

**UCEAP FRANCE PROGRAM
PARIS, FRANCE**

**THE ART OF WAR. FROM OLD REGIME GLORY TO CONTEMPORARY DISENCHANTMENT.
ART HISTORY 137**

FALL 2018

1. COURSE INFORMATION

Class Times: T/TH 1:30-3:00pm (unless otherwise indicated on course schedule)
Class Location: ACCENT Study Center
Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject Area(s): Art History, European Studies, History
Course Duration (weeks): 13 weeks

2. FACULTY INFORMATION

Faculty: Amanda Herold-Marme, Ph.D.
Faculty Contact Information: amandaherold@yahoo.com
Office: UC Paris Study Center
Office Hours: TBC or by mutually agreed upon appointments

3. COURSE DESCRIPTION

War, a constant in society across time and space, is also a constant in art. For centuries, representations of war served the purpose of celebrating, legitimizing and glorifying victorious sovereigns, states and/or civilizations, justifying what was considered a necessary, if unpleasant, social reality. However, over the course of the Napoleonic Wars at the turn of the 19th century, a significant shift occurs in the art of war, as images of suffering and disenchantment infiltrate the canvas, at the dawn of an age increasingly open to aesthetic subjectivity.

The way in which war is depicted in art—both in terms of subject matter and style—is a product not just of aesthetic currents and concerns, but also of the place and perception of war in society. Through the exploration of changing visions of war across artistic media from Old Regime France to the present, in relation to, and as a reflection of, the evolving socio-political and cultural context from which they emerge, this course aims to explore modern society's progressive aversion to war.

After addressing historical perspectives on representation and war, we will embark on a chronological visual history of war through selected major conflicts involving France taking place from the 17th century to the present. Throughout the course, we will seek to define war, revealing how this definition is bound to social context, as part of a larger reflection on the nature, purpose and impact of the art of war over time. We will study how artists act as harbingers of society's evolving mentalities on war, modifying their forms and styles to capture conflict as it becomes increasingly ideological and destructive, and art less constrained by convention. Themes covered include representations of monarchical quests for glory, post-revolutionary ideological campaigns, orientalism and colonial conquest, war and technology (both in terms of weaponry and means of representation), war and nationalism, war as the clash of civilization and barbarianism, and the role of identity (including race, class, gender) and military experience in representing and perceiving war.

Paris and its museum collections will provide the material background for the discussion of representations of war in art, and our reflection on the art of war will be enriched by selected theoretical and literary texts and cinematographic depictions of conflict.

4. COURSE MATERIALS

Required Materials

Susan Sontag, *Regarding the Pain of Others*, New York: Picador, 2003. Print.
Course reader (composed of excerpts from the texts listed below)

Recommended Materials

Please note that some French language exhibition catalogues (marked with an asterisk*) have been included for those that read French or simply for their images.

Abbott, Brett, *Engaged Observers. Documentary Photography since the sixties*. Los Angeles: J. Paul Getty Museum Publications, 2010.

*Ameline, Jean-Paul. *Face à l'histoire : L'artiste moderne devant l'événement historique*, Paris : MNAM Centre Georges Pompidou, 1996.

Basilio, Miriam, *Visual Propaganda, Exhibitions, and the Spanish Civil War*, Surrey, UK and Burlington, NY: Ashgate, 2013.

Bertrand Dorléac, Laurence, *Art of the defeat: France 1940-1944*, translated from French by Jane Marie Todd, Los Angeles: Getty Research Institute, 2008.

*Bertrand Dorléac, Laurence, *L'Art en guerre. France 1938-1947*, cat. exp., Paris, Musée d'Art moderne de la Ville de Paris, 2012.

*Bertrand Dorléac, Laurence (dir.), *Les Désastres de la guerre. 1800-2014*, Paris : Somogy. 2014.

Boime, Albert, *The Academy & French Painting in the Nineteenth Century*, New Haven & London: Yale University Press, 1986.

*Bouvard, Emilie, and Mercier, Géraldine (dir.), *Guernica*, Paris : Musée national Picasso-Paris/Gallimard, 2018.

Cabañas, Kaira M, *The Myth of Nouveau Réalisme: Art and the Performative in Postwar France*, New Haven: Yale University Press, 2013.

Chipp, Herschel, *Picasso's Guernica. History, Transformations, Meaning*, London: Thames and Hudson, 1989.

