

## **ICTS 2025 Symposium 'Contested (Hi)Stories in Media and Creative Arts'**

18 March 2025, 3 – 8 pm, [Dance Limerick](#) (Chapel, St. John's Square)

### **FULL PROGRAMME**

**15:15-15:30**

**Welcome & Introduction**

**15:30-16:00**

**Performance 'Migrating Musical Selves'**

**16:15-17:45**

**Panel**

'Literature as a Predictive Model: How Literary Texts Anticipate Social and Political Developments'  
Professor Monika Wolting (Wroclaw)

'Pathologies of Violence: Irish Literary Responses to Global Conflict'  
Dr Ailbhe McDaid (Limerick)

'Virtual Production & Questions of Abstraction and Empathy'  
Professor Florian Schneider (Galway/Trondheim)

**17:45-18:30**

**Reception & Launch LEMF25**

**18:30-20:00**

**Film Screening 'Intercepted'**



## Abstracts and Biographical Notes

### PERFORMANCE

'Migrating Musical Selves' brings together research, sounds and stories from Ukrainian musicians to illuminate the lives of forced migrants as they navigate new contexts. This intimate performance piece uses fragments of sound and story to reveal how musicians make music as an alternative way of being and as a way to understand the self and others. The performers include musicians Vsevolod Sadovyi and Snezhana Rybalska, as well as actors Ilinca Luca and Aisling Knox. The performance is directed by Ailbhe Kenny and Fiona McDonagh.

Since 2015, Vsevolod together with Snezhana founded the Galeon ensemble, which intertwines the roots of aesthetics and the lives of musicians. Medieval codex and danceries of the European Renaissance in the strong sound of reeds and percussion, combine Nordic cold restraint with the cheerful dialects of Iberian Galicia and the nobility of Galicia Sarmatian. Heirs of wandering jugglers, forerunners of the parade Alta Capellas, travellers of cities, cultures and epochs, Galeon arrived this year in the welcoming and colourful port of Limerick.



Snezhana Rybalska



Vsevolod Sadovyi



Ilinca Luca



Aisling Knox

### PANEL

#### Professor Monika Wolting (Wroclaw)

##### **'Literature as a Predictive Model: How Literary Texts Anticipate Social and Political Developments'**

This paper explores the groundbreaking approach of the Cassandra research team in utilizing literature as a predictive tool for social and political developments. Drawing on examples from contemporary Eastern European and German literature, the presentation will demonstrate how literary texts can function as early warning systems for societal tensions and potential conflicts. The lecture will specifically examine works by authors such as Vladimir Sorokin, Juli Zeh, and others who have anticipated current political developments in their writings. Special attention will be given to the methodology of identifying narrative patterns and signal words that indicate emerging conflicts. Additionally, the presentation will address the transformation of Western societies from heroic to post-heroic structures and their response to modern conflicts, as reflected in contemporary literature. The lecture aims to illustrate how literature, through its unique ability to capture human experiences and societal undercurrents, can serve as a sophisticated instrument for understanding

and potentially forecasting social and political developments before they become apparent in mainstream discourse.



**Monika Wolting**, Prof. Dr., is a full professor at the German Studies Institute at the University of Wrocław, spokesperson for the International Christa Wolf Center, and vice-president of both the Goethe Society-Poland and the Grass Society in Gdańsk. In 2020, she was awarded the "Distinguished Reconciler" honor by the Federal Republic of Germany. She is also active as a literary critic and has held numerous guest professorships, for example, at the universities of Vienna, Giessen, Tübingen, St. Petersburg, Madrid, Dschang (Cameroon), Athens, and Urbino. From 2015 to 2019, she led the AvH Foundation's Institute Partnership, and since 2019, she has contributed to the project 'Cassandra: Literature as an Early Warning System.' Her research interests include war studies, studies on intellectuals, engaged literature, aesthetics and politics, cultural policy, and realism research. Her studies are grounded in the theory of literary semiotics, narratology, Pierre Bourdieu's field theory, Niklas Luhmann's systems theory, and Wolfgang Iser's concept of transculturality. Publications include *Neue Urbanität. Konzepte der Stadt der Zukunft* (Hg. 2025); *Gegenwart aufnehmen. Leben und Wirken von Ulrike Draesner* (Hg. 2024); *Konflikte. Literarische Auseinandersetzungen mit der Gegenwart und Zukunft* (2022); *Utopische und dystopische Weltenentwürfe in der Literatur* (Hg., 2022); *Grenzerfahrungen und Globalisierung im Wandel der Zeit* (Hg., 2021); *Der neue Kriegerroman. Repräsentationen des Afghanistankriegs in der deutschen Gegenwartsliteratur* (2019).

