

*U2*CONFERENCE*



*BELFAST*2018*

POP * VISION

**2018 U2 CONFERENCE
13–15 JUNE 2018
BELFAST, UK**

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U2 CONFERENCE 2018
LOGO AND PROGRAM
DESIGN BY BETH NABI

WELCOME TO THE U2 CONFERENCE 2018 * BELFAST

It's my great pleasure to welcome you to our third meeting of the U2 Conference. We're gathering in Belfast this time, and we're doing so with the generous help from partnerships with The Senator George J. Mitchell Institute for Global Peace, Security and Justice, Queen's University Belfast, the Ulster Museum of the National Museums of Northern Ireland, and Fitzroy Presbyterian Church.

And also this time, we have POP*Vision*!

Pop culture, pop art, pop music, popularity, populism, and all the contradictions resolved or left unresolved in U2's *Pop* and PopMart tour are under review. As we examine the *Pop* era, we are reminded that U2's vision in 1997–98 also included themes of innocence, experience, and the dynamics of trying to value both equally. Having a POP*Vision* has long been a way for U2 and its fans to see, dream, and at times survive, and as such it's a view that has ranged from the romantic to the satiric to the pragmatic. U2 has also done well to keep the political in its, and our, view. Following the lead of the *Pop* era's aesthetic, POP*Vision* presumes a tangle of the serious and superficial help create compelling engagements with topics affecting large, diverse populations in 2018 as some 20 years ago. We hope to gain over these days a greater understanding of how *Pop* helps interpret the entire tradition of the U2 songbook as well as the band's broader work and influence.

The PopMart tour brought a giant disco lemon to every continent except Antarctica, was the first major concert in Sarajevo after the war, and included by its end a statement of support for the campaign for Northern Ireland's Good Friday Agreement (GFA), signed April 10, 1998. As Belfast marks the 20th anniversary of the GFA, POP*Vision* further expresses an interest in the role music and art can play in peace building, resolving personal and societal conflicts, and achieving a more just, equitable and joyful world.

Quite a lot of people of good will and skill helped bring the very vision of this conference into its visibility. My deepest thanks go to Garilyn Calhoun, followed by the U2 Conference 2018 Planning Team (David Comay, Justin Kent, Jonathan Rodgers, Sherry Lawrence, Áine Mangaoang, Angela Pancella, Steve Stockman, and Chris Wales), as well as to Beth Nabi for all of the U2 Conference 2018 graphic design. Thank you to all of our paper presenters, and we hold these meetings this year with sadness over the passing of Dr. Ed Montano earlier this year, who presented at our 2013 conference and was a mighty fan of *Pop* and all-things dance culture. Ed surely would have been with us for this one, but more so we wish he was still with his family and friends. I wish to also thank Steve Averill, Stuart Bailie, John Ballard, John Brewer, Becky Coffey, Lucy Davenport, December (Ails, Scott, Paul, and Graeme), Cristina Garcia, Nadine King, Karen Lindell, Fiona Magowan, Kim Mahwinney, Shaughn McGrath, Brídín Murphy Mitchell, Tim Neufeld, Catherine Owens, Simone Plekkepoel, Andy Rowen, Rowman & Littlefield, Stufish Entertainment Architects, and Ray Winkler.

I trust you'll find all of your time here stimulating and rewarding, and I know it will be so for others due to your participation. It's the special tribe of fans, academics, students, critics, clergy, and artists who come to the U2 Conference curious and ready for conversation that enriches our days (and nights), and for which I'm very grateful.

Yours,
Scott Calhoun, U2 Conference Director

POP * SPACES

2018 U2 CONFERENCE MEETING LOCATIONS

1. THE FITZROY
PRESBYTERIAN
CHURCH
2. THE LANYON BUILDING,
QUEEN'S UNIVERSITY
BELFAST:

THE NAUGHTON
GALLERY (WEDNESDAY
OPENING RECEPTION)

THE MATHS AND
PHYSICS TEACHING
CENTRE (THURSDAY
AND FRIDAY)

3. THE ULSTER MUSEUM

ALL OF THE BUILDINGS
ARE WITHIN A 5–10
MINUTE WALK FROM
EACH OTHER.

FRIDAY'S CONCERT
BY DECEMBER IS AT
THE JOHN HEWITT,
51 DONEGALL ST.
(A 45-MINUTE WALK
NORTH OF THE CAMPUS;
WE RECOMMEND A TAXI
OR BUS RIDE, ESPECIALLY
AFTER THE SHOW.)



13 JUNE 2018, WEDNESDAY

1:30 pm	Registration opens	Fitzroy Presbyterian Church
2:30– 3:00 pm	Welcoming remarks from Scott Calhoun, U2 Conference Director	Fitzroy Presbyterian Church
3:00– 4:00 pm	<i>1998 as a Cultural Moment in Belfast</i> , Dr. John Brewer, Queen's University, plenary address	Fitzroy Presbyterian Church
4:00– 5:30 pm	Welcoming reception for the U2 Conference hosted by The Senator George J. Mitchell Institute for Global Peace, Security and Justice	The Naughton Gallery, The Lanyon Building Queen's University
7:00– 8:30 pm	<i>Vision Into Visibility: How PopMart's LED Technology Changed the Story</i> , Catherine Owens, keynote presentation	Ulster Museum Lecture Theatre

14 JUNE 2018, THURSDAY

8:00 am	Registration Opens	Maths & Physics Teaching Centre Lobby, The Lanyon Building, Queen's University
8:00– 8:30 am	Morning devotional for those who wish to attend, led by Jan Vierhout of the U2 Retreat, Netherlands	Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
8:45– 10:00 am	Panel Sessions 1A & 1B (descriptions continue on next page)	
	<p>Panel Session 1A “Don’t You Wonder Sometimes?” Sound & PopVision Chair: Angela Pancella</p> <p><i>Pop’s Music Videos</i> Dr. Jonathan Hodgers Trinity College</p> <p><i>“And What You Leave Behind You Don’t Miss Anyway”</i>: U2’s Pop and the Pop Art Aesthetic Dr. Kimberly Mack The University of Toledo</p> <p><i>“Lookin’ for a Sound That’s Gonna Drown Out the World”</i>: Resolving Musical Emotional Ambiguity in U2’s POPVision Dr. Diane M. Rasmussen Pennington University of Strathclyde</p>	Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University