*Garnier, Claire and Le Bon, Laurent, *1917*, Exhibition catalogue, Centre Pompidou-Metz, 2012.

Guilbaut, Serge (ed.), *Be-bomb: the transatlantic war of images and all that jazz (1946-1956)*, MNCARS, 2007.

Hughes, Gordon and Blom, Philipp (eds.), *Nothing but the clouds unchanged. Artists in World War I*, Los Angeles: Getty Research Institute, 2014.

Jones Griffiths, Philip, *Vietnam Inc.*, (1st edition Collier Books, 1971), London: Phaidon, 2001.

Lindsay, Ivan, *History of Loot and Stolen Art from Antiquity until the present day*, London: Unicorn Press, 2014

Padiyar, Satish, Shaw, Philip, and Simpson, Philippa (eds.), *Visual Culture and the Revolutionary and Napoleonic Wars*, Routledge, 2017

Paret, Peter, *Imagined Battles. Reflections of War in European Art*, Chapel Hill: University of North Carolina Press, 1997

Porterfield, Todd, "Paintings of the Egyptian Campaign", *The allure of empire: art in the service of French imperialism, 1798-1836*, Princeton University Press, 1998.

Porterfield, Todd, and Siegfried, Susan, *Staging Empire: Napoleon, Ingres, and David*, The Pennsylvania State University Press, 2006.

Prendergast, Christopher, *Napoleon and History painting: Antoine-Jean Gros's La bataille d'Eylau*. Oxford: Oxford University Press, 1997.

Riding, Alan, *And the show went on. Cultural life in Nazi-Occupied Paris*, New York: Alfred A. Knopf, 2010.

Said, Edward, *Orientalism*, 1st edition 1978, London: Penguin, 2003.

Thomson, Richard, *The troubled republic: visual culture and social debate in France, 1889-1900*, New Haven & London: Yale University Press, 2004.

Wilson, Sarah, *The visual world of French theory*, New Haven/London: Yale University Press, 2010.

Young, Cynthia (ed.), *The Mexican Suitcase*, International Center of Photography, New York: Steidl, 2010.

On-line resources: JSTOR for scholarly articles, and ARTSTOR for images.

5. COURSE LEARNING OUTCOMES

- Through the close study of selected artwork in class and in Parisian museums, students will learn to decrypt the images that surround them, in museums, media and everyday life.
- Students will familiarize themselves with major artistic currents from the 17th century to the present, and their manifestations in various supports and spaces.
- Students will acquire basic historical notions around selected major conflicts from the 17th century to the present.
- Students will come to understand war's evolving representations over time, including but not limited to a progressive disenchantment with war, in relation to significant shifts in French and European society.

6. PREREQUISITES

There are no prerequisites for this course.

7. METHODS OF INSTRUCTION

Instructional format will include in-class slide lectures, seminar-like discussions, and group work. Site visits will be an integral part of the course, including institutions such as the Musée du Louvre, the Musée d'Orsay, the Centre Georges Pompidou, the Musée de l'Armée, the Musée d'art et d'histoire du Judaïsme, and, pending authorization, the Historial de la Grande Guerre in Péronne.

8. COURSE REQUIREMENTS

Lectures & Site Visits

Class meetings will last 1.5 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read and view the material assigned for each class and be prepared to discuss the study guide questions listed in the Reader. Designated students will lead group discussions for each course session.

In addition, students will meet for the study visits/walking tours weekly or biweekly:

- Week 2: Louvre
- Week 3: Louvre
- Week 4: Musée D'Orsay
- Week 5: Historial de la Grande Guerre (to be confirmed) or Centre Pompidou
- Week 7: Musée du Jeu de Paume
- Week 9: Centre Pompidou
- Week 10: Centre Pompidou
- Week 11: Centre Pompidou
- Week 12: Musée de l'Armée

Written Assessments

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two 2-page assignments. The format of these assignments will be the thorough analysis of a work of art, related to an assigned historical period or theme, according to the methodology presented in class, and rooted in content covered in assigned readings and class discussions. These will be handed in at specified dates over the course of the semester, depending on the theme chosen.

Assignments must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Midterm Exam and Final Exam

The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be comprehensive and will cover all course contents. Both exams will consist of concept definition, artwork identification and commentary, and/or short essay-type questions, which will require students to demonstrate their knowledge of specific terms, concepts, and works of art, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Individual Research Paper

Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions. The topic will need to be pre-approved by the professor, so students will submit a Paper Proposal on the date of the Midterm Exam.

