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TENTOONSTELLING

GOODBYE TO ALL THAT – PAINTINGS OF THE GREAT WAR

In zijn eigen expositieruimte in Borgerhout gaat Sam Dillemans' nieuwe tentoonstelling door. Al in 2015 begon de kunstenaar te werken rond de Grote Oorlog. In overwegend witte en zwarte olieverf zet hij aangrijpende oorlogstaferelen neer. Vooral de figuur van de soldaat interesseert hem. Toeschouwers ontdekken meer details in het beeld wanneer ze op een afstand naar het werk kijken. Sam Dillemans maakt vaak gebruik van oude doeken die hij kocht in een tweedehandswinkel of op een rommelmarkt, maar ook eigen werk waarover hij niet tevreden is. Hij overschildert ze, wat resulteert in een nieuw en woest universum waarin (on)menselijk leed trefzeker wordt gevat.

© Sam Dillemans

◆ Tentoonstellingsruimte Sam Dillemans, Eggestraat 2, 2060 Antwerpen
Van 10 maart tot 16 december 2018
Woensdag, zaterdag en zondag van 14u tot 18u
Tarief: 5 euro per persoon; gratis voor kinderen tot 12 jaar, rolstoelgebruikers en hun begeleider
◆ www.samdillemans.be

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Belgian Refugees in First World War Britain

Around 250,000 Belgian refugees who fled the German invasion spent the First World War in Britain – the largest refugee presence Britain has ever witnessed. Welcomed in a wave of humanitarian sympathy for “Poor Little Belgium”, within a few months Belgian exiles were pushed off the front pages of newspapers by the news of direct British involvement in the war. Following rapid repatriation at British government expense in late 1918 and 1919 Belgian refugees were soon lost from public memory with few memorials or markers of their mass presence.

Reactions to Belgian refugees discussed in this book include the mixed responses of local populations to the refugee presence, which ranged from extensive charitable efforts to public and trade union protests aimed at protecting local jobs and housing. This book also explores the roles of central and local government agencies which supported and employed Belgian refugees en masse yet also used them as a propaganda tool to publicize German outrages against civilians to encourage support for the Allied war effort. This book covers responses to Belgian refugees in England, Scotland, Ireland and Wales in a Home Front wartime episode which generated intense public interest and charitable and government action.

◆ Jenkinson, Jacqueline (ed.), *Belgian Refugees in First World War Britain*, Routledge, 2018, 134 p.

The Great War in Belgium and the Netherlands

This book addresses the many avenues that are still left unexplored when it comes to our understanding of the First World War in the Low Countries. With the ongoing centenary of the Great War, many events have been organized in the United Kingdom to commemorate its military events, its socio-political consequences, and its cultural legacy. Of these events, very few have paid attention to the fates of Belgium or the Netherlands, even though it was the invasion of Belgium in August 1914 that was the catalyst for Great Britain declaring war. The occupation of Belgium had long-term consequences for its people, but much of the military and social history of the Western Front concentrates on northern France, and the Netherlands is largely forgotten as a nation affected by the First World War. By opening the field beyond the military and beyond the front, this collection explores the interdisciplinary and international nature of the Great War.

◆ Rash, Felicity & Christophe Declercq (eds.), *The Great War in Belgium and the Netherlands: Beyond Flanders Fields*, Palgrave Macmillan, 2018.

Women's Writing of the First World War

The First World War was a transformative experience for women, facilitating their entry into new spaces and alternative spheres of activity, both on the home front and on the edges of danger zones in Europe and beyond. The centenary of the conflict is an appropriate moment to reassess what we choose to remember about women's roles and responsibilities in this period and how women recorded their experiences. It is timely to (re)consider the narratives of women's involvement not only as nurses, VADs and mourning mothers, but as pacifist campaigners, poets, war correspondents and contributors to developing genres of war writing.

This interdisciplinary volume examines women's representations of wartime experience across a wide range of genres, including modernist fiction, ghost stories, utopia, poetry, life-writing and journalism. Contributors provide fresh perspectives on women's written responses to the conflict, exploring women's war work, constructions of femininity and the maternal in wartime, and the relationship

between feminism, suffrage and pacifism. The volume reinforces the importance of the retrieval of women's wartime experience, urging us to rethink what we choose to commemorate and widening the presence of women in the expanding canon of war writing.

♦ Liggins, Emma & Elizabeth Nolan (eds.), *Women's Writing of the First World War*, Routledge, 2018, 126 p.