14 JUNE 2018, THURSDAY

	<p>Panel Session 1B “Take This Tangle of a Conversation, Turn It into Your Own Prayer” Chair: Helena Torres Montes García</p> <p><i>A Table in the Presence of My Enemies: Pop as “Songs of Descent”</i> Dr. Richard S. Briggs Durham University</p> <p><i>The Urban Landscape of U2</i> Mark Meynell Independent Writer and Cultural Critic</p> <p><i>U2’s Pop: A Maturation and Crisis of Faith</i> Dr. Brian E. Porter Hope College</p>	<p>Room: #0G/018 Maths & Physics Teaching Centre, The Lanyon Building, Queen’s University</p>
10:00–10:45 am	Coffee Break	Maths & Physics Teaching Centre, The Lanyon Building, Queen’s University
10:45 am–12:00 pm	Panel Sessions 2A & 2B (descriptions continue on next page)	
	<p>Panel Session 2A “Got the Swing, Got the Sway, Got My Straw in Lemonade” Chair: Chris Endrinal</p> <p><i>Counterpoint and Expression in the Music of U2</i> Dr. Timothy Koozin University of Houston</p> <p><i>“Already Gone”: How U2’s Use of the Harmonic Series in “Gone” Expresses in Musical Language the Searching, Restless Cross-Pressures of Postmodern Culture</i> Kevin Ott Independent Scholar</p> <p><i>“Electric Blues Death Rattle”: Wisdom Literature and Ecclesiastical Visions in U2’s Pop</i> Dr. Dan Pinkston Simpson University</p>	<p>Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen’s University</p>

14 JUNE 2018, THURSDAY

	<p>Panel Session 2B “And You Know There’s Something More”: The Art and Soul of Pop Chair: David Whitt</p> <p><i>A “Bogus Brand”: The Popular and UnPOPular Iconography of U2 Fan Tattoos</i> Beth Nabi University of North Florida</p> <p><i>Conversing with the Willfully Polarised: A Multimodal Analysis of “Please”</i> Dr. Christopher Wales NLA University College</p> <p><i>U2’s Concerts as Contemporary Spectacle: Hyper-reality vs. Authenticity</i> Dr. Michael Williams University of Brighton</p>	<p>Room: #0G/018 Maths & Physics Teaching Centre, The Lanyon Building, Queen’s University</p>
12:15– 1:15 pm:	Lunch provided for all registrants, catered by Holohan’s Irish Pantry	Fitzroy Presbyterian Church
1:30– 2:30 pm	<i>Can Music End Conflict? Ethnomusicology and Interdisciplinary Perspectives on the Politics of Persuasion and Peacebuilding</i> , Dr. Fiona Magowan, Queen’s University, plenary session	Fitzroy Presbyterian Church
3:00– 4:00 pm	<i>Pop in the Age of Experience</i> , Shaughn McGrath and Steve Averill, AMP Visual, plenary session	Ulster Museum Lecture Theatre
4:15– 5:00 pm	<i>In Conversation: Catherine Owens, Shaughn McGrath and Steve Averill</i> , hosted by Beth Nabi, plenary session,	Ulster Museum Lecture Theatre
7:30– 8:30 pm	<i>Ink, Icons, Identity: U2 As Written On Skin</i> , Beth Nabi, University of North Florida, plenary session	Fitzroy Presbyterian Church
8:30– 9:45 pm	<i>Talk About Pop Music</i> , hosted by Steve Stockman featuring the Fitzroy Players. Join us for a casual time of live performances of U2’s songs with audience commentary following each song in a “game-show format.”	Fitzroy Presbyterian Church

15 JUNE 2018, FRIDAY

8:00 am	Registration Opens	Maths & Physics Teaching Centre Lobby, The Lanyon Building, Queen's University
8:00–8:30 am	Morning devotional for those who wish to attend, led by Jan Vierhout of the U2 Retreat, Netherlands	Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
8:45–10:00 am	Panel Sessions 3A & 3B	
	<p>Panel 3A “Wanting to Be the Song That You Hear in Your Head” Chair: Jan Vierhout</p> <p><i>Pop and the Prequels: A Case for the Necessity of These Pariahs</i> Dr. Christopher Endrinal Florida Gulf Coast University</p> <p><i>A Reinterpretation of U2's Discography: Pop as a Transition Album</i> Dr. Helena Torres Montes García Instituto Tecnológico de Estudios Superiores de Monterrey</p>	Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
	<p>Panel 3B <i>Pop and the Preachers: “Is There An Order In All Of This Disorder?”</i> Chair: Tim Neufeld</p> <p><i>Psalms of Experience: Prayers and Protests From The Boot Of Your Car</i> Micheal Felker Lakeside Church of Christ</p> <p><i>The Endings of Pop: Benediction, Lullaby or Lament?</i> Rev. Dr. Steve Taylor Knox College</p>	Room: #0G/018 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
10:00–10:45 am	Coffee Break	Maths & Physics Teaching Centre, The Lanyon Building, Queen's University

15 JUNE 2018, FRIDAY

10:45 am– 12:00 pm	Panel Sessions 4A & 4B	
	<p>Panel 4A <i>Returning the Call to Home</i> Chair: Chris Wales</p> <p><i>Mother and Muse: The Voice of Iris</i> Dr. Stephen Newman Mary Immaculate College</p> <p><i>U2 and Nostalgia: Running to Stand Still or the Start of a Beautiful Day?</i> Madison Vardeman Independent Scholar</p> <p><i>U2 in the Classroom: The Teacher Perspective</i> Dr. Dave Whitt Nebraska Wesleyan University</p> <p><i>U2 in the Classroom: The Student Perspective</i> Georgia Straka Nebraska Wesleyan University</p>	Room: #0G/005 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
	<p>Panel 4B “Listen As Hope and Peace Try to Rhyme” Chair: Naomi Dinnen</p> <p><i>Escape from the “Playboy Mansion”: U2, #MeToo, and Masculinity</i> Andrew William Smith Tennessee Tech University</p> <p><i>“The Less You Know, The More You Believe”: The Dilemma of Pop Activism in the Case of Aung San Suu Kyi</i> Dr. Tim Neufeld Fresno Pacific University</p>	Room: #0G/018 Maths & Physics Teaching Centre, The Lanyon Building, Queen's University
12:15– 1:15 pm	Lunch provided for all registrants, catered by Holohan's Irish Pantry	Fitzroy Presbyterian Church
1:30– 2:30 pm	<i>Like Faith Needs a Doubt: An Interactive Exploration of Theist/ Non-Theist Dialogue</i> , led by Angela Pancella, Independent Scholar, plenary session Session Chair: Micheal Felker	Fitzroy Presbyterian Church
3:00– 4:00 pm	<i>Holy Wars And Northern Stars: U2 and Conflict In Ireland</i> , Stuart Bailie, keynote presentation	Fitzroy Presbyterian Church
4:30– 5:30 pm	<i>“If You Twist and Turn Away”: The Power of Songs to Change a Life</i> , Andy Rowen and Steve Stockman in Conversation, plenary session	Fitzroy Presbyterian Church
5:30– 5:45 pm	Closing remarks, Scott Calhoun, U2 Conference director	Fitzroy Presbyterian Church
9:30 pm	December in concert	The John Hewitt

