




Sue Malvern

Modern Art, Britain and the Great War

Modern Art Britain And The Great War Witnessing Testimony And Remembrance

**Diana Dethloff, Caroline Elam, Tessa
Murdoch, Kim Sloan**



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 The First World War is usually believed to have had a catastrophic effect on British art killing artists and movements and creating a mood of belligerent philistinism around the nation In this book however James Fox paints a very different picture of artistic life in wartime Britain Drawing on a wide range of sources he examines the cultural activities of largely forgotten individuals and institutions as well as the press and the government in order to shed new light on art's unusual role in a nation at war He argues that the conflict's artistic consequences though initially disruptive were ultimately and enduringly productive He reveals how the war effort helped forge a much closer relationship between the British public and their art a relationship that informed the country's cultural agenda well into the 1920s 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 **Endurance and the First World War** David

Monger,Katie Pickles,2014-10-02 Endurance was an inherent part of the First World War The chapters in this collection explore the concept in New Zealand and Australia Researchers from a range of backgrounds and disciplines address what it meant for New Zealanders and Australians to endure the First World War and how the war endured through the Twentieth Century Soldiers and civilians alike endured hardship discomfort fears and anxieties during the war Officials and organisations faced unprecedented demands on their time and resources while Maori Australian Aborigines Anglo Indian New Zealanders and children sought their own ways to contribute and be acknowledged Family members in Australia and New Zealand endured uncertainty about their loved ones fates on distant shores Once the war ended different forms of endurance emerged as responses memories myths and memorials quickly took shape and influenced the ways in which New Zealanders and Australians understood the conflict The collection is divided into the themes of Institutional Endurance Home Front Endurance Battlefield Endurance Race and Endurance and Memorials **Authoring War** Kate

McLoughlin,2011-01-20 Kate McLoughlin s Authoring War is an ambitious and pioneering study of war writing across all literary genres from earliest times to the present day Examining a range of cultures she brings wide reading and close rhetorical analysis to illuminate how writers have met the challenge of representing violence chaos and loss War gives rise to problems of epistemology scale space time language and logic She emphasises the importance of form to an understanding of war literature and establishes connections across periods and cultures from Homer to the War on Terror Exciting new critical groupings arise in consequence as Byron s Don Juan is read alongside Heller s Catch 22 and English Civil War poetry alongside Second World War letters Innovative in its approach and inventive in its encyclopedic range Authoring War will be indispensable to any discussion of war representation **Commemorative Modernisms** Kelly Alice Kelly,2020-07-06

Reconsiders the relationship between the Great War and modernism through women s literary representations of deathProvides the first sustained study of death and commemoration in women s literature in the wartime and postwar periodOffers a reconsideration of the relationship between the First World War and literary modernism through the lens of women s writing Considers the literary impact of the vast mortality of the First World War and the culture of war commemoration on British and American women s writingOne of the key questions of modern literature was the problem of what to do with the war dead Through a series of case studies focusing on nurse narratives Edith Wharton Katherine Mansfield H D and Virginia Woolf as well as visual and material culture this book provides the first sustained study of women

