

**UCEAP FRANCE PROGRAM  
PARIS, FRANCE**

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

**FALL 2018**

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**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 17<sup>th</sup> 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.
- Baghdad, mon amour—Documents d'exposition*, Dijon, Presses du réel, 2018.
- Barthes, Roland, *Mythologies*, New York: Hill and Wang, present ed., translated from French, 2013.
- Basilio, Miriam, *Visual Propaganda, Exhibitions, and the Spanish Civil War*, Surrey, UK and Burlington, NY: Ashgate, 2013.
- Berger, John, *Ways of seeing*, London: Penguin, 1<sup>st</sup> ed. 1972, present ed. 2008.
- 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.
- Bohm-Duchen, Monica, *Art and the Second World War*, Princeton & Oxford: Princeton University Press, 2013.
- \*Bouvard, Emilie, and Mercier, Géraldine (dir.), *Guernica*, Paris : Musée national Picasso-Paris/Gallimard, 2018.
- Burke, Peter, *The Fabrication of Louis XIV*, New Haven & London: Yale University Press, 1992.
- Chipp, Herschel, *Picasso's Guernica. History, Transformations, Meaning*, London: Thames and Hudson, 1989.
- Céline, Louis Ferdinand, *Journey to the End of the Night*, translated from French, present ed.: New Directions Publishing, 2006.
- Chipp, Herschel Chipp, *Picasso's Guernica. History, Transformations, Meaning*, London: Thames and Hudson, 1989.
- Cuneo, Pia (ed.), *Artful Armies, Beautiful Battles*, Brill, 2002.
- Danchev, Alex, *On Art and War and Terror*, Edinburgh University Press, 2009.
- Djebbar, Assia, *Women of Algiers in their apartment*, Charlottesville & London: University of Virginia, present ed., 1999.
- \*Garnier, Claire and Le Bon, Laurent, 1917, Exhibition catalogue, Centre Pompidou-Metz, 2012.
- Gordon, Linda Gordon, *Dorothea Lange. A Life Beyond Limits*, W.W. Norton & Company, London & New York, 2009
- 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.*, (1<sup>st</sup> edition Collier Books, 1971), London: Phaidon, 2001.
- Kaldor, Mary, *New and Old Wars. Organized Violence in a Global Era*, Polity Press, 2012.
- Kline, Katy and Posner, Helaine, *Golub and Nancy Spero: war and memory*, Exhibition, The American Center, Paris, September 29, 1994- January 15, 1995 ; MIT List Visual Arts Center, Cambridge, April 15 - June 25, 1995.
- Lindsay, Ivan, *History of Loot and Stolen Art from Antiquity until the present day*, London: Unicorn Press, 2014
- O'Brien, David, *After the Revolution. Antoine-Jean Gros, Painting and Propaganda under Napoleon*, The Pennsylvania State University Press, 2006.
- Orwell, George, *Homage to Catalonia*, London: Penguin, 1938 (1<sup>st</sup> edition), present ed., 2000.
- 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.
- Rabb, Theodore, *The Artist and the Warrior: Military History through the Eyes of the Masters*, Duke University Press, 2013.
- Riding, Alan, *And the show went on. Cultural life in Nazi-Occupied Paris*, New York: Alfred A. Knopf, 2010.

Rothfield, Lawrence, *The rape of Mesopotamia*, Chicago and London: University of Chicago Press: 2009.  
Said, Edward, *Orientalism*, 1<sup>st</sup> edition 1978, London: Penguin, 2003.  
Sulaiman, Hamid, *Freedom Hospital. A Syrian Story*, Jonathan Cape: 2017.  
Thomson, Richard, *The troubled republic: visual culture and social debate in France, 1889-1900*, New Haven & London: Yale University Press, 2004.  
von Clausewitz, Carl, *On war*, London: Penguin, 1985 (present ed.).  
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 17<sup>th</sup> century to the present, and their manifestations in various supports and spaces.
- Students will acquire basic historical notions around selected major conflicts from the 17<sup>th</sup> 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 Musée du Jeu de Paume, the Centre Georges Pompidou, and the Musée de l'Armée.

