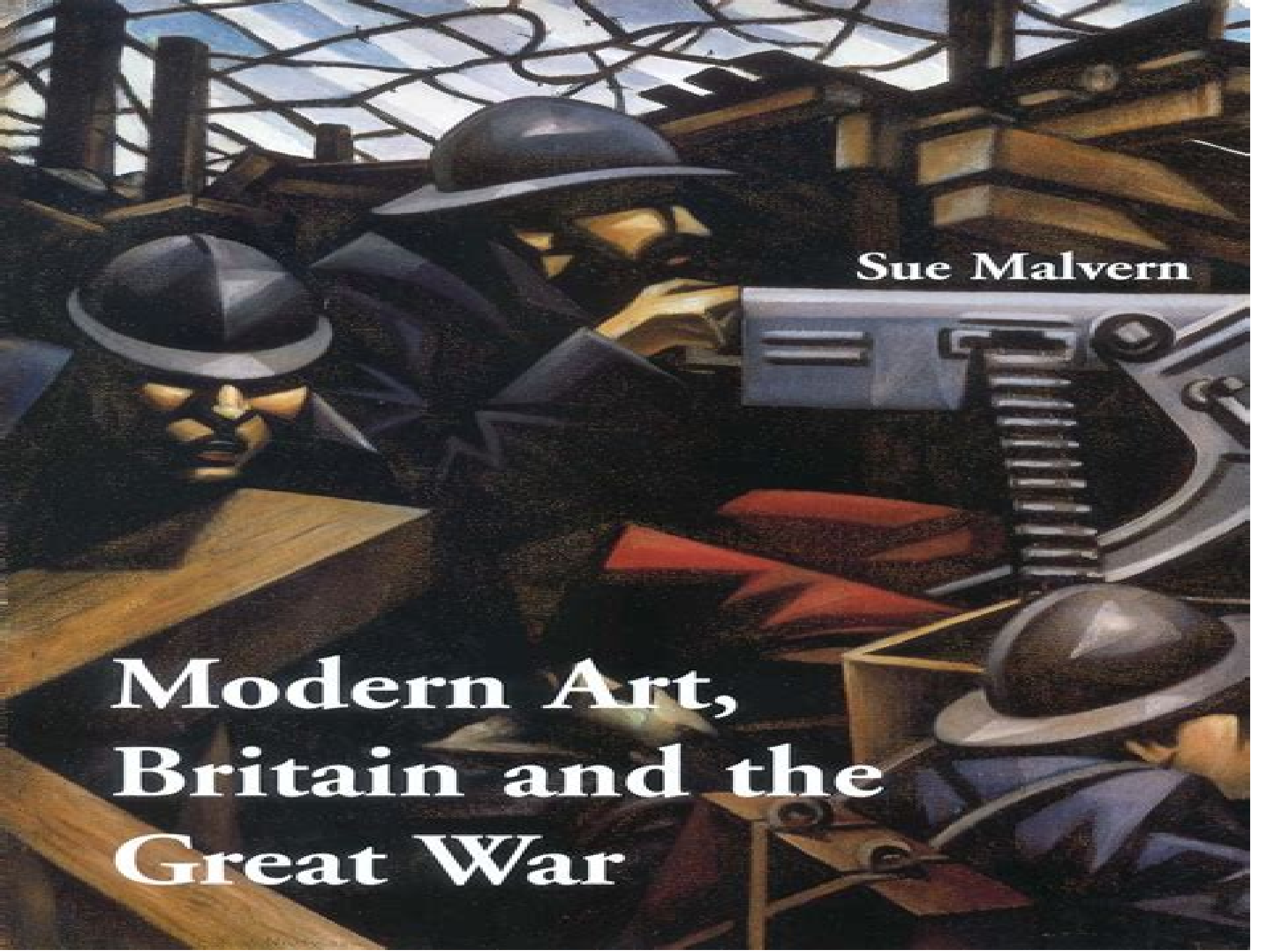




Sue Malvern

Modern Art, Britain and the Great War

Modern Art Britain And The Great War Witnessing Testimony And Remembrance

Mark Connelly, Stefan Goebel



Modern Art Britain And The Great War Witnessing Testimony And Remembrance:

Modern Art, Britain, and the Great War Sue Malvern, 2004 The First World War had a great impact on British modernism and twentieth century art This book examines how the British state recruited some of its most controversial artists to produce official art as part of propaganda and how their work gave witnessed testimony to the trauma of a war that later generations would redeem in acts of remembrance The principal means by which artists visually recorded their war experiences says Sue Malvern were the official employment schemes set up by the government in 1916 Challenging prevailing opinion she argues that these schemes were surprisingly liberal giving modern artists unprecedented scope to create new audiences for their art Official art was not just visual propaganda but work of compelling quality and value and the issues it raised extended into the post war period and beyond

British Art and the First World War, 1914-1924

James Fox, 2015-07-30 Overturning decades of scholarly orthodoxies James Fox makes a bold new argument about the First World War's cultural consequences

Art, Propaganda and Aerial Warfare in Britain during the Second World War

Rebecca Searle, 2020-07-23 The War Artists Advisory Committee WAAC were responsible for the production of some of the most iconic images of the Second World War Despite its rich historical value this collection has been poorly utilised by historians and hasn't been subjected to the levels of analysis afforded to other forms of wartime culture This innovative study addresses this gap by bringing official war art into dialogue with the social economic and military histories of the Second World War Rebecca Searle explores the tensions between the documentarist and propagandistic roles of the WAAC in their representation of aerial warfare in the battle for production the Battle of Britain the Blitz and the bombing of Germany Her analyses demonstrate that whilst there was a strong correlation between war art and propaganda the WAAC depicted many aspects of experience that were absent from wartime propaganda such as class divisions within the services gendered hierarchies within industries civilian death and the true nature of the bombing of Germany In addition she shows that propagandistic constructions were not entirely separate from lived experience but reflected experience and shaped the way that individuals made sense of the war Accessibly written highly illustrated and packed with valuable examples of the use of war art as historical source this book will enhance our understanding of the social and cultural history of Britain during the Second World War

