Instructor Information

- Lecturer: Julia Weiner
- Phone (Mobile) 07789 482683
- Office Hours: Tuesdays 12-1pm or Wednesdays 8-9am by appointment
- Email: julia.weiner@nyu.edu

Course Information

- Class meeting times: Wednesdays 9am to 12 noon
- Location: BDFS_G07
- No Pre-requisites though some knowledge and interest in the art of the 20th and 21st centuries is desirable.

Course Overview and Goals

This 15 week module will take an in-depth yet wide-ranging look at an important but neglected aspect of modern western visual culture, namely the relationship between war and the fine arts. Within a broadly chronological structure, topics to be dealt with will include the following: the relationship between art and atrocity, and the attendant problem of the aestheticisation of horror; the crucial influence of photography and the growth of mass communications; the issue of censorship, both external and internal, and the related issue of the “limits of representation” (above all, in relation to the Holocaust and Hiroshima); the distinction between official and unofficial war art, and between art and propaganda, between art that endorses and even glorifies war and the art of protest. Issues of gender and sexuality, questions of cultural memory and the memorialization process and the representation of war in contemporary art practice will all form part of the discussions.

The module will consist of a combination of lectures, student presentations, field trips, guest lectures and film and TV showings.

Upon Completion of this Course, students will be able to:

By the end of the course, students should be able:

- to demonstrate an intelligent and informed understanding of a central yet often overlooked aspect of artistic production in the modern period, namely art made during or on the subject of war.
- to engage in lively debate with their fellow students in an informal seminar group setting
- to produce thoughtful and confidently-presented oral presentations focusing on individual artists and/or works of art, combining formal analysis with an understanding of broader cultural issues.
- To work with other students to produce a presentation on a work of art created during wartime or inspired by war.
- To produce a well-researched and well-written essay revealing a sound critical grasp of the major issues covered by the course.

**Course Requirements**

**Grading of Assignments**

The grade for this course will be determined according to these assessment components:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>Description of Assignment</th>
<th>% of Final Grade</th>
<th>Due</th>
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<tbody>
<tr>
<td>Participation in class</td>
<td>Students are expected to have prepared for class by doing weekly readings and to join in with class discussion</td>
<td>10%;</td>
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<td>Oral presentation</td>
<td>Students</td>
<td>25%</td>
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<tr>
<td>Written paper</td>
<td>(2500-3000 words/approx.7 single-spaced typed pages)</td>
<td>30%</td>
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<td>Exam</td>
<td>End of module 2 hour long unseen slide test to include identifications of artists and subjects, comparisons between different works of art and longer essay type questions to answer.</td>
<td>35%</td>
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Failure to submit or fulfill any required course component results in failure of the class

**Grades**

Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percent</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Example: 93.5% and higher</td>
<td>Excellent. Primary and secondary sources intelligently analysed and incorporated into well-structured argument; perceptive analysis of relevant visual material; evidence of original and independent thought. The work’s organisation, structure and presentation has been developed to an excellent standard. Correct referencing throughout.</td>
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<tr>
<td>B</td>
<td>Example: 82.5% - 87.49%</td>
<td>Good. Clear evidence of mastery of material, well-presented. The work’s organisation, structure</td>
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<tr>
<td>Letter Grade</td>
<td>Percent</td>
<td>Description</td>
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<tr>
<td>A</td>
<td>and presentation has been developed to a very good standard with good referencing.</td>
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<tr>
<td>C</td>
<td>Example: 72.5% - 77.49%</td>
<td>Adequate. Competent grasp of basic issues, but without ability to organize material into coherent or convincing argument, or to submit visual material to adequate scrutiny. The work's organisation, structure and presentation need some improvement.</td>
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<td>D</td>
<td>Example: 62.5% - 67.49</td>
<td>Inadequate. Lack of critical awareness, insufficient reading/research. The work may be disorganised, and the structure, presentation and referencing may be barely adequate.</td>
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<tr>
<td>F</td>
<td>Example: 59.99% and lower</td>
<td>Failure. No critical awareness or evidence of even basic reading and research. The assessment criteria have not been met. The work may be disorganised, and the structure and presentation may be barely adequate.</td>
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Course Materials

Required Textbooks & Materials

Laura Brandon: *Art and War*, I.B.Tauris, London, 2006, ISBN 1 84511 237 7. **Please buy your own copy of this if possible (an e-book is available as are second-hand copies as new copies are currently not available on Amazon); but in any event, make sure you have read it in advance of, or very soon after starting the course.** Scans of other (shorter) key texts will made available in advance of each class. Details of which texts will need to be read in preparation for which session are given below under each session heading.