## 8. COURSE REQUIREMENTS

### Lectures & Study 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: Centre Pompidou
- Week 7: Musée du Jeu de Paume
- Week 9: 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](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](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 & Study Visits
WEEK 1 Tuesday, Sept. 11 <sup>th</sup>	<p><i>TOPIC: Introduction: Course presentation. Syllabus overview. On war.</i></p> <p><i>READINGS:</i>            Carl von Clausewitz, "What is war?" in <i>On war</i>, Penguin, 1985 (present ed.), p. 101-122.            Mary Kaldor. Excerpt from "Introduction" (p. 1-3), "Old Wars", in <i>New and Old Wars. Organized Violence in a Global Era</i>, Polity Press, 2012, p. 15-31.</p>	Presentation of the course scope and syllabus. Activity. In-class discussion on readings. Definition of war, Old wars vs. New wars.
WEEK 1	<i>TOPIC: On art and representation of war.</i>	

Thursday, Sept. 13 <sup>th</sup>	<p><b>READINGS:</b> Susan Sontag, <i>Regarding the pain of others</i>, p. 3-7. John Berger, <i>Ways of seeing</i>, London: Penguin, 1<sup>st</sup> ed. 1972, present ed. 2008, p. 7-11. 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. Theodore Rabb, "The Ancient World" (Assyria), <i>The artist and the warrior. Military history through the eyes of the masters</i>, Duke University Press, 2013, p. 1-11.</p>	In-class discussion on readings and slide lecture. On representation. Commentary of an image: vocabulary & methodology.
<p><b>WEEK 2</b> Tuesday, Sept. 18<sup>th</sup></p>	<p><b>TOPIC: Heroic representations of war. Historical perspectives and conventional representations of codified conflicts in the 17<sup>th</sup> c.</b></p> <p><b>READINGS:</b> Theodore Rabb, "The Ancient World" (Greece, Rome), <i>The artist and the warrior. Military history through the eyes of the masters</i>, p. 11-33. Peter Burke, Excerpts from <i>The Fabrication of Louis XIV</i>, New Haven &amp; London: Yale University Press, 1992, p. 49-59, 71-83.</p>	In-class discussion on readings and slide lecture.
<p><b>WEEK 2</b> Thursday, Sept. 20<sup>th</sup></p>	<p><b>TOPIC: Old Regime war painting to glorify and legitimize the sovereignty of prince and state.</b></p> <p><b>READINGS:</b> Julie Anne Plax, "Seventeenth century French images of warfare", in Pia Cuneo, ed., <i>Artful Armies, Beautiful Battles</i>, Brill, 2002, p. 131-155.</p>	Study Visit #1: Louvre Museum, 17 <sup>th</sup> century portraits and war paintings (Le Brun, Van der Meulen, Parrocel, etc.).
<p><b>WEEK 3</b> Tuesday, Sept. 25<sup>th</sup></p>	<p><b>TOPIC: Napoleonic painting: from revolutionary war hero to emperor.</b></p> <p><b>READINGS:</b> Christopher Prendergast, "Painting War (I)", "Art and the State", <i>Napoleon and History painting: Antoine-Jean Gros's La bataille d'Eylau</i>, Oxford: Oxford University Press, 1997, p. 78-89, 117-137. Theodore Rabb, Excerpt from "David versus Goya", <i>The artist and the warrior. Military history through the eyes of the masters</i>, p. 148-158.</p>	In-class discussion on readings and slide lecture.
<p><b>WEEK 3</b> Thursday, Sept. 27<sup>th</sup></p>	<p><b>TOPIC: Napoleonic painting: glory and its consequences.</b></p> <p><b>READINGS:</b> David O'Brien, <i>After the Revolution. Antoine-Jean Gros, Painting and Propaganda under Napoleon</i>, The Pennsylvania State University Press, 2006, p. 154-170. Todd Porterfield, Excerpt from "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. 53-61.</p>	Study Visit #2: Louvre Museum. Revolutionary and Napoleonic painting (David, Gros, Géricault, etc.)
<p><b>WEEK 4</b> Tuesday, Oct. 2<sup>nd</sup></p>	<p><b>TOPIC: Subjugating the exotic other. Painting Napoleon's North African campaigns.</b></p> <p><b>READINGS:</b> Todd Porterfield, "Paintings of the Egyptian Campaign", <i>The allure of empire: art in the service of French imperialism, 1798-1836</i>, p. 43-52, 62-79.</p>	In-class discussion on readings and slide lecture.

