

Shot at Dawn

Chloe Dewe Mathews

information and resources for **students and teachers**



Private James Crozier
07:05 / 27.2.1916

Le Domaine des Cordeliers, Mailly-Maillet, Picardie

9 October 2015 – 7 February 2016
Irish Museum of Modern Art
Royal Hospital Kilmainham

Shot at Dawn

Chloe Dewe Mathews

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About the Exhibition *Shot at Dawn* is a new body of work by the British photographer Chloe Dewe Mathews that focuses on the sites at which soldiers from the British, French and Belgian armies were executed for cowardice and desertion during the First World War.

The project comprises images of twenty-three locations at which the soldiers were shot or held in the period leading up to their execution of which an edited selection is shown in IMMA. All are seasonally accurate and were taken as close as possible to the precise time of day at which the executions occurred.

Shot at Dawn was commissioned by the Ruskin School of Art at the University of Oxford as part of 14–18 NOW, WW1 Centenary Art Commissions. The exhibition premiered at Tate Modern in London and Stills: Scotland's Centre for Photography in Edinburgh in November 2014. Following the showing at IMMA the exhibition will travel to Ivorypress in Madrid in 2016.

The exhibition is accompanied by a fully illustrated publication, which will be available in the IMMA Shop. This provides a complete visual record of the commission alongside a critical analysis of the work by Geoff Dyer and expert contextual essays by historians Sir Hew Strachan and Dr Helen McCartney.

‘Death did not come to them, random and abrupt, on the field of battle; it came with measured tread as the calculated climax of an archaic and macabre ritual carried out, supposedly, in the interests of discipline and morale.’

Anthony Babington, *For the Sake of Example: Capital Courts-Martial 1914–1920*

About the Artist Chloe Dewe Mathews (b. 1982) is an award-winning photographic artist based in London. After studying fine art at Camberwell College of Arts and the University of Oxford, she worked in the feature film industry before dedicating herself to photography. Her work is internationally recognised, with solo exhibitions in Britain and Europe and editorial features in the Guardian, Sunday Times and Le Monde.

Public and private collections have acquired her work, including the British Council Collection and the National Library of Wales. Her awards include the British Journal of Photography International Photography Award, the Julia Margaret Cameron New Talent Award and the Flash Forward Emerging Photographer's Award. Her nominations include the Deutsche Börse Photography Prize, the Prix Pictet and the MACK First Book Award. In 2014 she was the Robert Gardner Fellow in Photography at the Peabody Museum of Archaeology and Ethnology, Harvard University.



Chloe Dewe Mathews
Photo: Carla Borel

About the Project *Shot at Dawn* was commissioned by the Ruskin School of Art at the University of Oxford as part of 14–18 NOW, WW1 Centenary Art Commissions.

The project involved extensive research and collaboration on the part of the artist with academics, historians, military experts and museum curators and many field trips to key World War I sites in Northern Europe.

‘Whether slag-heap, back of a primary school, churchyard, town abattoir or half-kempt hedgerow, these places have been altered by a traumatic event.’

Chloe Dewe Mathews, 2014

Research ‘For months I researched these cases, trawling through courts martial documents, using old aerial photographs and monastery diaries to pinpoint the precise locations in which each man was executed. Academics, military experts, museum curators and local historians enabled my work and although many of them have dedicated their lives to researching the subject, none have comprehensively visited all sites of execution. Whether slag-heap, back of a primary school, churchyard, town abattoir or half-kempt hedgerow, these places have been altered by a traumatic event. By photographing them, and titling them the way I did, I am reinserting the individual into that space, stamping their presence back onto the land, so that their histories are not forgotten.’
Chloe Dewe Mathews, 2014

Site visits Over a two-year period she drove from London to Belgium every few months. She would get up early and walk to a point in the landscape where she would take a photograph as the day breaks.

In setting up the photograph she realised that she was taking the same position as those were were in the firing squad, ‘I was placing my tripod around the same spot where the firing squad had stood and looking directly at the place where the victim was placed.’ It was, she says, ‘a solitary and sombre undertaking.’

She photographed each site at dawn to coincide with the time that most of the men were executed, and as close as possible to the actual date.

Military protocol required that the death sentence should be carried out at first light, and consequently they have become known as the soldiers who were ‘shot at dawn’.

The resulting works form a series that records the exact places in which soldiers in the British, French and Belgian armies were executed by their own men after being convicted of ‘cowardice’ or desertion during the First World War.

‘As I stand in the 4am darkness, at the edge of an empty field in Flanders, I know that there is an absurdity to what I’m doing. Why am I searching for an event that took place 100 years ago? Why am I scrutinizing the landscape when I know what I’m looking for is long gone?’

Chloe Dewe Mathews, 2014



The Shot at Dawn Memorial, 2000, by Andy De Comyn, for those executed in WW1, at the National Memorial Arboretum in Staffordshire England.

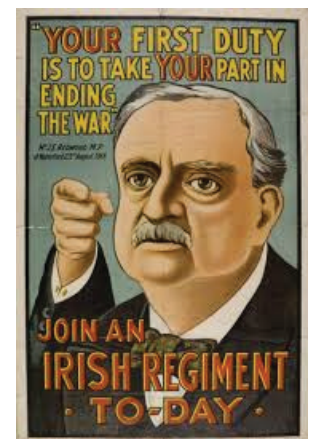
Shell Shock - was first recognised in print by Dr Charles Myers of the British Psychological Society in 1915. The condition was particular to the conditions experienced during the First World War where soldiers in the trenches were exposed to constant artillery bombardment involving very loud noise and explosions. By the end of the war, the army had dealt with more than 80,000 cases.