### **Dr Ailbhe McDaid (Limerick)**

#### **'Pathologies of Violence: Irish Literary Responses to Global Conflict'**

Since independence, Ireland has responded to global crises through political, peacekeeping and humanitarian action, earning a reputation as a highly charitable and empathetic nation. Deriving from Ireland's own difficult history, these post-colonial solidarities demonstrate that enduring narratives of Irish insularity during the 20<sup>th</sup> century tend to disregard the profound ways in which global conflict has registered in the Irish consciousness. Drawing on ongoing research for the project *Pathologies of Violence* (*PATHOS*; [www.pathos-project.org](http://www.pathos-project.org)), this paper traces how Irish literature records and responds to global conflict flashpoints, and suggests that the shifting solidarities invoked in such responses also reflect an evolving process of national identity formation. Drawing on the Derridean idea of 'hostipitality' – a particular blend of hospitality and hostility that defines insider/outsider interactions – this keynote suggests that literary inscriptions of distant conflict can offer a map of the history, emergence and evolution of global ethical citizenship in Irish cultural texts. The paper considers a range of canonical and under-read literary texts addressing global conflict by Irish and Irish-based writers from different backgrounds, as well as offering an overview into the ongoing 'research-creation' methodologies in use for *PATHOS*. In doing so, the paper will outline how *PATHOS* is interrogating foundational assumptions around Irish literary and artistic responses to global conflict, thereby reimagining the spheres and directions of influence and engaging more inclusive research practices.



**Ailbhe McDaid** is Lecturer in English at Mary Immaculate College, University of Limerick and Principal Investigator on the Research Ireland-funded Pathways Fellowship *Pathologies of Violence: Inscriptions of Global Conflict in Irish Literature 1922-present (PATHOS)*. She has published widely on twentieth and twenty-first century literature, on themes of migration, conflict, displacement, gender and biopolitics. Her first book *The Poetics of Migration in Contemporary Irish Poetry* was published by Palgrave Macmillan in 2017; her second monograph *Literature and the Irish Revolution: Reactions, Reflections, Reinventions* is forthcoming from Routledge in 2026. Her work has been funded by Royal Irish Academy, British Academy, Irish Research Council Postdoctoral Fellowship, Irish Research Council New Foundations Award and Enterprise Ireland.

#### **Professor Florian Schneider (Galway/Trondheim)**

##### **'Virtual Production & Questions of Abstraction and Empathy'**



**Florian Schneider** is the founding director of the Institute for Creativity, a new research institute at the University of Galway, where he holds a full professorship. He is also Visiting Professor of Art Theory and Documentary Practices at the Norwegian University of Science and Technology (NTNU), where he has been teaching and conducting research since 2013. He has more than 20 years of experience in higher education teaching and academic leadership, and has been involved in several projects at all scales to rethink the impact and value of documentary practices in creative sectors and artistic disciplines. Since 2022, he has been President of the Society for Artistic Research (SAR), a network of 70 universities, academic and art institutions that promotes and disseminates artistic research practices and their results across disciplines and contexts. Since March 2024, he has been the scientific coordinator of PACESETTERS, a Horizon Europe-funded research initiative exploring how arts and culture can not only adapt to the climate crisis, but also drive the transition towards sustainable and regenerative economies. He is passionate about promoting a (self-)critical understanding of innovation in the cultural and creative sectors, and empowering artists and cultural actors to contribute to just transitions.

## **FILM SCREENING**

**'Intercepted' (2024). A film by Oksana Karpovych**

### **SYNOPSIS**

Russian soldiers made thousands of unauthorized phone calls from the battlefield in Ukraine to their families and friends in Russia. Ukrainian intelligence services have been intercepting and posting their private conversations online every day since the start of the full-scale invasion. Fragment by fragment, the voices of the Russians open the eyes of the world not only to the course of the so-called 'special operation' but also to the process of dehumanization and demoralization of its perpetrators: from being filled with heroic illusions to complete disappointment and loss of reason, from looting to committing the most horrible war crimes. Taking the voices of the invaders and their relatives as a basis, the film contrasts them with the life of Ukrainians, thrown into a day-to-day of war and resistance. 'Intercepted' intertwines these two opposing worlds in a dizzying emotional tension, merging sound and image. A unique cinematic experience and a historical document that raises many crucial questions about the role of propaganda in the invasion and collective responsibility, and about fact and fiction, lived realities and media narratives.

### **DIRECTOR'S BIOGRAPHY**

Oksana Karpovych is a Ukrainian-Canadian filmmaker, writer and photographer born in Kyiv. She lives and works between Kyiv and Montreal. Her first feature documentary Don't Worry, the Doors Will Open won the New Visions Award at RIDM in 2019 and received a special mention at Hot Docs 2020. In her personal projects, Karpovych explores the everyday life and oral histories of ordinary people and how state politics intrude into the private sphere, influencing the communities she intimately documents. Karpovych is a Cultural Studies graduate of the Kyiv-Mohyla Academy in Ukraine and a Film Production graduate of Concordia University in Montreal. She worked as a local producer with international reporters covering Russia's invasion in Ukraine in the spring of 2022.

### **DIRECTOR'S FILMOGRAPHY**

LOST, documentary film, 6', 2015

TEMPORARY, documentary film, 21', 2017

DON'T WORRY, THE DOORS WILL OPEN, documentary film, 78', 2019

For directions to the venue, see <https://dancelimerick.ie/about-us/getting-here/>.