Cultural Mobility in the Interwar Avant-Garde Art Network

This book explores the issue of cultural mobility within the interwar network of the European avant-garde, focusing on selected writers, artists, architects, magazines and groups from Poland, Belgium and Netherlands. Regardless of their apparent linguistic, cultural and geographical remoteness, their mutual exchange and relationships were both deep and broad, and of great importance for the wider development of

TENTOONSTELLING

DE GROTE OORLOG IN GROTE LIJNEN

Deze tentoonstelling van het Instituut voor Veteranen reist het land rond. Foto's, documenten en anekdotes evoceren de grote thema's van de oorlog, maar ook de minder bekende verhalen: van de aanslag in Sarajevo, de grote veldslagen en de technologische evolutie tot de vreemdelingen aan het front, de bezetting en de voedselbedeling. De geschiedenis van de Eerste Wereldoorlog wordt verteld op internationaal, Belgisch en lokaal vlak. De tentoonstelling bestaat uit een dertigtal panelen in drie talen (Nederlands, Frans en Engels).

♦ U kunt de tentoonstelling uitlenen aan 100 euro per week via herinnering@whi.be

interwar avant-garde literature, art and architecture. This analysis is based on a vast research corpus encompassing original, often previously overlooked periodicals, publications and correspondence

gathered from archives around the world.

♦ Wenderski, Michał, *Cultural Mobility in the Interwar Avant-Garde Art Network: Poland, Belgium and the Netherlands*, Routledge, 2018, 200 p.

War Experience and Memory in Global Cultures Since 1914

This edited collection explores and develops representations of war experience from 1914 to the ongoing conflicts of the 21st century, through the specific lens of memory. It builds on recent explorations of the importance of war experience in shaping cultural memory that have focused on the aftermath of the First World War and the Second World War, particularly through Holocaust studies. These essays, by a range of international and interdisciplinary scholars, broaden the scope considerably, examining the alternate spaces of the First World War and those that followed it through a range of different media, offering an artistic trajectory to the centennial commemorations of 2014-18.

♦ Smith, Angela K. & Sandra Barkhof, *War Experience and Memory in Global Cultures Since 1914*, Routledge, 2018, 304 p.

WEBSITE

WAPENSTILSTAND 2018

De eeuwherdenking van de Eerste Wereldoorlog wordt in het weekend van 11 november 2018 afgesloten. Op initiatief van de Vlaamse Regering werkten verschillende partners samen aan een driedaags totaalprogramma met een ingetogen vredesboodschap. Zo is er de kunstinstallatie Assembly – Memorial Chairs op de Grote Markt van Leper, de fakkeltocht in Passendale, het herdenkingsconcert Distortion – A Hymn to Liberty met Jef Neve, Dirk Brossé en Sioen in Zonnebeke, het concert The Great War Remembered in de Sint-Maartenskathedraal in Leper, en een uitzonderlijke Last Post op 11 november om 11u aan de Menenpoort.

♦ Meer info op www.100jaarwapenstilstand.be

WEBSITE

ONLINE BLIOGRAPHY ON LESBIAN AND TRANS WOMEN IN NAZI GERMANY

Following last year's issue on 'The persecution of homosexuals by the Nazis' (*Getuigen/Testimony* n° 125, October 2017), we want to call attention to a relevant online bibliography that is currently being compiled by Anna Hájková of the University of Warwick. The bibliography contains pioneering research on women persecuted as lesbians, as well as transgender people persecuted by the Nazis. The aim is to awaken interest in the topic in order to overcome the academic neglect, especially in German language historiography, and to commemorate the lesbian victims at the Ravensbrück Memorial.

♦ <https://sexualityandholocaust.com/blog/bibliography/>
♦ Please e-mail suggestions for completing the bibliography to: Anna.Hajkova@warwick.ac.uk

LANDSCHAPSKUNST

COMING WORLD REMEMBER ME

Coming World Remember Me is een groots opgezet participatief kunstproject van Koen Vanmechelen. De voorbije vier jaar maakten duizenden en duizenden mensen in totaal 600 000 kleien beeldjes of *New Generations*, waarbij elk beeldje een slachtoffer symboliseert van de Eerste Wereldoorlog op Belgische bodem. De kunstwerkjes kregen een 'dog tag' op basis van De Namenlijst die het In Flanders Fields Museum verzamelde. In 2018 mondde het project uit in een land-art-installatie op het Niemandslan en The Bluff, een van de zwaarst bevochten plekken van de Eerste Wereldoorlog, en kan zo worden beschouwd als een grens- en generatie-overschrijdend symbool van vrede.

- ◆ De land-art-installatie is gratis te bezoeken van 1 april tot 11 november 2018
- ◆ Bezoekerscentrum De Palingbeek:
057/23 08 40 of www.west-vlaanderen.be/palingbeek
- ◆ Meer info over het project op www.cwrm.be