Optional Textbooks & Materials


Resources

- **Access your course materials**: [NYU Classes](nyu.edu/its/classes)
- **Databases, journal articles, and more**: [Bobst Library](library.nyu.edu)
- **NYUL Library Collection**: [Senate House Library](catalogue.libraries.london.ac.uk)
- **Assistance with strengthening your writing**: [NYU Writing Center](nyu.mywconline.com)
- **Obtain 24/7 technology assistance**: [IT Help Desk](nyu.edu/it/servicedesk)
# Course Schedule

<table>
<thead>
<tr>
<th>Session/Date</th>
<th>Topic</th>
<th>Reading</th>
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| **Session 1:**     | Introductory session.                      | **Required reading:**  
| 6th February 2019  | Lecture on representations of war in pre-twentieth century western art, and preliminary discussion of main issues to be raised by course. Allocation of topics and timetable for oral presentations and written work.  
|                    |                                            | Chapters 1 & 2 of Brandon book  
|                    |                                            | **Suggested Additional Reading:** Perlmutter, David D. “The art of war in the twentieth century”, from *At War*, exh.cat., Centre de Cultura Contemporània, Barcelona, 2004  
|                    |                                            | Chapters 1, 2 & 10 from Taylor, John. *Body Horror: Photojournalism, Catastrophe and War*,  
|                    |                                            | *Suggested Additional Reading:*  
| **Session 2:**     | Responses to the First World War in German Art | **Required reading:**  
|                    |                                            | Weinstein, Joan. “Expressionism in War and Revolution”, from Stephanie Barron (ed.): *German Expressionism: Art and Society*, 1997  
|                    |                                            | **Suggested Additional Reading:**  

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<td></td>
<td>Remembrance. Then a field trip to Hyde Park</td>
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<td>Some oral presentations due</td>
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<td>Corner to focus on Royal Artillery Memorial by</td>
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<td>Charles Sargeant Jagger, 1921-5, Frederick</td>
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<td></td>
<td>Derwent Wood’s Machine Gun Corps Memorial,</td>
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<td>1925, Australian War Memorial, 2003 &amp; RAF</td>
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<td>Bomber Command Memorial, 2012.</td>
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Suggested additional reading: Moriarty, Catherine *Abram Games: An essay on his work and its context* in Games, Naomi and others *Abram Games, Graphic Designer, Maximum Meaning, Minimum Means*, Lund Humphries, London 2003 |                  |
| Session 8: 27th March 2019 | Visit to Tate Britain | Required Reading: Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapters 6,10,11,12  
Chapter 3 of Bown, Matthew Cullerne. *Art under Stalin*, Phaidon Press, 1991  
Texts by Shindo Kaneto, Takezawa Yuso & Koizumi Shinya in *Hiroshima: The Past and the Promise*, 1994/5  
Texts from *After Hiroshima*, Part |                  |
| Session 9: 3rd April 2019 | Responses to the Second World War: Stalinist Russia; War Art in China and Japan + Art and the Atomic Bomb. Will include showing of film *They Drew Fire* (about US combat artists) | Required Reading: Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapters 6,10,11,12  
Chapter 3 of Bown, Matthew Cullerne. *Art under Stalin*, Phaidon Press, 1991  
Texts by Shindo Kaneto, Takezawa Yuso & Koizumi Shinya in *Hiroshima: The Past and the Promise*, 1994/5  
Texts from *After Hiroshima*, Part | Some oral presentations due |
<p>| Session 10: 10th April 2019 | Art and War in Nazi Germany and Fascist | Required Reading: |                  |</p>
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|                       | Italy Will include showing of film documentary: *Good Morning, Mr. Hitler* | Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapters 7,8  
Adams, Peter. *Arts of the Third Reich*, Thames & Hudson, London, 1992,  
Introduction + pp.158-169  
Suggested Additional Reading:  
Fraquelli, Simonetta. “All Roads lead to Rome”, in *Art and Power*, 1995  
| Spring break 17th April 2019 | No class                                               |                                                                         |                                 |
| Session 11: 24th April 2019  | Art of the Holocaust: Creativity Against All the Odds. | Required Reading:  
Bohm-Duchen, Monica. *Art and the Second World War*, Lund Humphries, London, 2013, Chapter 8  
Suggested Additional Reading:  
Some oral presentations due |
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| **Session 12: 1<sup>st</sup> May 2019** | Responses to the Vietnam War in American Art | **Required Reading:** Introduction + Conclusion to Israel, Matthew. *Kill for Peace: American Artists Against the Vietnam War*, University of Texas Press, Austin, 2013  
And at least take a good look at Lippard, Lucy. *A Different War: Vietnam in Art*, Real Comet Press, Seattle, 1989 (Whatcom Museum of History & Art, Bellingham (Wash.) exh.cat.) | **Some oral presentations due** |
Thomas, C.David (ed.) *As Seen by Both Sides: American and Vietnamese Artists Look at the War*, exh.cat., Arvada Center for the Arts and Humanities, Arvada, Colo.,1990  
| **Session 13: 8<sup>th</sup> May 2019** | More Recent Conflicts: The Falklands War, Bosnia, the Gulf War, Northern Ireland, the Arab-Israeli Conflict, Iraq, Afghanistan etc and contemporary responses to earlier conflicts | **Suggested Reading:** Essays in *War Zones*, exh.cat.  
Presentation House Gallery, North Vancouver, 2000  
Texts from *The Falklands Factor* (Manchester City Art Gallery exh.cat., 1988)  
Kelly, Liam. “Rough Ground: Art and Politics, A Northern Irish Case Study” | **Some oral presentations due** |
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| Session 14: 15th May 2019 | Holocaust Memorials including field trip to visit the Raoul Wallenberg Memorial by Philip Jackson and the Holocaust Memorial by Anish Kapoor in the Liberal Jewish Synagogue | **Suggested reading:** Chapters 4 and 5 in *At Memory’s Edge – After Images of the Holocaust in Contemporary Art and Architecture*, Yale University Press, London and New Haven, 2000  
Weiner, Julia *The Art of Commemoration - Holocaust Memorials and their Makers* in Davies, Marian *Absence and Loss, Holocaust Memorials in Berlin and Beyond*  
| Final Assessment: 22nd May 2019 | Exam |                                                                 | Exam |