14 JUNE 2018, THURSDAY
8:45–10:00 AM
PANEL SESSIONS 1A & 1B
QUEEN'S UNIVERSITY

1A * *"DON'T YOU WONDER
 SOMETIMES?" SOUND AND
 POPVISION – SESSION CHAIR:*
 ANGELA PANCELLA

Pop's Music Videos
Dr. Jonathan Hodgers
 Popular Music Lecturer
 Trinity College
 Dublin, Ireland

This presentation explores how Pop's music videos reflect the album's themes. These promotional videos provide an outlet for the songs' paradoxes and contradictions. They enhance tracks such as "Discotheque" and offer intriguing meditations on tracks such as "Please," but also settle for comparatively straightforward interpretations such as for "Staring at the Sun." The discussion also compares Pop's videos with their antecedents. On occasion, Pop's promotionals revisit styles found in earlier U2 videos and update them to reflect the band's aesthetic circa 1997. The Pop video series showcases a curious mix of conservative and progressive modes, and as such provides an apt reflection of the album.

"And What You Leave Behind You Don't Miss Anyway": U2's Pop and the Pop Art Aesthetic
Dr. Kimberly Mack
 Assistant Professor of African American Literature
 Department of English Language and Literature, The University of Toledo
 Toledo, Ohio, USA

Repetition and revision is a notable feature of Pop Art, with Andy Warhol's repeated Campbell's Soup cans and images of Marilyn Monroe serving as striking examples. In Pop Art, sometimes the recurring images are not identical, but instead reflect relatively minor differences in color or size.

U2 revised and re-recorded "Last Night on Earth" three times: the original album version, the single, and the "First Night in Hell" mix, a dance remix that bears no resemblance to the other two versions. While the differences between the repetitive visual images in Pop Art are usually minor, the third iteration of "Last Night on Earth" reflects a major change in style and form. Using musical excerpts from all three of the band's interpretations of "Last Night on Earth," my presentation will argue that U2 takes an expansive approach to Pop Art repetition, connecting Pop to Pop Art through structure, form, and postmodern play.

"Lookin' for a Sound that's Gonna Drown Out the World": Resolving Musical Emotional Ambiguity in U2's POPVision
Dr. Diane M. Rasmussen Pennington
 Lecturer in Information Science
 Lead, Information Engagement Research Area, Strathclyde iSchool Research Group (SiSRG)
 University of Strathclyde
 Glasgow, Scotland

Semantic ambiguity complicates finding desired information. Additionally, the same music elicits different emotions in different people, which makes it difficult to find music online that meets our emotional desires. I operationalise this as "musical emotional ambiguity." U2's musical emotional ambiguity is especially complex, as any fan can attest. In this presentation, I will disambiguate the emotion of U2's PopVision using multimodal analysis of music, lyrics, videos, and live concerts from Achtung Baby, Zooropa, and Pop; 1990s world events; interviews; reviews; paraphernalia; and fandom discussions. Can we agree on how PopVision and its artefacts make us feel?

1B * *"TAKE THIS TANGLE OF
 A CONVERSATION, TURN
 IT INTO YOUR OWN PRAYER"–*
 SESSION CHAIR: HELENA
 TORRES MONTES GARCÍA

A Table in the Presence of My Enemies: Pop as "Songs of Descent"
Dr. Richard S. Briggs

Lecturer in Old Testament and Director of Biblical Studies
 Cranmer Hall, St. John's College
 Durham University, England

I explore Pop as a series of "poems" that consider the world "in the presence of (my) enemies," as Psalm 23 puts it. But who are Pop's enemies? I suggest the album lacks focus on this crucial question, and blurs the line between focusing on God's enemies (classically: sin, death and the devil), and focusing on how evil is manifest in human life and relationships instead. The album ends up descending into darkness with no clear path available for a corresponding ascent. This sits uneasily with U2's classic approach, hence the various ambiguities and awkwardness of the PopMart concerts.

The Urban Landscape of U2
Revd Mark Meynell
 Independent Writer and Cultural Critic
 London, UK

Dublin, New York, Belfast, Berlin, London, Paris ... and Miami. U2 invariably depicts gritty urban landscapes. If we escape city limits, it's usually to a desert expanse. It's hard to picture U2 anywhere other than bathed in neon on the mean streets or even urban warzones (like Dublin in the 70s or Sarajevo in the 90s). In U2's pleading for "God to send his angels," while "hangin' round this neighbourhood ... THE HIGH STREET never looked so low." When not actually "Staring at the Sun," "intransigence is all around ... military is still in town." The surprise is not simply that U2 thrive here, but that they meet God here. These cities bring theophanies. Could this be one reason for U2's extraordinary spiritual influence? They not only articulate many people's urban experience, they introduce them to God in it.

U2's Pop: A Maturation and Crisis of Faith
Dr. Brian E. Porter

Professor of Management
Department of Economics and Business
Hope College
Holland, Michigan, USA

The songs on Pop address faith and its complications, expressing that neither faith nor God are simple, but instead highly nuanced ideas. Doubt, questions, uncertainty, and struggles are consistent themes throughout Pop. A sophisticated awareness of God necessitates grappling. Progression and growth of faith continue on future U2 releases up to their most recent Songs of Experience (influenced by Bono's near-extinction event). This presentation will focus on the songs of Pop demonstrating both the crisis and maturation of faith and discuss that the two are complementary. A context of where U2 (and Bono) were at previously and where they have progressed since, with faith, will be presented.