s literary representations of death and the culture of war commemoration that underlie British and American literary modernism Considering previously neglected writing by women in the war zones and at home as well as the marginalised writings of well known modernist authors and drawing on international archival research this book demonstrates the intertwining of modernist war and memorial culture and broadens the canon of war writing Teaching Representations of the First World War Debra Rae Cohen,Douglas Higbee,2017-07-01 Offers pedagogical techniques for teaching First World War literature in the college classroom including considerations of gender queerness modernism pacifism imperialism code switching children s books graphic novels community based learning the Middle East South Asia and the influenza pandemic Contains information on reference works and online resources Gives syllabus suggestions for undergraduate and graduate courses *William Orpen, an Outsider in France* Caroline Gallois,2019-01-15 William Orpen 1878 1931 was in 1917 appointed as an official war artist in France He not only saw the Great War as a call to paint serious subject matter enabling him to break away from the constraints of society portraiture in London but also as an opportunity to write Orpen was commissioned along with artists such as Paul Nash Stanley Spencer and Wyndham Lewis to paint for the Department of Information He was the only war artist to keep a written record of his wartime experience published in 1921 as *An Onlooker in France* In his Preface Orpen rather too modestly states This book must not be considered as a serious work on life in France behind the lines it is merely an attempt to record some certain little incidents that occurred in my own life there This art historical study is a companion to this attempt It examines within the context of the global crisis that WWI was and from various theoretical philosophical and literary angles his singular and at times provocative work Orpen set out to provide a textual and visual record of life on the Western Front as well as behind the lines of what was supposed to be the War to End all Wars For want of being a fighting man the non combatant artist writer determined to fight with his own arms his pens and brushes "Artwriting, Nation, and Cosmopolitanism in Britain " MarkA. Cheetham,2017-07-05 Arguing in favour of renewed critical attention to the nation as a category in art history this study examines the intertwining of art theory national identity and art production in Britain from the early eighteenth century to the present day The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth Reynolds Gilpin Ruskin Roger Fry Herbert Read Art Language Peter Fuller and Rasheed Araeen Mark A Cheetham also explores how the Englishing of art theory which came about despite the longstanding occlusion of the intellectual and theoretical in British culture did not take place or have effects exclusively in Britain Theory has always travelled with art and vice versa Using the frequently resurgent discourse of cosmopolitanism as a frame for his discourse Cheetham asks whether English traditions of artwriting have been judged inappropriately according to imported criteria of what theory is and does This book demonstrates that artwriting in the English tradition has not been sufficiently studied and that English Art Theory is not an oxymoron Such concerns resonate today beyond academe and the art world in

the many heated discussions of resurgent Englishness *Apocalypse in British Art and Visual Culture in the Early Twentieth Century* Thomas Bromwell, 2024-11-29 This book is the first substantial study of the presence and relationship with the concepts of apocalypse eschatology and millennium in modern British art from 1914 to 1945 addressing how and why practitioners in both religious and secular spheres turned to the subjects The volume examines British art and visual culture s relationship with the then contemporary anxieties and hopes regarding the orientation of society and culture arguing that there is an acute relationship to the particular forms of cultural discourse of eschatology apocalypse and millennium Chapters identify the continued relevance of religion and religious themes in British art during the period and demonstrate that eschatology apocalypse and millennium were thriving and surprisingly mainstream concepts in the period that remained vital in early to mid twentieth century society and culture This book is a research monograph aimed at an audience of scholars and graduate students already familiar with the core focus of modern British art and cultural histories especially those working on the late nineteenth and early twentieth centuries or the concepts of apocalypse eschatology and millennium in Theology Sociology or other disciplinary settings It will also be of interest to scholars and students working on war and visual culture or histories of imperialism It will benefit scholars of early twentieth century British art demonstrating the intersection of art and religion in the modern era and critically qualifies the standard secular canon and narrative of modern British art and the general neglect of religion in existing art historical literature **Ypres** Mark Connelly, Stefan

Goebel, 2018-10-17 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 it 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

Face of War Sandy Callister, 2013-11-01 An authoritative history of combat photography and its cultural emotional and memorial roles this collection is the first to examine the vernacular photos of World War I taken by its New Zealand participants The book discusses how photography was used to capture and narrate memorialize and observe romanticize and