Context During World War I, soldiers who were found guilty of desertion or cowardice against the enemy were court-martialed and executed by special firing squads of 12 soldiers.

- Other offences such as mutiny, self-inflicted wounds, disobedience of a lawful order, sleeping or being drunk on post, striking a superior officer, casting away arms or ammunition in the presence of the enemy, leaving a post without orders or treacherously communicating with or in any way assisting the enemy were also punishable with death.
- These executions took place at dawn hence the term 'Shot at Dawn' which refers to such executions.
- Many of these soldiers may have been suffering from 'Shell Shock' and possibly what is now known as post-traumatic stress syndrome, where exposure to excessive trauma can result in uncharacteristic behaviour or an inability to function normally. At the time, there was little understanding of such conditions and fear of insubordination or mutiny meant that punishment for offences such as falling asleep on duty could be punished by death.
- In Britain, the files on soldiers executed for cowardice and desertion were closed to the public until the 1990s. When they were finally made available, it became clear that around 1,000 men in the British, French, Belgian and German armies were executed by firing squads between 1914–18.
- The manner in which these soldiers met their end has generated a great deal of controversy. In some cases, shell shock or years of good service were not taken into account when verdicts were reached and official pardons have since been granted.
- Because of their 'crimes', in some cases the soldiers' names were not included on war memorials erected immediately after the war and their relatives were not told the circumstances of their deaths. The execution of a relative was a source of shame and could also result in a war pension not being paid.
- During World War I, 306 British and Commonwealth soldiers were executed for crimes such as desertion and cowardice. The executions were predominantly of non-commissioned soldiers and included 26 Irishmen.
- In 2006, all 306 men executed by the British Army were given a conditional pardon by the British Government.
- Research indicates that prevailing views of race and class bias may have also influenced the selection of men for execution.
- Approximately 3,000 men were sentenced to death.
10% of these sentences were carried out.
90% of these sentences were commuted to punishment and/or imprisonment
A large proportion of men sentenced to death were non-English soldiers and few were officers.
- In the summer of 1916, an order was issued that, in the cases of cowardice, medical excuses should not be taken into account; however, an exception was allowed for officers suffering from neurasthenia (an ill-defined condition which includes symptoms similar to shell shock).

Ireland and World War I

- When Great Britain declared war on August 4th, 1914, there were approximately 20,000 Irishmen already serving in the regular British Army and another 30,000 in the first line reserve.
- There is no consensus on the total number of Irish soldiers who served in the British Army and the Royal Navy in the First World War; however, it is estimated that approximately 210,000 served of which 140,000 enlisted and that approximately 35,000 died. Also, many Irish-born men fought with the American, Canadian, Australian and New Zealand armies during the war.
- Irish men enlisted for many reasons. Some joined up because they supported the cause, while for others it may have been the need for income or adventure.
- In 1914, Ireland was deeply divided between Nationalist and Unionist political groups. Nationalists who joined the British Army believed the cause of Home Rule and independence would be reinforced by their support for Great Britain in the War. Unionists who joined the British Army believed their support for Great Britain would reinforce the commitment to the union. Unionists and Nationalists served in 'New Army' Divisions: Unionists in 'Ulster' Divisions and Nationalists in 'Irish' Divisions.
- Following the Easter Rising in Ireland in 1916 and the execution of the leading rebels by the British Army, public opinion in Ireland shifted towards the cause of the Republican separatist movement. Irish soldiers returning home to Nationalist Ireland from the war received little welcome or acknowledgement of their experiences. Some experienced hostility and had difficulty finding work.



The execution of the 1916 rebels has to be understood in the context of the policy of 'shot at dawn' executions during the First World War.

Ann Dolan, Lecturer in Modern Irish History, TCD, 2015.

Curation and Display The exhibition in IMMA consists of a selection of 14 works from the full series of 23 photographs. The exhibition is touring to different venues and the selection of works is influenced by the size of the space available in each venue.

- The exhibition is presented in the Gordon Lambert Galleries which comprises four rooms which were originally domestic spaces with windows and fireplaces. The selection of works is made by the artist and the curators and is informed by the overall concept and themes of the exhibition.
- The framed photographic works are hung on the walls of the gallery spaces and are accompanied by labels designed by the artist, which are part of the concept for the exhibition. For the artist, it is important that the photographs are accompanied by text about the works as this is integral to the images; otherwise they would just be 'neutral' photographs of landscapes.
- The layout of the works takes account of available wall space so that each work can be viewed in its own right but can also be considered as part of a series.

Materials The photographs in this exhibition are all c-prints. A c-print or c-type print is a chromogenic print. Chromogenic refers to photographic processes that work by forming a conventional silver image and then replacing it with a dye image. Most films and papers used for color photography today are chromogenic. The term comes from a chromogenic paper named Type-C produced by Kodak in the 1950s. Many photographers use c-prints to create large photographs which allow for a lot of detail and rich colour in the image.

The word **Photography** literally means 'drawing with light', which derives from the Greek photo, meaning light and graph, meaning to draw. Photography is the process of recording an image – a photograph – on light-sensitive film or, in the case of digital photography, via a digital electronic or magnetic memory.

