwanda, Serbia, Sierra Leone, South Africa, Spain, Sri Lanka, Syria, the United Kingdom and the United States.

With the permission of the Mellon Foundation, we used funds remaining from the Series for publication expenses in September 2018—largely spent on transcriptions. We're delighted to say that, on 8 October 2018, we signed a publishing contract for the book with Peter Lang Limited. *On Commemoration* will appear in 2020.

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It remains for us to thank the Andrew W. Mellon Foundation for making possible a year whose intellectual exhilaration exceeded all our expectations. We are taking away from it wonderful memories and abiding friendships.

**Kate McLoughlin & Niall Munro (Co-Convenors)**  
**October 2018**