Essays will be 10-12 pages long and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Class Participation and Attendance

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions. In-class discussion on readings will be led each day by a student assigned to present that text in relation to pre-determined study questions.

9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Written Assessment (2) 15%
- Midterm Exam 20%
- Final Exam 25%
- Individual Research Paper 25%
- Class Participation & Attendance 15%

The numerical average will correspond to the following degrees of competence:

90 – 100	<i>Outstanding degree of competence</i>
80 – 89	<i>Good degree of competence</i>
70 – 79	<i>Adequate degree of competence</i>
60 – 69	<i>Basic degree of competence</i>
0 – 59	<i>Failure to demonstrate a basic degree of competence</i>

10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades.
Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: No late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Fall Semester Program in Paris students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

12. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

14. COURSE SCHEDULE

Date	Contents & Readings	Coursework & Site Visits
<p>WEEK 1</p> <p>Tuesday, Sept. 11th</p>	<p><i>TOPIC: Introduction: Syllabus overview. Course presentation and definitions of key concepts (art, war). Preliminary thoughts on war, representation and spectatorship.</i></p> <p><i>READINGS:</i> John Berger, <i>Ways of seeing</i>, London: Penguin, 1st ed. 1972, present ed. 2008, p. 7-34 (Ch. 1). Susan Sontag, <i>Regarding the pain of others</i>, p. 3-17. Excerpts from Carl Clausewitz, <i>On war</i> (pp TBC), Sun Tzu, <i>The art of war</i>, Roland Barthes, <i>Mythologies</i> (definition of "War").</p>	<p>Presentation of the course scope and syllabus. Discussion and activity around representation, war and perception.</p>
<p>WEEK 1</p> <p>Thursday, Sept. 13th</p>	<p><i>TOPIC: Representation of war: Historical perspectives.</i></p> <p><i>READINGS:</i> Theodore Rabb, <i>The artist and the warrior. Military history through the eyes of the masters</i>, "The Ancient World", p. 1-21, "Rome and the Middle Ages", p. 22-37, 42-48, "Uccello's Battle of San Romano", p. 64-68. Peter Paret, "The Siege of Castelazzo", <i>Imagined Battles. Reflections of War in European Art</i>. The University of North Carolina Press, 1997, p. 1-14.</p>	<p>In-class discussion on readings and slide lecture. Commentary of an image: vocabulary & methodology.</p>
<p>WEEK 2</p> <p>Tuesday, Sept. 18th</p>	<p><i>TOPIC: Heroic representations of war. Conventional representations of conventional conflicts.</i></p>	<p>In-class discussion on readings and slide lecture.</p>

	<p>READINGS: Julie Anne Plax, "Seventeenth century French images of warfare", in Pia Cuneo, ed., <i>Artful Armies, Beautiful Battles</i>, Brill, 2002, p. 131-155. Wolf Burchard, "Portraying sovereignty. LXIV's Lost Equestrian Portrait", in Wolf Burchard, <i>The Sovereign Artist, Charles Le Brun and the Image of Louis XIV</i>, London: Paul Holberton Publishing, 2016, p. 33-45. Albert Boime, "The Crystallization of French Official Art," <i>The Academy & French Painting in the Nineteenth Century</i>, New Haven & London: Yale University Press, 1986, 3-5.</p>	
<p>WEEK 2 Thursday, Sept. 20th</p>	<p>TOPIC: <i>Old Regime war painting to glorify and legitimize the sovereignty of prince and state. Conventions of representation for conventional conflicts.</i></p> <p>READINGS: <i>Continue from previous session.</i></p>	<p>Study Visit #1: Louvre Museum, 17th century portraits and war paintings (Le Brun, Van der Meulen, Parrocel, etc.)</p>
<p>WEEK 3 Tuesday, Sept. 25th</p>	<p>TOPIC: <i>Representing the first "total war". Napoleonic Official painting. Staging a post-revolutionary empire.</i></p> <p>READINGS: Christopher Prendergast, "Painting War (I)", <i>Napoleon and History painting: Antoine-Jean Gros's La bataille d'Eylau</i>, Oxford: Oxford University Press, 1997, p. 83-116.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 3 Thursday, Sept. 27th</p>	<p>TOPIC: <i>Napoleonic painting: between glory and disenchantment.</i></p> <p>READINGS: Christopher Prendergast, "Painting War (II): La Bataille d'Eylau" and "World History on Horseback", <i>Napoleon and History painting: Antoine-Jean Gros's La bataille d'Eylau</i>, Oxford: Oxford University Press, 1997, p. 145-207.</p>	<p>Study Visit #2: Louvre Museum. Napoleonic painting (David, Gros, Delaroche, Géricault, etc.)</p>
<p>WEEK 4 Tuesday, Oct. 2nd</p>	<p>TOPIC: <i>Subjugating the exotic other. Painting Napoleon's North African campaigns.</i></p> <p>READINGS: Todd Porterfield, "Paintings of the Egyptian Campaign", <i>The allure of empire: art in the service of French imperialism, 1798-1836</i>, Princeton University Press, 1998, p. 43-79. Edward Said, <i>Orientalism</i>, London: Penguin, 2003, (1st edition 1978), Introduction, p. 1-9.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 4 Thursday, Oct. 4th</p>	<p>TOPIC: <i>Representing the Franco-Prussian War: French artists' patriotic quest for revenge.</i></p> <p>READINGS: Richard Thomson, "'Always think about it; never discuss it': Imagery and the idea of <i>revanche</i>", <i>The troubled republic: visual culture and social debate in France, 1889-1900</i>, New Haven & London: Yale University Press, 2004, p. 169-176, 203-222.</p>	<p>Study Visit #3 : Musée d'Orsay (Meissonnier, Douanier Rousseau, Luce, Detaille)</p>