Photography can be used to document people, places and events, in a variety of contexts such as newspapers and magazines (photojournalism) and also for social purposes such as snap shots and family albums and for social media such as Facebook, pinterest and Instagram. In this instance photography is the medium of the artwork and is presented in a display similar to how one might hang a series of paintings or prints.

- Themes** The themes of this exhibition relate to **memory, loss** and **trauma** and how the traces of the past can be found in the present.
- The exhibition also raises questions about the **representation** of war and conflict. Where we might expect to see the effects or consequences of conflict, in these photographs there is no activity, they depict ordinary places – fields, school yards, woodland – that do not suggest any historical significance. There is no suggestion of trauma although they evoke a melancholy mood.
 - The work also raises questions about **commemoration** and **memorials** and how we commemorate loss in wars, especially loss which was not part of the official story of bravery and heroism. This series of photographs and the research undertaken by the artist can also be a memorial.
 - Because of their ‘crimes’ these men were often not included on official war memorials – they were not remembered in official memory. For the artist, it was important to reaffirm their individuality by creating a link between the place where they died 100 years ago and the present ‘so that they are not forgotten’.

‘By photographing them and titling them the way I did, I am reinserting the individual into that space, stamping their presence back onto the land, so that their histories are not forgotten.’

Chloe Dewe Mathews, 2014



Artist
The Art Work

Chloe Dewe Mathews
Private James Crozier
07:05 / 27.2.1916
Le Domaine des Cordeliers, Mailly-Maillet, Picardie

Materials
Dimensions
Location

C-print
120 x 150 cm
Room 1

About the Artwork

This photograph was taken at the location where Private James Crozier was executed in Le Domaine des Cordeliers, Mailly-Maillet, Picardie, France,

Private James Crozier from Belfast enlisted in the British Army in 1914 and served on the Western Front. In 1916 he was found wandering far from his post and could not account for his absence. It is now assumed he was probably suffering from shell shock, but he was pronounced fit by the medical office and was court-martialed, found guilty of desertion and sentenced to be executed.

Private James Crozier's commanding officer was Colonel Frank Percy Crozier (no relation) who was responsible for carrying out the court-martial and execution of James Crozier. Coincidentally, Colonel Crozier had been responsible for recruiting James Crozier in Belfast.

Private James Crozier was plied with alcohol before his execution. Execution squads were often made up of friends and colleagues of the soldier to be executed, many of whom were also traumatised by this experience. 'A public execution was seen as an example to other soldiers: this man has been executed for desertion and it will happen to you if you do the same' (Putkowski and Sykes, 1992).

The firing squad shot wide, failing to kill Crozier, so the officer in charge had to shoot him, delivering the final 'coup de grace'. Private James Crozier was executed on 27 February 1916. There is some debate with regard to his age. After the war, Colonel Crozier returned to Ireland and became the commander of the Royal Irish Constabulary (the 'Black and Tans') in 1920.

A court-martial is a military court responsible for trying military personnel for breaches of discipline such as desertion, being absent without leave or disobeying an order.



Artist Chloe Dewe Mathews
Art Work Private Joseph Byers
 Private Andrew Evans
 Time unknown / 6.2.1915

Private George E. Collins
 07:30 / 15.2.1915

Six Farm, Loker, West-Vlaanderen

Materials C-print
Dimensions 120 x 150 cm
Location Room 3

About the Artwork In this photograph, taken at Six Farm, Loker, West-Vlaanderen, Belgium, a solitary tree stands in a misty field where Privates Joseph Byers, Andrew Evans and George E. Collins were executed in February 1915.

“One man I met, who was born not long after an execution had happened in a yard on his family’s farm in Loker, West Vlaanderen, told me how the event had lingered in the local imagination, and cast a kind of shadow over the land and the family for years afterwards” (Chloe Dewe Mathews).

The exact location of this site was found using aerial maps from 1915 along with Google Maps.



Artist Chloe Dewe Mathews
Materials C-print
Dimensions 120 x 150 cm
Location Room 2

Some of the sites documented were used for several executions over a period of time such as this former abattoir in Mazingarbe, Nord-Pas-de-Calais, France.

The Art Work Private James Graham
 07:22 / 21.12.1915

 Private John Docherty
 07:12 / 15.02.1916

 Private John Jones
 Time unknown / 24.2.1916

 Private Arthur Dale
 Time unknown / 3.3.1916

 Private C. Lewis
 Time unknown / 11.3.1916

 Private Anthony O'Neill
 Time unknown / 30.4.1916

 Private John William Hasemore
 04:25 / 12.5.1916

 Private J. Thomas
 Time unknown / 20.5.1916

 Private William Henry Burrell
 Time unknown / 22.5.1916

 Private Edward A. Card
 Time unknown / 22.9.1916

 Private C. Welsh
 Time unknown / 6.3.1918

The local council maintenance office in Mazingarbe, Nord-Pas-de-Calais, is now situated in a former abattoir where 11 soldiers in the British Army were executed for desertion between December 1915 and March 1918.

Chloe Dewe Mathews met Madame Dambrine 'a local citizen historian who had researched all the killings and also told me where the soldiers were buried. At the council offices, though, no one had any idea of what had happened there.'

Former abattoir, Mazingarbe, Nord-Pas-de-Calais



Artist Chloe Dewe Mathews
Art Work Second Lieutenant Eric Skeffington Poole

07:25 / 10.12.1916
Town Hall (prison cell), Poperinge, West-Vlaanderen

Dimensions 120 x 150 cm
Location Alcove 1

About the Artwork Some of the photographs in the series are of the sites where the prisoner was held before execution – the holding site – such as this one of the wall of the prison cell where Second Lieutenant Eric Skeffington Poole was held the night before he was executed. The wall is in what is now the Town Hall in Poperinge, West-Vlaanderen, Belgium.