10:45 AM–12:00 PM
PANEL SESSIONS 2A & 2B
QUEEN'S UNIVERSITY

2A * "GOT THE SWING, GOT THE SWAY, GOT MY STRAW IN LEMONADE" – SESSION
CHAIR: CHRIS ENDRINAL

Counterpoint and Expression in the Music of U2**Dr. Timothy Koozin**

Professor and Division Chair of Music Theory
Moores School of Music, University of Houston
Houston, Texas, USA

This presentation examines counterpoint in the music of U2 from the perspective of embodied musical gesture, showing how vocal and instrumental gestures are combined freely – without strict contrapuntal alignment – to form a unique gestural approach that engages with lyrics to project

U2's distinctive sound. A focus on guitar and vocal gestures in U2's music shows how material projecting different and even conflicting gestural implications provides a framework for creativity that the band has consistently leveraged through their various changes in style as a means to expressively mediate between the romantic inner world of the artist and an oppressive societal world.

"Already Gone": How U2's Use of the Harmonic Series in "Gone" Expresses in Musical Language the Searching, Restless Cross-Pressures of Postmodern Culture
Kevin Ott

Independent Scholar
Shafter, California, USA

Philosopher Charles Taylor describes the secular age as a middle space that produces tremendous cross-pressures between transcendence and immanence. On one side the longing for transcendence tugs at us while the day-to-day wants of immanence pull hard from the other side. U2's "Gone" uses the colossal structure of the harmonic series to capture this experience. The massive physicality of the music, its rumbling lows and screaming whammy pedal highs, bears down on Bono's restless melody with insupportable weight. He's trying to find a way through the canyon of cross-pressures, and we're following hard after him.

"Electric Blues Death Rattle": Wisdom Literature and Ecclesiastical Visions in U2's Pop
Dr. Dan Pinkston

Professor of Music Theory and Composition
Simpson University
Redding, California, USA

"All is Vanity." So begins the book of Ecclesiastes. This ancient wisdom echoes through the ages, influencing a myriad of philosophers and theologians ... even the biggest rock'n'roll band in the world. U2's albums in the mid-1990s showed a departure from the optimism of their 80s

output. Pop, the last of these albums, is examined in this paper as a form of wisdom literature, functioning in a manner that is analogous to the Biblical books of Ecclesiastes, Proverbs, Song of Solomon, and many of the Psalms. Songs from this album will be explored in the ways they express dissatisfaction, doubts, and anger.

2B * "AND YOU KNOW THERE'S SOMETHING MORE": THE ART AND SOUL OF POP – SESSION
CHAIR: DAVID WHITT

A "Bogus Brand": The Popular and Un-POPular Iconography of U2 Fan Tattoos
Beth Nabi

Associate Professor of Graphic Design and Digital Media
University of North Florida
Jacksonville, Florida, USA

Pop is one of U2's most visually stunning endeavors, from album art and videos to tour stages and screen graphics, and hosts some of Bono's most profound and spiritual songs. Yet the album is unpopular in the context of U2 fan tattoos. Fan tattoos merge counterculture and commercialization in the same Pop Art spirit invoked on Pop, as the band played in the tangles of art and commerce, artifice and sincerity, commercial brand and personal identity. Analyzing data from more than 500 fan tattoos, this presentation explores the allure of the most popular symbols and Pop's noticeable absence from them.

Conversing with the Willfully Polarised: A Multimodal Analysis of "Please"**Dr. Christopher Wales**

Associate Professor
Gimlekollen School of Journalism and Communication, NLA University College
Kristiansand, Norway

Pop's penultimate song, "Please," is bounded by the complexities of a fragile peace process, compounded by a broken ceasefire, heightened tension and increasingly sharpened rhetoric of polarisation.

Willful polarisation. “Please” will be examined and explored through multi-modal discourse analysis of various recorded and live versions of the track. Noting its direct and stinging focus, and “one-sided” conversational form, I will explore issues of identity and the temporal, while also focusing more closely on the frames of place and space (Marzierska, 2017). Consideration will also be made of how the song once again resonates in the current climate of willful polarisation.

U2’s Concerts as Contemporary Spectacle: Hyper-reality vs. Authenticity
Dr. Michael Williams

Senior Lecturer and Course Leader
University of Brighton
Brighton, UK

U2 appear to intentionally exploit the spectacle to connect with and engage their global audiences. This suggests hyper-reality is an important part of the spectacle of U2’s shows, in terms of the band and their producer’s use of images to create an experience that escapes reality. Despite this, for some fans, the hyper-reality of U2’s shows detracts from the authenticity of the band’s performance and therefore their enjoyment of the shows. This paper examines the tension between the U2’s desire to create an authentic spectacle, ‘free of irony’, and the mediated ‘hyper-real’ experience that is necessitated by the scale of their shows (Jones, 2012).

15 JUNE 2018, FRIDAY
8:45–10:00 AM
PANEL SESSIONS 3A & 3B
QUEEN’S UNIVERSITY

3A * “WANTING TO BE THE SONG THAT YOU HEAR IN YOUR HEAD” – SESSION CHAIR: JAN VIERHOUT

Pop and the Prequels: A Case for the Necessity of These Pariahs
Dr. Christopher Endrinal

Assistant Professor of Music
Bower School of Music and the Arts,

Florida Gulf Coast University
Fort Myers, Florida, USA

While superficially disparate, U2’s Pop album and the Star Wars “prequel” trilogy (Episode I: The Phantom Menace; Episode II: Attack of the Clones; Episode III: Revenge of the Sith) share a dubious distinction: Many critics and fans consider each the nadir of its respective franchise. This presentation explores these works and their reception, and argues that they were actually necessary for each franchise’s continued cultural relevance, critical acclaim, and financial success.

A Reinterpretation of U2’s Discography: Pop as a Transition Album

Dr. Helena Torres Montes García
Professor
Instituto Tecnológico de Estudios Superiores de Monterrey
Mexico City, Mexico

This presentation proposes the division of U2’s discography into eras. As such, Pop would be the pinnacle of an era, and the album that eased the transition into U2’s next incarnation. Pop, as an album, has been criticized, but this presentation aims to prove that this was the album that foreshadowed the U2 of the 2000s.