<p>WEEK 5 Tuesday, Oct. 9th</p>	<p>TOPIC: <i>Francisco de Goya, precursor in denouncing "The Disasters of War"</i></p> <p>READINGS: Simon Lee, "King Ferdinand's veto. Goya's the Second and the Third of May 1808 as patriotic failures" in Satish Padiyar, Philip Shaw, and Philippa Simpson (eds.), <i>Visual Culture and the Revolutionary and Napoleonic Wars</i>, Routledge, 2017, p. 120-136. Vega, Jesusa. "The Dating and Interpretation of Goya's 'Disasters of War.'" <i>Print Quarterly</i>, vol. 11, no. 1, 1994, pp. 3-17. JSTOR, JSTOR, www.jstor.org/stable/41824811.</p>	<p>In-class discussion on readings and slide lecture (Goya's <i>Disasters of War</i> and Jacques Callot's <i>Miseries and Misfortunes of War</i>)</p>
<p>WEEK 5 Thursday, Oct. 11th</p>	<p>TOPIC: <i>World War I: avant-garde anxieties and hopes.</i></p> <p>READINGS: Peter Paret, "Machine gun section advancing", <i>Imagined Battles. Reflections of War in European Art</i>, Chapel Hill: University of North Carolina Press, 1997, p. 99-111. David Mather, "Carlo Carrà's Conscience", in Gordon Hughes and Philipp Blom (eds.), <i>Nothing but the clouds unchanged. Artists in World War I</i>, Los Angeles: Getty Research Institute, 2014, p. 88-95. Patricia Leighten, "Picasso's Collages and the Threat of War, 1912-13", <i>The Art Bulletin</i>, Vol. 67, No. 4 (Dec., 1985), pp. 653-672.</p>	<p>Study Visit #4: (day trip) Historial de la Grande Guerre, Péronne (to be confirmed) or Centre Pompidou</p>
<p>WEEK 6 Tuesday, Oct. 16th</p>	<p>TOPIC: <i>World War I: picturing unprecedented destruction</i></p> <p>READINGS: Excerpt from Louis Ferdinand Céline, <i>Journey to the end of the night</i>. Matthew Biro, "Otto Dix: War and Representation", Gordon Hughes and Philipp Blom (eds.), <i>Nothing but the clouds unchanged. Artists in World War I</i>, Los Angeles: Getty Research Institute, 2014, p. 108-117.</p>	<p>In-class discussion on readings and slide lecture</p>
<p>WEEK 6 Thursday, Oct. 18th</p>	<p>TOPIC: <i>War's photographic debut: from the Crimean to the Spanish Civil War</i></p> <p>READINGS: Brett Abbott. "Engaged observers in context", <i>Engaged Observers. Documentary Photography since the sixties</i>. Los Angeles: J. Paul Getty Museum Publications, 2010, p. 1-12. Susan Sontag. <i>Regarding the pain of others</i>, p. 18-58.</p>	<p>In-class discussion on readings and slide lecture (war photography of Robert Fenton, Matthew Brady, Robert Capa, David Seymour, Gerda Taro)</p>
<p>WEEK 7 Tuesday, Oct. 23rd</p>	<p style="text-align: center;">MIDTERM EXAM</p>	<p>Due: Research Paper Topic</p>