Second Lieutenant Eric Skeffington Poole was one of very few officers to be executed during World War One. Born in Nova Scotia, Canada, his family moved to England before the war and he joined the British Army in 1914.

He was wounded in the Battle of the Somme in 1916 and was subsequently hospitalised with shellshock. Having returned to duty in August 1916, he was found wandering from his post in October 1916 and was arrested for desertion.

Second Lieutenant Eric Skeffington Poole was executed on 10 December 1916 aged 31.

Many of those executed were not aware of their rights ‘... the majority of the accused were ill educated, inarticulate and inexperienced in self-advocacy and invariably under great stress’ (Putkowski and Sykes, 1992).

The families of those executed were also traumatised by the stigma and shame. Records relating to the courts-martial were closed for 100 years (later revised to 75 years) so that many relatives did not know the circumstances of their relative’s death. Skeffington Poole was the subject of a television documentary which was how his relatives first learned of his fate.



Artist Chloe Dewe Mathews
Art Work Soldat Ahmed ben Mohammed el Yadjizy
 Soldat Ali ben Ahmed ben Frej ben Khelil
 Soldat Hassen ben Ali ben Guerra el Amolani
 Soldat Mohammed Ould Mohammed ben Ahmed

17:00 / 15.12.1914
 Verbranden-Molen, West-Vlaanderen

Materials C-print
Dimensions 120 x 150 cm
Location Room 2

About the Artwork In some cases several soldiers were executed at the same time. This photograph is of a site where ten soldiers were executed although the names of only four could be confirmed.

These soldiers were from North Africa and were part of a regiment of Riflemen who 'refused to leave the trenches' to go into battle due to exhaustion and because they had seen many of their comrades in other regiments being killed. An order was given to 'decimate' the company. Ten men in their regiment were selected to be executed as punishment for mutinying. The soldiers selected for execution were paraded in front of other troops to set an example.

The ten soldiers were executed on 15 December 1914.

Britain and France drew on soldiers from their colonies to supplement their troops. In the French army these men were known as *zouaves*.



Artist Chloe Dewe Mathews
The Art Work Private William Smith
06:30 / 14.11.1917

Primary school, Reningelst, West-Vlaanderen

Materials C-print
Dimensions 120 x 150 cm
Location Room 3

About the Artwork This is a photograph of the site in Belgium where Private William Smith was executed for desertion on 14 November. The site is at the back of a primary school.

Private William Smith was one of three soldiers of the 3/5 Lancashire Fusiliers who deserted prior to a planned attack on Passchendaele on 9 October. Only Private William Smith was court-martialed and sentenced to death.

A 14-year old farmer's son, André Verdonck, whose family lived on the other side of the meadowland which was adjacent to the school, recalled seeing Private Smith being placed in front of a wall at the rear of the school and being shot by firing squad.

Questions for discussion

these questions can be used to prompt discussion in response to individual works or the series of photographs as a whole

What do you first notice when you look at this/these photograph/s?

What is the mood in these photographs?

How is this mood evoked?

In what way does the knowledge that these are photographs of sites of execution change the photograph or how you look at the photograph?

Why do you think it was important for the artist to take the photographs at the same time of day and same time as year as the executions?

What other choices did the artist make?

How is the image cropped or framed?

What about the focus - is everything in focus or are some elements out of focus?

From what point of view was the photograph taken?

How does the lighting in the photograph influence the image?

Is the label accompanying the photograph important?

How is this series of photographs a memorial?

What is a memorial for?

How else might an artist memorialise this subject?

How is this series of photographs different from a traditional memorial?

What would you do differently?

Each photograph is part of a series of 23/4 images - why do you think this is important for the artist that these works are part of a series?

Room 1

1.
Private James Crozier
07:05 / 27.2.1916
Le Domaine des Cordeliers, Mailly-Maillet,
Picardie

2.
Caporal Paul Henry Floch
Soldat Francisque Durantet
Soldat Pierre Gay
Soldat Claude Pettelet
Soldat Jean Quinault
07:30 / 4.12.1914
Bunker (holding cell), Vingré, Picardie

Alcove 1

3.
Second Lieutenant Eric Skeffington Poole
07:25 / 10.12.1916
Town Hall (prison cell), Poperinge, West-
Vlaanderen

Room 2

4.
Private James Graham
07:22 / 21.12.1915
Private John Docherty
07:12 / 15.02.1916
Private John Jones
Time unknown / 24.2.1916
Private Arthur Dale
Time unknown / 3.3.1916
Private C. Lewis
Time unknown / 11.3.1916
Private Anthony O'Neill
Time unknown / 30.4.1916
Private John William Hasemore
04:25 / 12.5.1916
Private J. Thomas
Time unknown / 20.5.1916
Private William Henry Burrell
Time unknown / 22.5.1916
Private Edward A. Card
Time unknown / 22.9.1916
Private C. Welsh
Time unknown / 6.3.1918
Former abattoir, Mazingarbe, Nord-Pas-
de-Calais

