



'Dead ground' is a tract of *terrain militaria* hidden from view, an unreachable land in a given battlefield, a zone of opportunity obscured from direct observation by the terrain or the limitations of weaponry.

Dead Ground remembers the First World War through spaces of traumatic memory, places peppered with plaques and memorials, terrain connected by countless military cemeteries, the 'Silent Cities' of a war that ended a century ago but reverberates in our imagination.

Through a series of illustrated essays, Gough⁽¹⁾ revisits the battle-torn lands of Belgium, France, Macedonia and Turkey to investigate a terrain torn apart by war and then rebuilt by memory. He examines the visual representations of 'dead ground': how the vast emptiness of the deserted battlefields was recreated in paint and film; and how the 'dis-membered' parts of the traumatised land and its peoples were 're-membered'.

Drawing from recent travels across the Western Front, Gallipoli, and Macedonia, and from site work in New York and London, Gough also explores the future of commemoration and the imagery of peace, and delves deeper into the persisting visual cultures of war.

(1)

Paul Gough is a painter, broadcaster and writer. He has exhibited globally and is represented in the permanent collection of the Imperial War Museum, London; Canadian War Museum, Ottawa; National War Memorial, New Zealand. He has published widely in arts and cultural history, cultural geography and heritage studies with books on Stanley Spencer, John and Paul Nash, and British art from the Great War, as well as publications on commemoration, remembrance, and the street art of Banksy. During a decade in British television, he presented arts programmes for BBC, C4 and ITV and on occasion still contributes to television and radio in Australia. Professor Paul Gough is Pro Vice-Chancellor and Vice-President of RMIT University, Melbourne Australia.

ISBN 978-1-911408-45-1



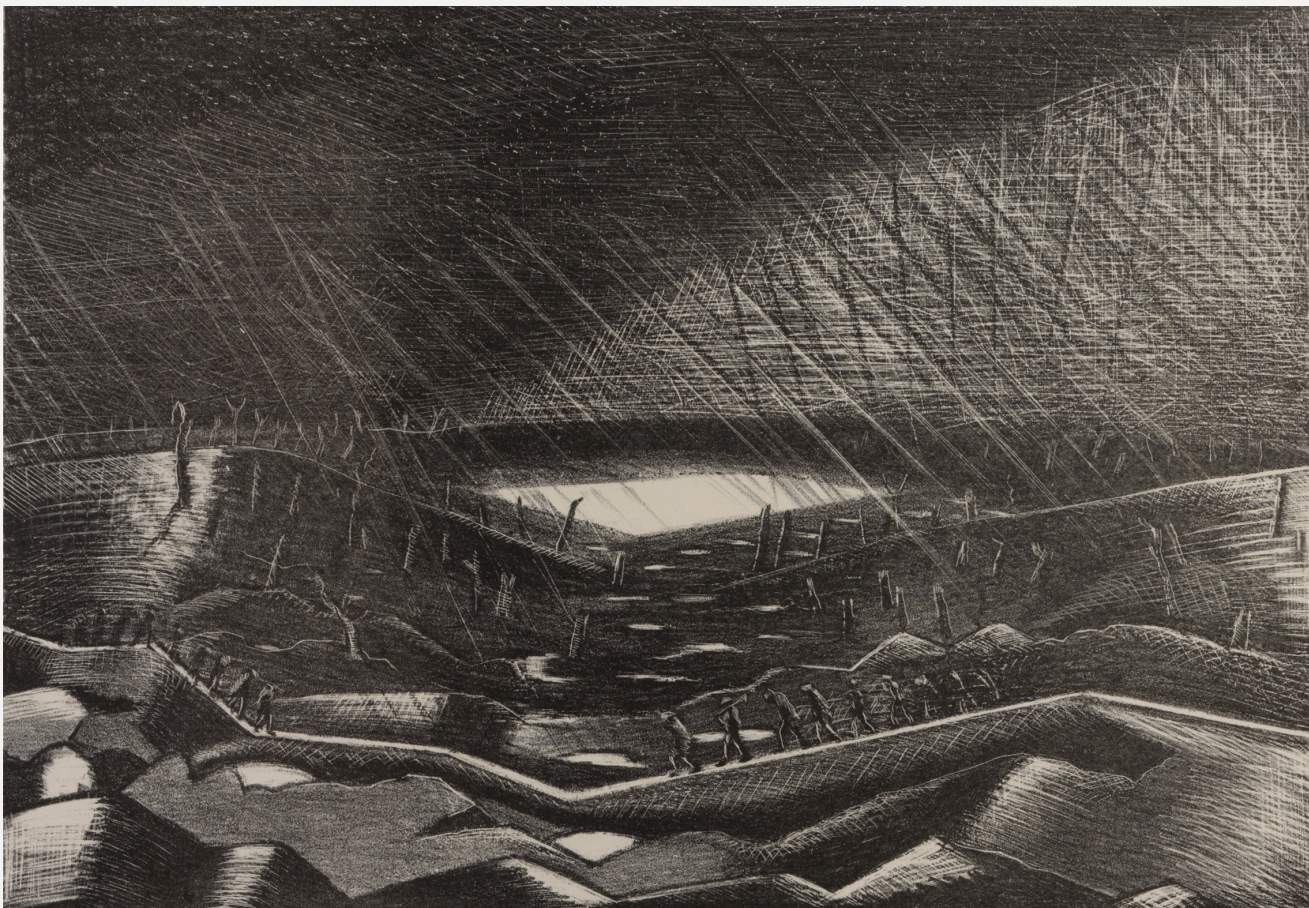
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UK RRP: UK £20



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A Cultural Reading of Memoryscapes
from the Great War, 1914–1918

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WAR AND PEACE:
REMEMBRANCE AND RECOVERY

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