3B * POP AND THE PREACHERS: “IS THERE AN ORDER IN ALL OF THIS DISORDER?” – SESSION CHAIR: TIM NEUFELD

Psalms of Experience: Prayers and Protests From The Boot Of Your Car

Micheal Felker
Lead Pastor
Lakeside Church of Christ
Mansfield, Texas, USA

In the Hebrew Bible there is a collection of promptings, poems, and prayers known as the Psalms of Lament that are designated by their focus on helping bring hope in the life of an individual, of a nation, or a particular group caught in the midst of trials and tribulations. U2 has always used their music to both speak truth to the

powers of injustice and sing grace to pain. Pop is their master opus in this endeavor. On this album, U2 appropriates the words and images of Lament to give voice to grief and bring life to despair. Join us for a discussion of Lament, U2’s use of lament in the era of Pop, and where lament can lead us once we get up off our knees.

The Endings of Pop: Benediction, Lullaby or Lament?

Rev. Dr. Steve Taylor

Principal
Knox Centre for Ministry and Leadership,
Knox College
Dunedin, New Zealand

U2 are performance artists. They shuffle songs, insert visuals and craft snippets in the name of peace. This helps us understand “Wake Up Dead Man,” the song ending Pop. The album begins with “Discotheque” – everybody having a good time – yet ends with a song in which a profane lyric speaks of divine absence. Live, during the PopMart tour, “Wake Up Dead Man,” is performed as an ending. Is this a benediction, an invoking of divine sending? Yet midway through the later Elevation tour, “Wake Up Dead Man” is played mid-show, between “Sunday Bloody Sunday” and “One.” Is this a lament? How might such performances contrast with the lullaby-like “MLK,” another album-ending song for a dead man? This talk includes #U2lyricbingo.

10:45 AM–12:00 PM
PANEL SESSIONS 4A & 4B
QUEEN’S UNIVERSITY

4A * “RETURNING THE CALL TO HOME” – SESSION CHAIR: CHRIS WALES

Mother and Muse: The Voice of Iris
Dr. Stephen Newman

Lecturer, Department of Irish
Mary Immaculate College
Limerick, Ireland

At the heart of U2’s foundation myth is the death of Iris: “This was where a certain

life-force gathered pace in me, when a certain defiance began” (Bono, Songs of Experience). This paper will explore the expression of grief in U2’s music and to what extent it relates to traditional connections between music, death and the grieving process, especially in an Irish context. She is the absent mother of “I Will Follow” and “Tomorrow,” the muse-like figure of “Lemon.” In “MOFO,” the singer, astray in a crazy Popscape, calls for her guidance. In “Iris,” memory recaptures her, a reunion of sorts, her voice emerges, still present in “Lights of Home,” Bono’s reflection on a near-death experience.

U2 and Nostalgia: Running to Stand Still or the Start of a Beautiful Day?

Madison Vardeman
Independent Scholar
Keller, Texas, USA

Within the realm of communication studies, the topic of nostalgia is often viewed in a negative light. This is due to its tendency to glorify a troubled past which allows for the potential to recreate similar issues in the future. In this presentation, I will analyze U2’s Joshua Tree Tour 2017 concert in Dallas, TX to prove that a nostalgic framework can be used in a way that does not solely glorify the past. I argue that this can be accomplished by applying the principles of Affect Theory and Aristotle’s emotional appeals to place focus on the emotional reactions that nostalgia elicits rather than focusing on the memories of the past events that are associated with the original Joshua Tree album and tour.

U2 in the Classroom: The Teacher Perspective

Dr. Dave Whitt
Professor of Communication Studies
Nebraska Wesleyan University.
Lincoln, Nebraska, USA

Since 2015, I have taught a course on U2 titled Songs of Ascent: The Music and Meaning of U2. I will discuss how the course has evolved over the past several

years in terms of content, assignments and discussions, as well as the challenges and success stories teaching a class on U2.

U2 in the Classroom: The Student Perspective
Georgia Straka

Psychology Major and Communication Studies Minor
Nebraska Wesleyan University.
Lincoln, Nebraska, USA

As a former student in Songs of Ascent: The Music and Meaning of U2, I will share my thoughts about the course, what I learned, and how this experience will prepare me for being a teaching assistant in the class this fall.

4B* “LISTEN AS HOPE AND PEACE TRY TO RHYME” – SESSION CHAIR: NAOMI DINNEN

Escape from the “Playboy Mansion”: U2, #MeToo, and Masculinity
Andrew William Smith

Instructor of English and Religious Studies
Tennessee Tech University
Cookeville, Tennessee, USA

Is there a masculinity after toxic masculinity? Borrowing perspectives from feminism, men’s studies, and theology, this paper will look primarily at lyrics and images of U2 in the Pop era to reclaim and recover a tentative gender theory for U2 fans and scholars in the wake of the #MeToo movement and moment. Come look, come learn, and come listen to what Bono’s eschatological coda to “Playboy Mansion” has to say about the divine promise of a time without shame and sorrow, through and beyond the shameful status of gender relations in 2018.

“The Less You Know, The More You Believe”: The Dilemma of Pop Activism in the Case of Aung San Suu Kyi

Dr. Tim Neufeld
Professor, Biblical and Religious Studies
Fresno Pacific University
Fresno, California, USA

U2’s interest in social activism during the 1990s prepared them for an enthusiastic reception of the Suu Kyi story on a scale that was unique to rock ‘n’ roll culture. The band became more than advocates; U2’s members passionately entered the narrative, moving beyond the one-off strategies of earlier decades, inspiring legions of fans to do the same. However, the experience has, of late, revealed blind spots in Western activism, celebrity advocacy, and fan-based social movements. Suu Kyi’s fall from celebrated humanitarian to international despot is sobering. The band’s failed relationship with her reminds us that philanthropists can miss important signals in their attempts to be benevolent.

PLENARY SESSION

1:30 – 2:30 pm

“Like Faith Needs a Doubt”: An Interactive Exploration of Theist/Non-Theist Dialogue, led by Angela Pancella,
Independent Scholar, Norwood, Ohio, USA
Fitzroy Presbyterian Church
Session Chair: Micheal Felker

An increasing number of people have a non-theistic worldview. As the culture becomes more diverse, there is a need for models of engagement where differing perspectives are treated with respect. U2 have demonstrated a talent for maintaining dialogue across a theist/non-theist divide. Participants in this gathering will respond to U2 songs that say “I don’t believe,” “I could never believe” and “Don’t believe what you hear.” We will explore how terms like “believe” can be used for vastly different experiences, and how this ambiguity keeps the possibilities of interpretation open for listeners with diverse worldviews.