<p>WEEK 7 Thursday, Oct. 25th</p>	<p>TOPIC: <i>War and Photography: Case study: Dorothea Lange. Socially and politically charged photographs of America from the Great Depression to the postwar period, including her images of Japanese-Americans during the Second World War.</i></p>	<p>Study Visit #5: Musée du Jeu de Paume. Temporary exhibition of Dorothea Lange's work.</p>
<p>READINGS: Susan Sontag. <i>Regarding the pain of others</i>, p. 59-94.</p>		
<p>FALL BREAK (No classes)</p>		
<p>WEEK 8 Tuesday, Nov. 6th</p>	<p>TOPIC: <i>The Spanish Civil War, a war of images. "Artist soldiers": from propagandists to the front-line.</i></p>	<p>In-class discussion on readings and slide lecture.</p>
<p>READINGS: David Balsells, "The War of Images", in Cynthia Young (ed)., <i>The Mexican Suitcase</i>, International Center of Photography, New York: Steidl, 2010, p. 61-73. Miriam Basilio, "Catalans! Catalunya: Posters and Propaganda in Catalonia During the Spanish Civil War." In William H. Robinson, Jordi Falgàs, and Carmen Belen Lord eds. <i>Barcelona and Modernity: Gaudí, Picasso, Miró, Dalí</i>, New Haven and London: Yale University Press, 2006, p. 436-449. Excerpt from George Orwell, <i>Homage to Catalonia</i>, London: Penguin, 1938 (1st edition), 2000.</p>		
<p>WEEK 8 Thursday, Nov. 8th</p>	<p>TOPIC: <i>Paris as a battlefield in the Spanish Civil War. The confrontation of "the two Spains" at the 1937 Exposition Universelle de Paris</i></p>	<p>In-class discussion on readings and slide lecture.</p>
<p>READINGS: Herschel Chipp, "Picasso's Politics and the Spanish Republic", and "Guernica in Paris: July-October 1937", <i>Picasso's Guernica. History, Transformations, Meaning</i>, London: Thames and Hudson, 1989, p. 3-17 & p. 137-156. Miriam Basilio, "Saint Teresa, Saint of the Race: Painting, Religion and War at the 1937 Paris World's Fair", <i>Visual Propaganda, Exhibitions, and the Spanish Civil War</i>, Surrey, UK and Burlington, NY: Ashgate, 2013, p. 174-182.</p>		
<p>WEEK 9 Tuesday, Nov. 13th</p>	<p>TOPIC: <i>World War II: "The art of the defeat". Painting the Nazi Occupation in Paris.</i></p>	<p>In-class discussion on readings and slide lecture.</p>
<p>READINGS: Alex Danchev, "The Strategy of Still Life, or, Art and current affairs: Georges Braque and the Occupation", <i>On Art and War and Terror</i>, Edinburgh: Edinburgh University Press, 2009,</p>		