5.
Soldat Eugène Bouret
Soldat Ernest François Macken
Soldat Benoît Manillier
Soldat Francisque Pitiot
Soldat Claudius Urbain
Soldat Francisque Jean Aimé Ducarre
06:30 / 7.9.1914
Soldat Jules Berger
Soldat Gilbert Gathier
Soldat Fernand Louis Inclair
07:45 / 12.9.1914
Vanémont, Vosges, Lorraine

6.
Soldat Ahmed ben Mohammed el Yadjizy
Soldat Ali ben Ahmed ben Frej ben Khelil
Soldat Hassen ben Ali ben Guerra el
Amolani
Soldat Mohammed Ould Mohammed ben
Ahmed
17:00 / 15.12.1914
Verbranden-Molen, West-Vlaanderen

7.
Private William Bowerman
05:40 / 24.3.1917
Fosse n° 4, Ferfay, Nord-Pas-de-Calais

Room 3

8.
Soldaat Jean Raes
Soldaat Alphonse Verdickt
Time unknown / 21.9.1914
Walem, Mechelen, Antwerpen

9.
Soldat Casimir Canel
Soldat Jean-Louis Lasplacette
Soldat Alphonse Didier
05:00 / 12.6.1917
Cellar (holding cell), Maizy, Picardie

10.
Private Joseph Byers
Private Andrew Evans
Time unknown / 6.2.1915
Private George E. Collins
07:30 / 15.2.1915
Six Farm, Loker, West-Vlaanderen