**Co-Curricular Activities**

- **Field trips**
  We shall be taking three field trips, all by public transport. The first will be to view First and Second World War Memorials in and around Hyde Park. We shall get the underground for this after an introductory lecture in class. We shall visit Tate Britain, again using the underground. Finally, we shall visit two Holocaust memorials using first the underground and then a bus.

  Students will also be required to view the sculptures or some paintings at Tate Modern as part of their oral presentation.

- **Estimated travel costs**
  Trips on underground within Zone 1 and by bus into Zone 2.

- **Exhibitions**
  Whilst photography is not part of this module, I do recommend students visit the exhibition *DON MCCULLIN (5 FEBRUARY – 6 MAY 2019)* at Tate Britain. (If you are aged under 25, join Tate Collective to get £5 tickets - [https://www.tate.org.uk/tate-collective](https://www.tate.org.uk/tate-collective))

**Classroom Etiquette**

Toilet breaks should be taken before or after class or during class breaks. If you do need to leave the class urgently, please ask permission rather than just walking out.
You may bring drinks into class but please do not consume food during class. Neither drinks nor
food should be consumed during visits to museums or galleries.

Mobile phones should be set on silent and should not be used in class except for emergencies. If
you wish to use your phone to take notes during field trips, please ask permission first.

Please kindly dispose of rubbish in the bins provided.

**NYUL Academic Policies**

**Attendance and Tardiness**

- Key information on NYU London’s absence policy, how to report absences, and what
  kinds of absences can be excused can be found on our [website](http://www.nyu.edu/london/academics/attendance-policy.html)

**Assignments, Plagiarism, and Late Work**

- You can find details on these topics and more on this section of our NYUL [website](https://www.nyu.edu/london/academics/academic-policies.html) and on the [Policies and Procedures section of the NYU website](https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html).

**Classroom Conduct**

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and
understanding, to enhance the personal and intellectual development of its members, and to
advance the interests of society. Essential to this mission is that all members of the University
Community are safe and free to engage in a civil process of teaching and learning through their
experiences both inside and outside the classroom. Accordingly, no student should engage in any
form of behaviour that interferes with the academic or educational process, compromises the
personal safety or well-being of another, or disrupts the administration of University programs or
services. Please refer to the [NYU Disruptive Student Behavior Policy](https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html) for examples of disruptive behavior and guidelines for response and enforcement.

**Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses
Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further
information. Students who are requesting academic accommodations are advised to reach out to
the Moses Center as early as possible in the semester for assistance.

**Instructor Bio**
Julia Weiner is a Senior Lecturer in Art History at Regent’s University, London. She studied History and Modern Languages at St. Edmund Hall, University of Oxford and then History of Art at the Courtauld Institute of Art in London. She has worked for a number of museums and galleries including the Courtauld Gallery, the Victoria & Albert Museum, the British Museum and the National Trust. She is the art critic for the Jewish Chronicle and writes for the Jewish Quarterly where she has a regular column. Her publications include 'The Art of Commemoration - Holocaust Memorials and their Makers' in 'Absence and loss, Holocaust Memorials in Berlin and Beyond' by Marian Davies, David Paul Books and she has also curated a number of exhibitions.