KEYNOTE SPEAKER CATHERINE *OWENS

Catherine Owens is an Irish artist living and working in New York City. Her work is largely installation based, originating from ideas that evolve through drawings, painting, sculpture, photography, film, video, sound and virtual reality. Owens has exhibited works at Feldman Gallery, New York; Morris Healy Gallery, New York; Yokohama Museum of Art, Japan; the Kerlin Gallery and the Hugh Lane Gallery in Dublin, Ireland. As well as her own solo art practice Owens is known for her collaborative work with U2. As creative director of screen imagery for animation, film and video, she created visual content for five U2 world tours from 1992–2010, from ZooTV to U2360°.

She directed and was a producer on the first digital 3D film (U23D) made for Imax theatrical release in 2008. Shot in South America, its creation spear-headed a series of major technological breakthroughs in 3D filmmaking. *The New York Times* hailed it as “The first IMAX movie that deserves to be called a work of art.”

Using the technical and production knowledge gained while collaborating on large scale global projects over the last 20 years, Owens has incorporated this information into her current work, creating a series of LED based light works that seamlessly bring technology and mark making together.

In November 2017 she exhibited a series of new LED light based Triptych painting and a 360° soundscape at Kustera Projects in Red Hook, Brooklyn. Other collaborative projects include directing visual content and animation for the San Francisco-based group Kronos Quartet and for the Chinese Pipa player Wu Man, whose Carnegie Hall debut featured an intricate 20-minute animation composed of watercolor paintings.

Owens has attended four Lincoln Center Director’s Labs in New York as a guest artist and was a keynote speaker at SIGGRAPH in 2008, where she spoke about working in 3D under the title, “Giving Technology Emotion: From the Artist’s Mind to U23D.” In April 2010 she traveled to India to make a 3D documentary about Kumbh Mela, the largest spiritual gathering in the world that takes place once every 12 years. And in 2012 she shot her third 3D film project, a documentary on the Irish Dancer Colin Dunne – it was broadcast on the BSKyB 3D and the Sky Arts network in November 2012. The theatrical version was launched at the Jameson Dublin Film Festival in February 2013.

In 2014 she launched “Field Prints,” a set of prints representing impressions of the vistas found close to her studio in the Blackwater Valley, Co. Waterford, Ireland.

Owens has spoken widely about the interaction of art and technology, recently delivering speeches at the ‘VR On The Lot’ conference at Paramount Pictures, Los Angeles; “The Art Of VR,” Sotheby’s, New York; and INSPIREFEST, Dublin, Ireland.



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KEYNOTE SPEAKER STUART *BAILIE

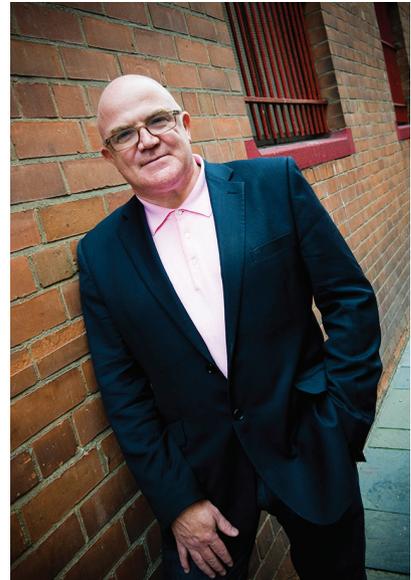
Stuart Bailie is a music writer and broadcaster based in Belfast. He has been a music industry professional for 30 years, writing for *NME*, *Mojo*, *Uncut*, *Q*, *The Times*, *The Irish Times*, *The Irish Independent*, *Classic Rock*, *Music Week*, *Belfast Telegraph* and *Hot Press*.

He has written U2 cover stories for *NME*, *The Sunday Times Culture* and *Alternative Ulster* and has covered the band for many more publications. He wrote the sleeve notes to the U2 *Go Home: Live from Slane Castle* DVD and was associate producer of a BBC Radio 2 documentary on U2 in 2001.

In his feature on U2 for *NME* in 1992, while discussing with Bono the contradictions implicit in rock ‘n’ roll, he mentioned to Bono that William Blake’s poem “The Marriage of Heaven and Hell” tries to reconcile similar contradictions. He then heard Bono reply, “I know. I’ve just written a song for our next record called ‘Songs of Innocence and Experience,’ after reading Blake,” making Bailie quite possibly the first person outside of U2 to know – in 1992 – that U2 was planning to release music inspired by Blake’s poems *Songs of Innocence and Experience*. (Thanks to Dirk Rüpke at u2tour.de for bringing this to our attention.)

Bailie lived in London for 11 years and was assistant editor of *NME* from 1993–1996. He also wrote sleeve notes for Clannad, Nanci Griffith, Steve Earle and The Waterboys. He wrote the authorized story of Thin Lizzy, *The Ballad Of The Thin Man*, in 1997. He was the writer and narrator of “Still In Love With You: The Gary Moore Story” (BBC TV, 2011). He was the author, originator and narrator of “So Hard To Beat,” a two-part documentary on the story of music from Northern Ireland. (BBC TV, 2007), and a scriptwriter for BBC Radio 2 documentaries on U2, Glen Campbell, Thin Lizzy and Elvis Costello.

Bailie wrote the Arts Council of Northern Ireland’s essay on popular music, “A Troubles Archive Essay,” and is currently writing a book about music and conflict in Northern Ireland, to be released in 2018. He blogs at www.digwithit.com.



CREDIT: CARRIE DAVENPORT

SPECIAL GUEST SHAUGHN *MCGRATH

Right out of college, **Shaughn McGrath** joined a young design studio in Dublin called Works Associates, run by Steve Averill. The studio worked with many young Irish bands and artists, such as Clannad, Something Happens, A House, and U2. Later clients were PJ Harvey, Depeche Mode, Dave Gahan, Martin Gore, and Art of Noise. The name above the doors changed to ABA, Four5One and then AMP Visual, which McGrath formed in 2010. AMP is a multi-specialised creative design studio, developing integrated creative solutions for international brands in the corporate and entertainment sectors.