11.
Private William Smith
06:30 / 14.11.1917
Primary school, Reningelst, West-
Vlaanderen

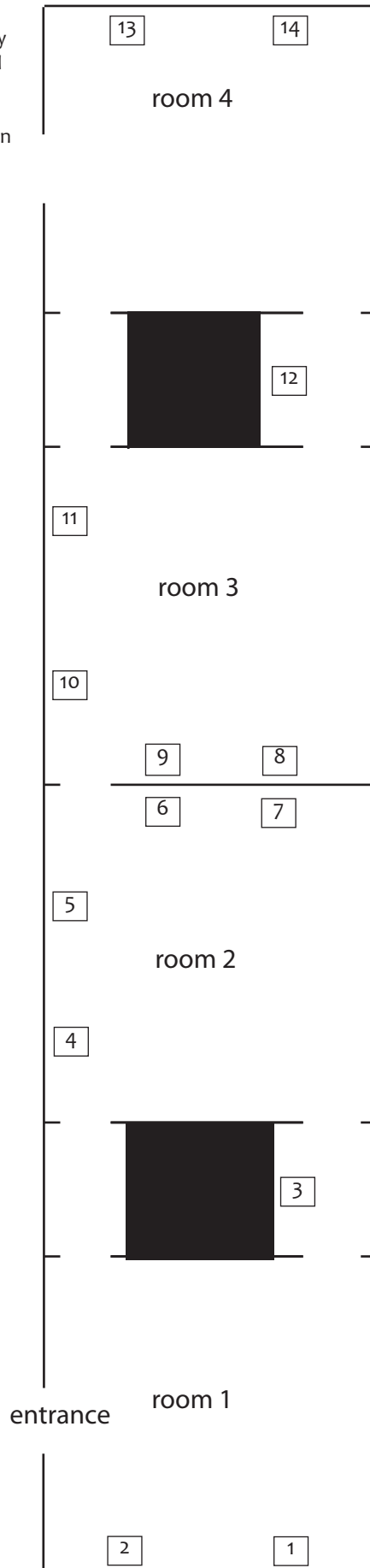
Alcove 2

12.
Private Herbert Chase
04:30 / 11.6.1915
Sint-Sixtusabdij, Westvleteren, West-
Vlaanderen

Room 4

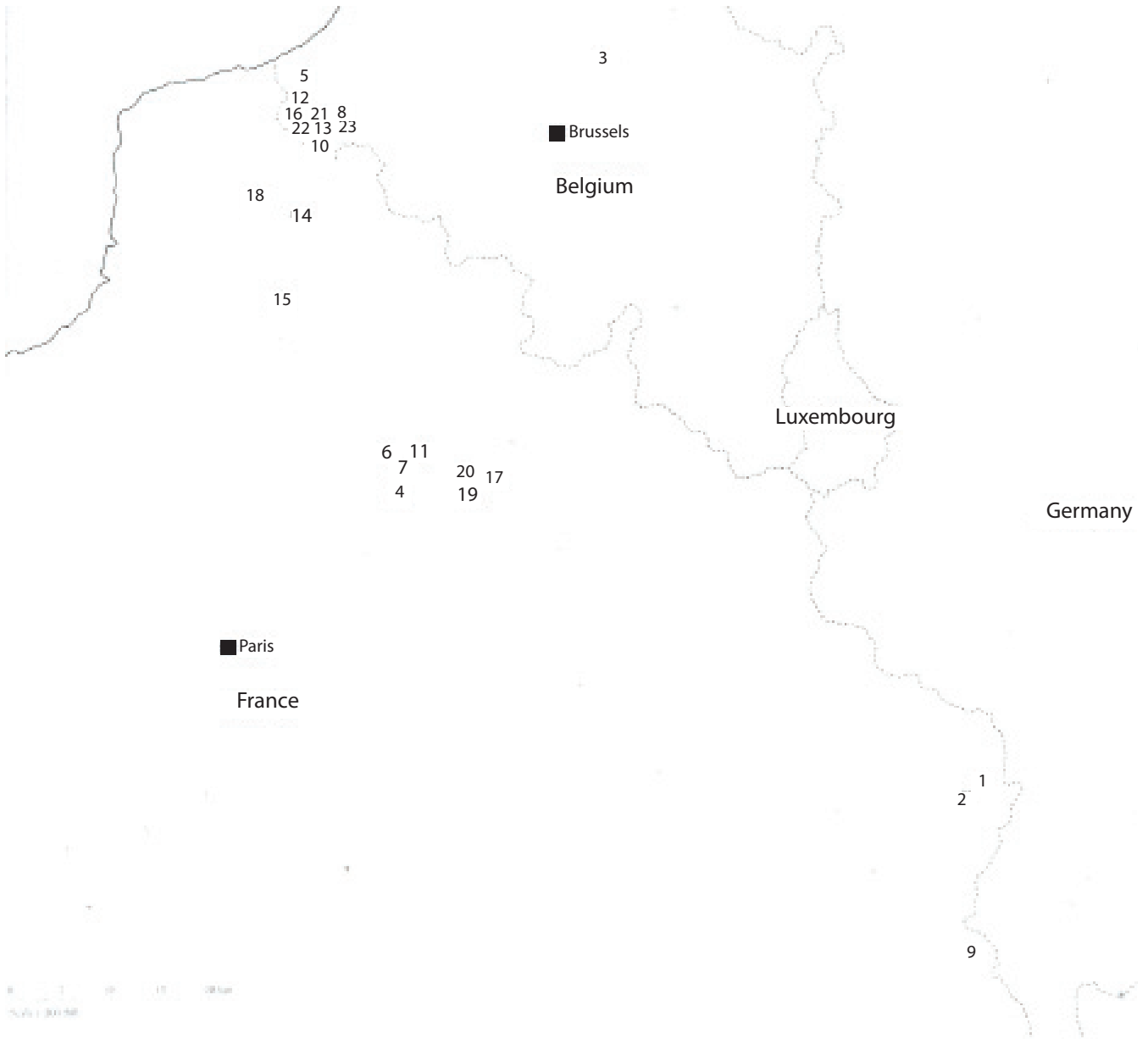
13.
Soldat Léonard Leymarie
16:30 / 12.12.1914
Fontenoy, Aisne, Picardie

14.
Soldat Lucien Jean Baptiste Bersot
Time unknown / 13.02.1915
Fontenoy, Aisne, Picardie



Full list of 23 works in the Shot at Dawn series

1. Soldat Joseph Pascal
Soldat Lucien Joseph Royer
Soldat Édouard Jules Sayer
Soldat Jean Pierre Soulier
08:00 / 5.9.1914
Les Rouges-Eaux, Vosges, Lorraine
2. Soldat Eugène Bouret
Soldat Ernest François Macken
Soldat Benoît Manillier
Soldat Francisque Pitiot
Soldat Claudius Urbain
Soldat Francisque Jean Aimé Ducarre
06:30 / 7.9.1914
Soldat Jules Berger
Soldat Gilbert Gathier
Soldat Fernand Louis Inclair
07:45 / 12.9.1914
Vanémont, Vosges, Lorraine
3. Soldaat Jean Raes
Soldaat Alphonse Verdickt
Time unknown / 21.9.1914
Walem, Mechelen, Antwerpen
4. Soldat Alphonse Brosse
Soldat Jean Boursaud
07:00 / 10.10.1914
Ambleny, Aisne, Picardie
5. Korporaal Leopold Jean Noel
Time unknown / 18.10.1914
Nieuwkapelle, Diksmuide, West-Vlaanderen
6. Caporal Paul Henry Floch
Soldat Francisque Durantet
Soldat Pierre Gay
Soldat Claude Pettelet
Soldat Jean Quinault
07:30 / 4.12.1914
Bunker (holding cell), Vingré, Picardie
7. Soldat Léonard Leymarie
16:30 / 12.12.1914
Fontenoy, Aisne, Picardie
8. Soldat Ahmed ben Mohammed el Yadjizy
Soldat Ali ben Ahmed ben Frej ben Khelil
Soldat Hassen ben Ali ben Guerra el Amolani
Soldat Mohammed Ould Mohammed ben Ahmed
17:00 / 15.12.1914
Verbranden-Molen, West-Vlaanderen
9. Soldat Pierre Mestre
07:00 / 8.2.1915
Adjudant Laurent Casanova
Soldat Fernand Humbert
Soldat Joannès Poizat
Time unknown / 23.3.1915
Soldat Eugène Morelli
Time unknown / 7.4.1915
Soldat Victor Prieur
Soldat Julien Blanc
Time unknown / 25.4.1915
Soldat Alexandre Martineau
Soldat Clotaire Lamidé
Time unknown / 3.8.1915
Soldat Célestin Petit
Time unknown / 1.9.1915
Canonniér Joseph Perret
Time unknown / 7.9.1915
Husseren-Wesserling, Haut-Rhin, Alsace
10. Private Joseph Byers
Private Andrew Evans
Time unknown / 6.2.1915
Private George E. Collins
07:30 / 15.2.1915
Six Farm, Loker, West-Vlaanderen
11. Soldat Lucien Jean Baptiste Bersot
Time unknown / 13.02.1915
Fontenoy, Aisne, Picardie
12. Private Herbert Chase
04:30 / 11.6.1915
Sint-Sixtusabdij, Westvleteren, West-Vlaanderen
13. Private Bert Hartells
Private John Robinson
Private Alfred D. Thompson
Private Ernest Fellows
04:00 / 26.7.1915
Dikkebus, Ieper, West-Vlaanderen
14. Private James Graham
07:22 / 21.12.1915
Private John Docherty
07:12 / 15.02.1916
Private John Jones
Time unknown / 24.2.1916
Private Arthur Dale
Time unknown / 3.3.1916
Private C. Lewis
Time unknown / 11.3.1916
Private Anthony O'Neill
Time unknown / 30.4.1916
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Former abattoir, Mazingarbe, Nord-Pas-de-Calais
15. Private James Crozier
07:05 / 27.2.1916
Le Domaine des Cordeliers, Mailly-Maillet, Picardie
16. Second Lieutenant Eric Skeffington Poole
07:25 / 10.12.1916
Town Hall (prison cell), Poperinge, West-Vlaanderen
17. Soldat Lucien Baleux
Soldat Émile Lherminier
Soldat Félix Louis Milhau
Soldat Paul Regoult
Time unknown / 23.5.1916
Roucy, Picardie
18. Private William Bowerman
05:40 / 24.3.1917
Fosse n° 4, Ferfay, Nord-Pas-de-Calais
19. Soldat Casimir Canel
Soldat Jean-Louis Lasplacette
Soldat Alphonse Didier
05:00 / 12.6.1917
Cellar (holding cell), Maizy, Picardie
20. Caporal Joseph Dauphin
Soldat Arthur Nicolas Renauld
05:50 / 12.6.1917
Ferme Faite, Ventelay, Champagne-Ardenne
21. Private Frederick Loader
Time unknown / 15.8.1917
Kasteelmolen, Reningelst, West-Vlaanderen
22. Private William Smith
06:30 / 14.11.1917
Primary school, Reningelst, West-Vlaanderen
23. Private Henry Hughes
05.50 / 10.4.1918
Klijtebeek stream, Dikkebus, Ieper, West-Vlaanderen