	p. 100- 124. Alan Riding, "The Ripped Canvas", <i>And the show went on. Cultural life in Nazi-Occupied Paris</i> , New York: Alfred A. Knopf, 2010, p. 163-205.	
WEEK 9 Thursday, Nov. 15 th	TOPIC: The art of Liberation: new and old forms to represent the unthinkable. READINGS: Francis Ponge, "Note on the <i>Otages</i> , Paintings by Fautrier", (originally published in French in <i>L'Atelier contemporain</i> , Paris: Gallimard, 1988), Charles Estienne, "Painting and the Epoch", (originally published in French in <i>Confluences</i> , no. 10, March 1946), in <i>Be-bomb: the transatlantic war of images and all that jazz (1946-1956)</i> , MNCARS, 2007, p. 216-217, 277-281.	Study Visit #6: Centre Pompidou (Art of WWII and the immediate postwar)
WEEK 10 Tuesday, Nov. 20 th	TOPIC: <i>The Algerian War. Criticism by French and foreign artists in Paris as "the empire strikes back"</i> . READINGS: Viewing of the film "Battle of Algiers", Gillo Pontecorvo, 1966. Sophie Cras, 'Art During War', in Sophie Cras (ed.), In Focus: Parts of the Face: French Vocabulary Lesson 1961 by Larry Rivers, Tate Research Publication, 2016, http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/art-during-war , accessed 1 February 2018. Sophie Cras, 'An American in Paris', in Sophie Cras (ed.), In Focus: Parts of the Face: French Vocabulary Lesson 1961 by Larry Rivers, Tate Research Publication, 2016, http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/an-american-in-paris , accessed 1 February 2018. Excerpt from Djebbar, Assia, <i>Women of Algiers in their apartment</i> . Excerpt from Barthes, Roland, <i>Mythologies</i> , (translated from French), New York: Hill and Wang, 2013, "Myth Today". Hugh Schofield, "France's war in Algeria explored in Paris exhibition", <i>BBC News</i> (on-line edition), Paris, 17 June 2012.	In-class discussion on readings and slide lecture (works by Picasso and the "Great Antifascist Collective painting", 1960, by Antonio Recalcati, Erro, Jean-Jacques Lebel, Enrico Baj, Roberto Cirppa and Gianni Dova).
WEEK 10 Thursday, Nov. 22 nd	TOPIC: <i>The Algerian War. Criticism by French and foreign artists in Paris as "the empire strikes back"</i> . READINGS: <i>Continue from previous session.</i> Jill Carrick, "Phallic Victories? Niki de Saint-Phalle's Tirs", <i>Art History</i> , vol.26, no.5, December 2003, pp. 700–29.	Study Visit #7: Centre Pompidou (works by the Nouveaux réalistes)

<p>WEEK 11 Tuesday, Nov. 27th</p>	<p>TOPIC: <i>Art activism and Vietnam, the first televised war. "Bringing the war home".</i></p> <p>READINGS: Susan Sontag. <i>Regarding the pain of others</i>, p. 95-126.</p>	<p>In-class discussion on the readings and slide lecture (Photo series "Bringing the war home", by Martha Rosler. Iconic photographs of Vietnam and their appropriation by artists like Wolf Vostell).</p>
<p>WEEK 11 Thursday, Nov. 29th</p>	<p>TOPIC: <i>Vietnam War denounced by the artists of the "Figurative Narration" movement as well as American having passed through Paris.</i></p> <p>READINGS: Katy Kline and Helaine Posner, "A conversation with Leon Golub and Nancy Spero", <i>Leon Golub and Nancy Spero: war and memory</i> : [exhibition, The American Center, Paris, September 29, 1994- January 15, 1995 ; MIT List Visual Arts Center, Cambridge, April 15 - June 25, 1995], p. 21-48.</p>	<p>Study Visit #8: Centre Pompidou (Figurative narration, Leon Golub's "Vietnam I")</p>
<p>WEEK 12 Tuesday, Dec. 4th</p>	<p>TOPIC: <i>New and old forms to represent contemporary conflicts: wars in the Middle East (Iraq, Syria).</i></p> <p>READINGS: Excerpts from Eleanor Mathieson and Xavier Tàpies (eds.), <i>Street art and the War on Terror. How the world's best graffiti artists said no to the Iraq War</i>, London: Rebellion Books, 2007. Excerpt from Hamid Sulaiman, <i>Freedom Hospital. A Syrian Story</i>, Jonathan Cape: 2017.</p>	<p>In-class discussion on readings and slide lecture (Tammam Azzaam, Hamid Sulaiman, Vasco Gargalo)</p>
<p>WEEK 12 Thursday, Dec. 6th</p>	<p>TOPIC: <i>Course review</i></p> <p>READINGS: <i>Review.</i></p>	<p>Research paper due</p> <p>Study Visit #9: Musée de l'Armée. Students will each present a pre-determined work in the permanent collection in relation to the themes covered in class. Works will span the conflicts covered in the class over the semester.</p>
<p>WEEK 13 Tuesday, Dec. 11th</p>	<p>TOPIC: <i>Contemporary art and commemoration of victims of terrorism: the case of Paris.</i></p> <p>READINGS: Michael Canva, "The Paris terror attacks: how cartoonists are responding with resonance through art", <i>The Washington Post</i> (on-line edition), November 16, 2015. Anna Codrea-Rado, "Jeff Koons Sculpture in Honor of Paris Terror Victims Draws Outrage", <i>The New York Times</i> (on-line edition), January 22, 2018. Press articles TBC</p>	<p>In-class discussion on the readings and slide lecture.</p>
<p>WEEK 13 Thursday, Dec. 13th</p>	<p>FINAL EXAM</p>	