McGrath has designed for U2 continuously since Achtung Baby in 1990, developing a close working relationship involving creating comprehensive promotional campaigns and advertising, books, special packaging, and tour merchandising, not to mention working on all of U2's albums and singles since 1990. For U2, the design process begins with the music and as the music is refined during the recording, the graphics also change. The final design comes together after the band and the creative team discuss all aspects of the project. He appreciates the unusual longevity he has had career-wise in working with U2 as a client for nearly 30 years.

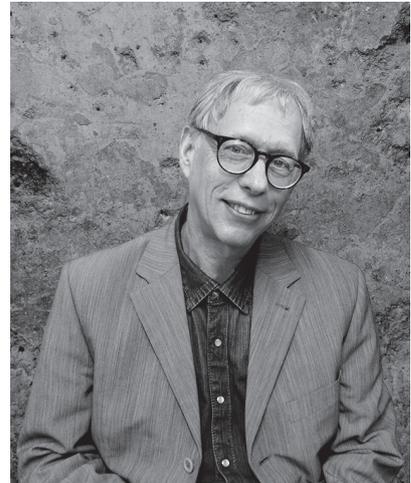


SPECIAL GUEST STEVE *AVERILL

As a teenager two things were of primary interest to **Stephen Averill**: music and graphics; and from early on he sought ways to combine the two. He founded The Radiators From Space and designed their first single cover which was instrumental in getting the band a record deal. This, in turn, led to an approach from a young bass player named Adam Clayton seeking advice for his band, The Hype. An early Averill suggestion was to change that name ... to U2. The band won a competition under that name and so stuck with it.

Averill began his career in the creative industry as an advertising art director. He eventually became the creative director of an upcoming agency before setting up a dedicated design consultancy that specialized in entertainment and music industry projects. During the 1980s and '90s, they worked with most of the best Irish-based acts. Since retiring from AMP Visual, Averill has continued using his design skills to work with a specialist not-for-profit project called BÍ URBAN, a retail/teaching/workspace in Stonybatter in the heart of Dublin, where he recently had an exhibition of six limited edition prints of photographs, titled "Death Valley 86," he took during the shoot for the Joshua Tree album in 1986.

Averill, under his stage name of Steve Rapid, continues to perform with his Radiators from Space colleagues as Trouble Pilgrims. The band recently released their debut CD, Dark Shadows and Rust.



SPECIAL GUEST ANDY *ROWEN

Andy Rowen is a childhood friend of Bono's who became an inspiration for U2's songs "Bad" and "Raised By Wolves." Bono has said before about Andy that he is "a friend of mine, about as close as you can get, [who] squandered his intelligence and his gifts to heroin. ... Ireland in the '70s was a tough place. On any other Friday at 5:30 pm in 1974, I would have been on Talbot Street in a record shop. On May 17th I rode my bike to school that day and dodged one of the bloodiest moments in a history that divided an island. Three car bombs coordinated to detonate at the same time destroyed Dublin's city centre. My old friend Andy Rowen (Guck Pants Delaney we used to call him) was locked in his father's van as his dad ran to help save the victims scattered like refuse across the streets. The scene never left him, he turned to one of the world's great pain killers to deal with it. ... Andy says, 'Heroin is a great pain killer until it kills you.' He survived. A hero to me."



SPECIAL GUEST STEVE *STOCKMAN

Steve Stockman is minister of Fitzroy Presbyterian Church in Belfast. He is a blogger, poet, peace activist and wrote *Walk On: The Spiritual Journey of U2*. He is a co-founder of the 4 Corners Festival and a regular contributor to BBC Radio. He is married to Janice, has two daughters and is delighted that his beloved Manchester City has become one of the best soccer teams in the world!



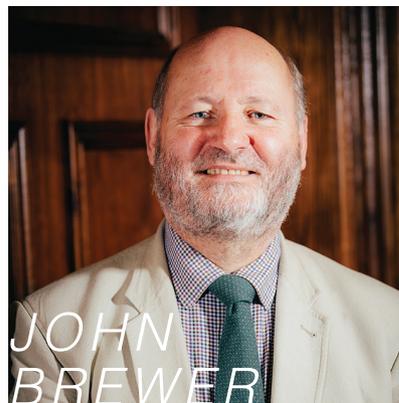
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PLENARY * PRESENTERS

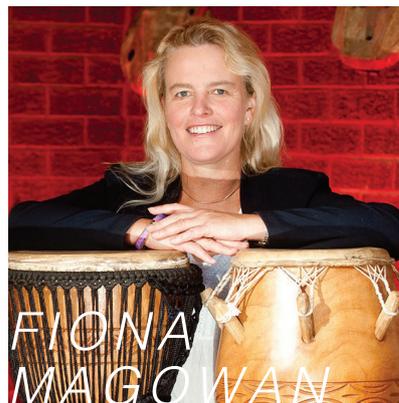
Beth Nabi is an associate professor of graphic design and digital media at the University of North Florida in Jacksonville, Fla. A 26-year fan of U2, Nabi studies the band's visual identities, marketing and branding. Her research on U2's visual history led her to create the U2 Tattoo Project in 2015, an ongoing international study and curation of U2 fan tattoos. She has traveled to 10 countries and documented more than 400 fans in person, with another 400 online submissions from U2 fans all over the world. In August 2016, the U2 Tattoo Project's first exhibit, "Ink, Icons, Identity: Exploring U2's Brand Through Fan Tattoos," opened at the UNF Gallery of Art in Jacksonville. As part of a celebration for the band's 40th anniversary, the Project exhibited at the Rock and Roll Hall of Fame in September 2016, presenting a chronological narrative of the band's four decades through fan tattoos.



John Brewer is Professor of Post Conflict Studies in the Senator George J. Mitchell Institute for Global Peace, Security and Justice at Queen's University, Belfast. He was awarded an Honorary DSocSci from Brunel University and is a Member of the Royal Irish Academy, a Fellow of the Royal Society of Edinburgh, a Fellow in the Academy of Social Sciences and a Fellow of the Royal Society of Arts. He has held visiting appointments at Yale University, St. John's College, Oxford, Corpus Christi College Cambridge, and the Australia National University. He has been President of the British Sociological Association. He is Honorary Professor Extraordinary at Stellenbosch University and is a member of the United Nations Roster of Global Experts. He is the author or co-author of sixteen books and editor or co-editor of a further six.