Mapping the exhibition

Use the attached floor plan to map out the exhibition indicating the following:

Exhibition Space

What kind of exhibition space is it – new, old, renovated, etc.?
How many rooms and floors does the exhibition comprise?

Display

How are the art works displayed?
What is the layout of the exhibition?
Describe the spaces of the exhibition?
Is there a theme/s to the exhibition?
How is/are the theme/s presented throughout the exhibition?

Access

How do visitors find their way through the exhibition?
Is it possible to get close to the artworks?
Are there any obstacles to getting around the spaces?
Consider the following in terms of access: space, lighting, information.

Seating

Is there seating for visitors to sit and rest and/or contemplate the works?
What kind of seating is available?
Where is it situated?

Lighting

What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?
What are the effects of the lighting?

Information, Reading and Resource Material

What kinds of information, reading and resource material about the exhibition are available in the gallery spaces, at the reception desk, on the website, over the phone, etc.?
Are there labels and/or wall texts, gallery guides, guided tours, etc.?

Security

What are the security issues for this exhibition?
What security mechanisms are in place?

Suggestions for teachers

Provide time for the students to look at and become familiar with the art works.

With this exhibition, if possible, try to provide an opportunity for the students to look at the photographs before they learn about the context of the images so that they can consider how the context influences how we look at such images.

Provide factual and contextual information about the artist, the exhibition and the art works.

Try to facilitate a discussion that takes account of the student's observations and impressions.

Encourage students to:

- o spend some time looking at the art works before beginning a discussion
- o make visual and written notes about the exhibition
- o interact with the art works where appropriate
- o discuss their impressions and observations
- o support their impressions and observations with examples
- o think about the materials and techniques the artist uses in his/her work
- o make comparisons with other artists and art works
- o identify aspects of the exhibition they consider successful and unsuccessful
- o consider the broader context of the artist's work: the cultural context such as literature, film, music and popular cultural references; the social/political/historical/cultural context.

Research the artist and the exhibition.

Further reading and resources**Websites****Chloe Dewe Mathews and Shot at Dawn resources**

www.chloedewemathews.com
www.theguardian.com/artanddesign/video/2014/jun/29/chloe-dewe-mathews-shot-at-dawn-first-world-war-video
www.tate.org.uk/context-comment/video/tateshots-chloe-dewe-mathews
<http://shotatdawn.photography>

Other

Irish Museum of Modern Art

www.imma.ie

Tate Modern

www.tate.org.uk

Stills Centre for Photography, Edinburgh

www.stills.org

14-18 NOW

a cultural programme taking place across the United Kingdom to mark the centenary of the First World War www.1418now.org.uk

The Ruskin School of Art, University of Oxford.

www.rsa.ox.ac.uk

First World War

information on the commemoration of Irish soldiers who fought in World War I

www.taoiseach.gov.ie/eng/Historical_Information/1916_Commemorations/Irish_Soldiers_in_the_First_World_War.html

Ireland and World War I Professor Keith Jeffrey

www.bbc.co.uk/history/british/britain_wwone/ireland_wwone_01.shtml

The Forgotten Irish Soldiers who Fought for Britain in the First World War

www.theguardian.com/world/2014/apr/05/irish-soldiers-who-fought-for-britain

WWI 100 years 1914-2014 resources and videos relating to Irish involvement in WWI

www.rte.ie/worldwar1

www.irishgreatwarsociety.com/ww1research.htm

History Learning Site

www.historylearningsite.co.uk/world-war-one/the-western-front-in-world-war-one/world-war-one-executions

Dublin Festival of History

www.dublinfestivalofhistory.ie

The Somme Heritage Centre commemorates the Irish contribution to World War One.

www.sommeassociation.com

The Royal Dublin Fusiliers Association Promotes a wider awareness of the Irish men and women who served in World War One.

www.royaldublinfusiliers.com

Photography

What is Photography?

www.imma.ie/en/page_212551.htm

www.imma.ie/en/downloads/whatisphotography2011.pdf

Art Terms

IMMA, *What is ?* programme - Glossary of Art Terms

www.imma.ie/en/subnav_112.htm

Further reading and resources

Books

Terence Denman, *Ireland's Unknown Soldiers: the 16th (Irish) Division in the Great War*, Irish Academic Press, 1992.