Ypres Mark Connelly, Stefan Goebel, 2018-11-10 In 1914 Ypres was a sleepy Belgian city admired for its magnificent Gothic architecture The arrival of the rival armies in October 1914 transformed it into a place known throughout the world each of the combatants associating the place with its own particular palette of values and imagery It is now at the heart of First World War battlefield tourism with much of its economy devoted to serving the interests of visitors from across the world The surrounding countryside is dominated by memorials cemeteries and museums many of which were erected in the 1920s and 1930s but the number of which are being constantly added to as fascination with the region increases Mark Connelly and Stefan Goebel explore the ways in which Ypres has been understood and interpreted by

Britain and the Commonwealth Belgium France and Germany including the variants developed by the Nazis looking at the ways in which different groups have struggled to impose their own narratives on the city and the region around it They explore the city's growth as a tourist destination and examine the sometimes tricky relationship between local people and battlefield visitors on the spectrum between respectful pilgrims and tourists seeking shocks and thrills The result of new and extensive archival research across a number of countries this new volume in the Great Battles series offers an innovative overview of the development of a critical site of Great War memory

Experiencing War Christine Sylvester, 2010-11-23 This edited collection explores aspects of contemporary war that affect average people physically emotionally and ethically through activities ranging from combat to television viewing The aim of this work is to supplement the usual emphasis on strategic and national issues of war in the interest of theorizing aspects of war from the point of view of individual experience be the individual a combatant a casualty a supporter opponent recorder veteran distant viewer an international lawyer an ethicist or other intellectual This volume presents essays that push the boundaries of war studies and war thinking without promoting one kind of theory or methodology for studying war as experiential politics but with an eye to exploring the possibilities and encouraging others to take up the new agenda It includes new and challenging thinking on humanitarianism and war new wars in the Third World gender and war thinking and the sense of the body within war that inspires recent UN resolutions It also gives examples that can change our understanding of who is located where doing what with respect to war women warriors in Sierra Leone war survivors living with their memories and even an artist drawing something seemingly intangible about war the arms trade The unique aspect of this book is its purposive pulling together of foci and theoretical and methodological perspectives from a number of disciplines on a variety of contemporary wars Arguably war is an activity that engages the attention the politics and the lives of many people To theorize it with those lives and perspectives in mind recognizing the political contexts of war is long overdue This interdisciplinary book will be of much interest to students of war studies critical security studies gender studies sociology and IR in general

Exhibiting War Jennifer Wellington, 2017-09-21 What does it mean to display war Examining a range of different exhibitions in Britain Canada and Australia Jennifer Wellington reveals complex imperial dynamics in the ways these countries developed diverging understandings of the First World War despite their cultural political and institutional similarities While in Britain a popular narrative developed of the conflict as a tragic rupture with the past Australia and Canada came to see it as engendering national birth through violence Narratives of the war's meaning were deliberately constructed by individuals and groups pursuing specific agendas to win the war and immortalise it at the same time Drawing on a range of documentary and visual material this book analyses how narratives of mass violence changed over time Emphasising the contingent development of national and imperial war museums it illuminates the way they acted as spaces in which official academic and popular representations of this violent past intersect

Asia in Flanders Fields Dominiek Dendooven, 2022-01-28 The First World

War brought peoples from five continents to support the British and French Allies on the Western Front. Many were from colonial territories in the British and French empires and the largest contingents were Indians and Chinese, some 140,000. It is a story of the encounter with the European other, including the civilian European local populations often marred by racism, discrimination and xenophobia both inside and outside the military command but also lightened by moving and enduring human social relationships. The vital contribution to the Allies and the huge sacrifices involved were scarcely recognised at the Paris Peace Conference in 1918 or the post-war victory celebrations and this led to resentment. See huge media coverage in 2021. The effect of the European other experience enhanced Asian political awareness and self-confidence and stimulated anti-imperialism and proto-nationalism. This is a vivid and original contribution to imperial decline from the First World War and the originality of the work is enhanced by rare sources culled from original documents and local European fieldwork in French, German and Flemish.

Reconstructing the Body Ana Carden-Coyne, 2009-08-20. From the ashes of war rose beauty, eroticism and the promise of utopia. Ana Carden-Coyne investigates the cultures of resilience and the institutions of reconstruction in Britain, Australia and the United States.

Constructing the Memory of War in Visual Culture since 1914 Ann Murray, 2018-01-03. This collection provides a transnational interdisciplinary perspective on artistic responses to war from 1914 to the present, analysing a broad selection of the rich, complex body of work which has emerged in response to conflicts since the Great War. Many of the creators examined here embody the human experience of war: first-hand witnesses who developed a unique visual language in direct response to their role as victim, soldier, refugee, resister, prisoner and embedded or official artist. Contributors address specific issues relating to propaganda, wartime femininity and masculinity, women as war artists, trauma, the role of art in soldiery, memory, art as resistance, identity and the memorialisation of war.

Patriotism and Propaganda in First World War Britain David Monger, 2012-01-01. A detailed study of the NWAC's activities, propaganda and reception. It demonstrates the significant role played by the NWAC in British society after July 1917, illuminating the local network of agents and committees which conducted its operations and the party political motivations behind these.

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