

Contested Views: Visual Culture and the Revolutionary and Napoleonic Wars

Thursday 19 and Friday 20 July 2012

Clore Auditorium, Tate Britain, Millbank, London SW1P 4RG

Conference Programme

Thursday 19 July

8.30-10.00: Conference Workshop: J. M. W. Turner,

Friday 20 July

10.00-11.00:

Plenary session: Gillian Russell (Australian National University), 'Reality Effects: War, Theatre and Re-enactment Around 1800'

11.00-12.45:

Emma Barker (Open University), 'Melancholy and Mourning in Napoleonic Art: the Ossianic Mode';
Ulrich Knufinke (Technische Universität Braunschweig), 'The City as a "Memorial Landscape" in Germany after the Napoleonic Wars';
Cicely Robinson (University of York), 'Exhibiting the Nation's Navy: The Foundation of the "National Gallery of Naval Art, 1795-1845"'

12.45-1.45: Lunch (not provided)

1.45-3.15:

Stephanie O'Rourke (Columbia University), 'Beholder, Beheaded: Theatrics of the Guillotine and the Spectacle of Rupture';
Simon Lee (University of Reading), 'King Ferdinand's Veto: Goya's *2nd* and *3rd May 1808* as Patriotic Failures';
Foteini Vlachou (University of Crete), "'The most atrocious [acts] you may imagine": the So-Called Series of the French Invasions and Anti-French Propaganda during the Peninsular War'

3.15-3.45: Break

3.45-4.45:

Susan Benforado Bakewell (Southern Methodist University), 'The First Consul, Charles James Fox, and Mrs. Damer's Gallery of Heroes and Heroines';
Allison Goudie (University of Oxford), 'Smuggled Silhouettes: Opacity and Transparency as Visual Strategies for Reading Revolutionary and Napoleonic Portraiture'

4.45-5.45:

Plenary session: Paul White (University of Cambridge), 'National Feeling: the Emotional State in Britain, 1790-1815'