Myles Duggan, *Irish Voices from the Great War*, Merrion, 2014.

Richard S. Grayson, *At War with the 16th Irish Division 1914-1918: The Letters of J. H. M. Staniforth*

John Hughes-Wilson, *Blindfold and Alone: British Military Executions in the Great War*, Orion, 2001.

Keith Jeffery, *Ireland and the Great War*, Cambridge University Press, 2000.

Tom Johnstone, *Orange, Green and Khaki: the Story of the Irish Regiments in the Great War, 1914-18*, Gill and Macmillan, 1992.

Gerry Oram, *Worthless Men: Race, Eugenics and the Death Penalty in the British Army during the Philip Orr, The Road to the Somme: Men of the Ulster Division Tell Their Story*, Blackstaff Press, 1987.

Julian Putkowski and Julian Sykes, *Shot at Dawn: Executions in World War One by Authority of the British Army Act*, Pen and Sword Books, 1998.

Frank Richardson, *For the Sake of Example: Capital Courts Martial 1914-18 – The Truth*,

Neil Richardson, *A Coward if I Return, A Hero if I Fall: Stories of Irish Soldiers in World War I*,

Stephen Walker, *Forgotten Soldiers: The Irishmen Shot at Dawn*, Gill & MacMillan, 2008.

First World War, Francis Boutle Publishers

Fiction:

Sebastian Barry, *A Long Long Way*, Penguin, 2005.

Sebastian Faulks, *Birdsong*, Vintage, 1994.

Erich Maria Remarque *All Quiet on the Western Front*, Ballantine Books, 1987.

Robert Graves, *Goodbye to all That*, Penguin Modern Classics, 2000.

Other photographic artists who may be of interest

Richard Mosse <http://richardmosse.com>

Paul Seawright www.paulseawright.com/

Willie Doherty <http://williedoherty.com/> and www.imma.ie/en/page_236710.htm

Simon Norfolk www.simonnorfolk.com/pop.html

Adam Bromberg and Oliver Chanarin www.broombergchanarin.com

Ursula Schulz-Dornburg <http://schulz-dornburg.info/english/werke.html>

Nick Waplington <http://nickwaplington.co.uk>

Sophie Ristelhueber www.tate.org.uk/context-comment/video/tateshots-sophie-ristelhueber

Stephen Shore www.stephenshore.net

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Shot at Dawn | Talks and Events

Discussion | Shot at Dawn - Chloe Dewe Mathews

Friday 9 October 2015, 1 – 2pm, Lecture Room, IMMA

Chloe Dewe Mathews, Paul Bonaventura (independent producer) and Niall Bergin (Manager, Kilmainham Gaol) discuss Shot at Dawn. The event is moderated by Sarah Glennie (Director, IMMA) and marks the opening of the exhibition in Dublin.

Curator's Tour

Wednesday 25 November, 1.15pm

Sarah Glennie, IMMA Director, leads a curator's tour of the exhibition

Art | Memory | Place 2015-16

A programme of talks and events over the course of 2015–16 will address themes of Art, Memory and Place. See IMMA website for further details.

Seminar: art and memory

Centenaries: what are they good for?

Saturday 24 October 2015, Lecture Room, IMMA

3-4pm: Keynote lecture | Ann Rigney, Professor of Comparative Literature at Utrecht University and Director of the Utrecht Forum for Memory Studies.

4–5pm: Art and Memory: artists' perspectives

Presentations by artists Shane Cullen, Cecily Brennan and Chloe Dewe Mathews followed by a panel discussion.

Chair, Ailbhe Murphy, Director, Create.

Media of Memory in Contemporary Art

Thursday 12 November 2015, 6–7pm

Keynote Lecture | Andreas Huyssen, Villard Professor of German and Comparative Literature, Columbia University, New York will discuss transnational art practices involving the history of European modernism and contemporary artists who deal with difficult pasts, focusing on the work of Doris Salcedo, William Kentridge and Nalini Malani.

Postgraduate Research Seminar: Art | Memory | Place

Friday 13 November 2015, 9.30–5pm, Johnston Suite, IMMA

Focusing on developments in contemporary art, this seminar presents work by a range of emerging postgraduate researchers as it relates to the themes of art, memory and place.

Critical Discussion | Alex Danchev

Wednesday 27 January 2015, 6-7pm

Professor Alex Danchev (School of International Relations, University of St. Andrews, UK) draws on his teachings of 'art and war' and 'art and violence', to discuss how aftermath photography and the power of the imagination can best serve historical, political and ethical enquiry today.

Talks are free but booking is essential. For a full programme of talks, free tickets and to listen to past talks on the IMMA Sound Cloud Channel visit www.imma.ie

A copy of the video *Shot by their own side: Chloe Dewe Mathews on her photographic journey to first world war execution sites* is available to view in the main museum reception for the duration of the exhibition.

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Notes