Fiona Magowan is Professor of Anthropology and a Fellow of the Senator George J Mitchell Institute for Global Peace, Security and Justice at Queen's University, Belfast. She is a Fellow of the Academy of Social Sciences and was a former Chair of the Anthropological Association of Ireland, Chair of the Music and Gender Study Group of the International Council of Traditional Music and Vice President of the Australian Anthropological Society. She is a member of the Royal Anthropological Institute's Ethnomusicology Committee and has conducted fieldwork on the performing arts, sense, emotion and ritual in northeast Arnhem Land, Queensland, South Australia, as well as in Brazil and Mozambique. She is author or editor of seven books and PI of the PACCS funded project, *Sounding Conflict: From Resistance to Reconciliation* (2017–2021) and the GCRF-funded project, *Dance, Art and Drama in Conflict Transformation in Mozambique* (2018).



A SPECIAL COLLECTION POP * SKETCHES

Ray Winkler, now CEO and Director of Design for Stufish Entertainment Architects, was hired by Mark Fisher in 1996 to work on U2's PopMart tour. Winkler had a freshly earned diploma in hand when he joined the Mark Fisher Studio. Fisher was one of his university examiners, so Winkler must have passed the test in more ways than one. His first assignment on the job was PopMart. Specifically, he engineered and oversaw building of the apex of the now iconic golden arch. On the following pages, it is our honor to present the late Mark Fisher's concept sketches for U2's PopMart tour, many of which have never been made public before. We are grateful to Cristina Garcia and Stufish Entertainment Architects for permission to share these images and to Winkler for sharing his memories of Fisher and PopMart.

BY RAY WINKLER, CEO, DESIGN DIRECTOR STUFISH ENTERTAINMENT ARCHITECTS

Being straight out of The Bartlett School of Architecture, I was working for Mark's chosen project engineers Atelier One at the time. My interest in ephemeral architecture early on at university meant I had a similar passion to Mark's when it came to developing ideas that could pack away and travel the globe. Working with Mark gave me the opportunity to develop this passion into something real.



I spent six weeks in Littlehampton, England, building the three-top part of the golden arch on a shipyard with Richard Hartman. Time was not on our side, so we had to work very closely with a team of project managers, engineers and carpenters. After three years of furniture design and seven years of architecture school, it was an immense thrill to see the design be built. I felt excited and privileged to be on the project, but I can't recall being overwhelmed. Luckily, I came from a similar architectural background to Mark's. Both of us were taught by Peter Cook, a founding member of Archigram, so our influences were similar.

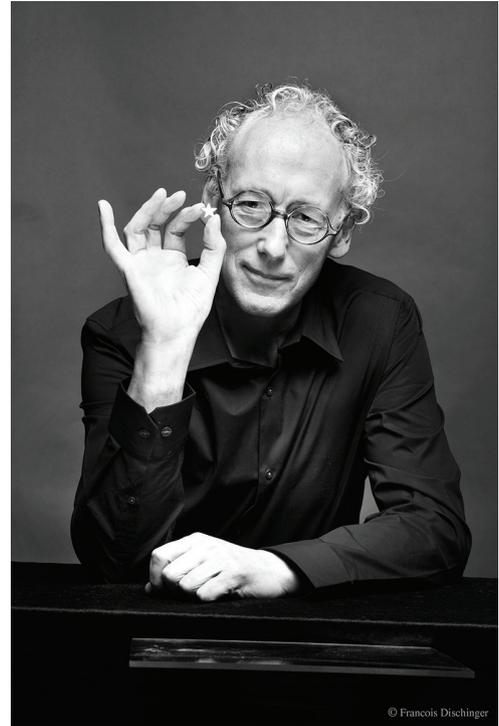
Mark took little notice of me when we first met, but as I slowly got to know him better he became increasingly generous with his time and shared a lot of his knowledge with me. From that moment on, I was the young apprentice and he the Grand Master. He was incredibly dedicated and focused on the job. Mark approached his work with a singlemindedness that was awe-inspiring. It was as if every grain of his being was focused on merging art, architecture and engineering into a singularity.

The final design was definitely the right one for PopMart, but the process meant that there were always a wide range of ideas that needed to be developed. Mark was very good at delivering different options quickly. I think that because of the respect and confidence U2 had in him, they took on-board his recommendations, and that helped focus the design in a direction Mark knew had real merit and was worth pushing for.

Working on PopMart introduced me (and the rest of the team) to new LED technology that became the precursor to what is now prevalent in a lot of the big shows: giant video screens that dominate

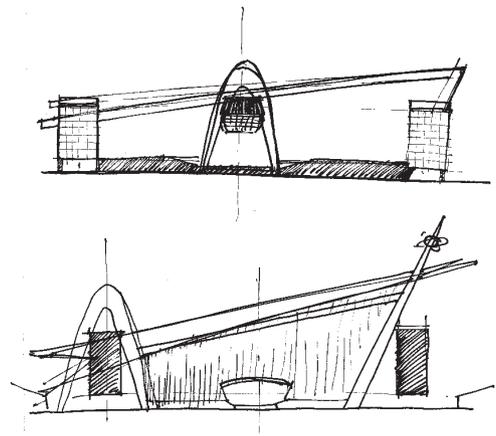
the scenery. With the advances made in video technology, PopMart undoubtedly set a standard that was unique and long-lasting. Ever since I joined Stufish in 1996, I have seen it strive to set new standards and expand its influence beyond its niche of designing big stadium shows. We now design buildings with multimedia facades, such as the Han Show Theatre in Wuhan, China, that can trace their origins back to the thought process first developed on PopMart. The LED technology has progressively developed to the point where on the Joshua Tree tour in 2017, U2 toured with the highest-resolution screen to date, with the core team the same as it was on PopMart. Without PopMart, the Joshua Tree 2017 screen would not have happened.

I don't think I grasped what PopMart really was until I could compare it to something similar. This came months later when Mark asked me to work with him on the Rolling Stones Bridges to Babylon tour. But PopMart was my first-ever architectural work in the real world, so it will always hold a special place in my heart and mind. Without it, I would not be the architect and designer I am now. Although I was only a very small part of the process, its most lasting impression on me has been not to be held back by doubts or fear of failure, but to think boldly about how to harness the possibilities to create something remarkable and groundbreaking. Looking back on it, I was most proud of being privileged to be part of the team under the guidance of Mark and Willie Williams. However small my contribution was at the start of my career, PopMart was a hell of a way to start my love for entertainment architecture.



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