bear witness to the experiences of New Zealanders at home and abroad The first to argue for the importance of New Zealand photography to the history of war this overview examines in depth the contradictions of war photography as a site of remembrance and forgetting nation and sacrifice mourning and mythology subjectivity and identity Cities into Battlefields Stefan Goebel, Derek Keene, 2017-03-02 Cities have always had a key role in warfare as strategic centres which periodically suffered the horrors of siege and sack With industrialisation however they were drawn ever closer to the front line and to direct and continuous experience of fighting and destruction Cities into Battlefields Metropolitan Scenarios Experiences and Commemorations of Total War explores the cultural imprint of military conflict on metropolises world wide in the era of the First and Second World Wars It brings together cultural and urban historians and scholars of related disciplines including anthropology education and geography The volume examines how the emergence of total warfare blurred the boundaries between home and front and transformed cities into battlefields The logic of total mobilisation turned the social and cultural fabric of urban life upside down Arranged so as to bring out the evolution of experience over time the essays explore Eastern and Central Europe Britain and Western Europe and Japan and address several key themes The first strand scenarios explores the apocalyptic imagination of intellectuals and experts in peacetime Artists and writers anticipating doom presented the coming upheaval as an urban event a commonplace of late Victorian and post 1918 pessimism On a different plane civil servants and engineers materialised visions of urban chaos and devised countermeasures in case of emergencies Both groups helped to furnish a repertoire of cultural forms which channelled and encoded the actual experience of war The second strand deals with metropolitan experiences notably mobilisation deprivation and destruction in wartime Ruins and the repercussions of war is the central theme of the third strand commemorations which investigates post war efforts to remember and forget The quest for meaningful forms of commemoration was hard enough after the First World War the Second World War which saw whole cities disappear in flames raised the possibility that the limits of representation had been reached The central contention of this volume that total war in the twentieth century has a significant but often overlooked metropolitan dimension is fully addressed thereby filling a conspicuous gap in the currently available literature

Burning Bright Diana Dethloff, Caroline Elam, Tessa Murdoch, Kim Sloan, 2015-09-11 This book celebrates the work and career of the internationally renowned art historian David Bindman on the occasion of his 75th birthday and is above all a tribute to him from his former students and colleagues **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 **Beyond the Battlefield** Catherine Speck,2014-08-15

World Wars I and II changed the globe on a scale never seen before or since and from these terrible conflicts came an abundance of photographs drawings and other artworks attempting to make sense of the turbulent era In this generously illustrated book Catherine Speck provides a fascinating account of women artists during wartime in America Britain Canada Australia and New Zealand and their visual responses to war both at the front lines and on the home front In addition to following high profile artists such as American photographer Lee Miller Speck recounts the experiences of nurses voluntary aides and ambulance drivers who found the time to create astonishing artworks in the midst of war zones She also describes the feelings of disempowerment revealed in the work done by women distant from the conflict As Speck shows women artists created highly charged emotional responses to the threats sufferings and horrors of war the constant fear of attack the sorrow of innocent lives destroyed the mass murders of people in concentration camps and the unimaginable aftermath of the atomic bombs The first book to explore female creativity during these periods *Beyond the Battlefield* delivers an insightful and meditative examination of this art that will appeal to readers of art history war history and cultural studies *Joseph Gray's Camouflage* Mary Horlock,2018-03-22

Art What has art ever done for us as a family In the First World War artist soldier Joseph Gray drew and painted scenes of battle his illustrations appearing in the popular press and his canvases sold to museums But after struggling through the next decade and facing the threat of another war Joseph had found a secret new calling the art of camouflage As he went from representing reality to disguising it Joseph s growing interest in camouflage concealed another deeper subterfuge He was leading a double life and would eventually leave his family for the woman that he loved Joseph Gray s *Camouflage* is a multi layered story of art war love and deception Beyond attempting to pin down the image of a man who eludes us at every turn it also traces the development of camouflage between the two wars and shines a light on the unlikely band of artists who made it happen Though private letters diaries archives and interviews Joseph s great granddaughter Mary Horlock pieces together the truth that was once lost and brings his far from ordinary life back into focus

Censorship and Propaganda in World War I Eberhard Demm,2019-05-30 This book demonstrates how people were kept ignorant by censorship and indoctrinated by propaganda Censorship suppressed all information that criticized the army

and government that might trouble the population or weaken its morale Propaganda at home emphasized the superiority of the fatherland explained setbacks by blaming scapegoats vilified and ridiculed the enemy warned of the disastrous consequences of defeat and extolled duty and sacrifice The propaganda message also infiltrated entertainment and the visual arts Abroad it aimed to demoralize enemy troops and stir up unrest among national minorities and other marginalized groups The many illustrations and organograms provide a clear visual demonstration of Demm s argument

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