	Edward Said, Excerpt from Introduction, <i>Orientalism</i> , London: Penguin, 2003, (1 <sup>st</sup> ed. 1978), p. 1-9.	
<b>WEEK 4</b> Thursday, Oct. 4 <sup>th</sup>	<b>TOPIC:</b> Representing the Franco-Prussian War: French artists' patriotic quest for revenge.  <b>READINGS:</b> 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. 169-171, 182-222.	Study Visit #3 : Musée d'Orsay (Meissonnier, Douanier Rousseau, Luce, Detaille, Vallotton, etc.)
<b>WEEK 5</b> Tuesday, Oct. 9 <sup>th</sup>	<b>TOPIC:</b> <i>Francisco de Goya, precursor in denouncing "The Disasters of War"</i>  <b>READINGS:</b> 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. Peter Paret, Excerpt from "Academic and other perspectives", in <i>Imagined Battles. Reflections of War in European Art</i> , p. 69-76. Theodore Rabb, Excerpts from "David versus Goya", <i>The artist and the warrior. Military history through the eyes of the masters</i> , p. 158-165.	In-class discussion on readings and slide lecture (around Goya's <i>Tres de mayo</i> and <i>Disasters of War</i> )
<b>WEEK 5</b> Thursday, Oct. 11 <sup>th</sup>	<b>TOPIC:</b> <i>Allied artists and the First World War</i>  <b>READINGS:</b> Philipp Blom, « Forces Unbound: Art, Bodies and Machines after 1914 », p. 4-13, Daniel Marcus, "Fernand Léger. Objects, "Abstraction and the Aesthetics of Mud", p. 54-61, David Mather, "Carlo Carrà's Conscience", p. 88-95 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. Louis Ferdinand Céline, Excerpt from <i>Journey to the end of the night</i> , trans. from French, present ed.: New Directions Publishing, 2006, p. 7-15.	Study Visit #4: Centre Pompidou (Braque, Léger, Gromaire, Masson, Grosz, Dix, etc.).
<b>WEEK 6</b> Tuesday, Oct. 16 <sup>th</sup>	<b>TOPIC:</b> <i>Artists of the Central powers and the First World War.</i>  <b>READINGS:</b> Peter Paret, "Machine gun section advancing", <i>Imagined Battles. Reflections of War in European Art</i> , p. 104-111. Matthew Biro, "Otto Dix. War and Representation", p. 108-117 and Joan Weinstein, "Käthe Kollwitz, the First World War, and Sacrifice", p. 146-155, in Gordon Hughes and Philipp Blom (eds.), <i>Nothing but the clouds unchanged. Artists in World War I.</i>	In-class discussion on readings and slide lecture
<b>WEEK 6</b> Thursday, Oct. 18 <sup>th</sup>	<b>TOPIC:</b> <i>War's photographic debut: from the Crimean to the Spanish Civil War.</i>  <b>READINGS:</b> Brett Abbott. "Engaged observers in context", <i>Engaged Observers. Documentary Photography since the sixties</i> . Los Angeles: J. Paul Getty Museum Publications, 2010, p. 2-12.	In-class discussion on readings and slide lecture (war photography of Roger Fenton, Matthew Brady, Robert Capa, David Seymour, Gerda Taro)

	Susan Sontag. <i>Regarding the pain of others</i> , p. 7-58.	
<b>WEEK 7</b> Tuesday, Oct. 23 <sup>rd</sup>	<b>MIDTERM EXAM</b>	<b>Due: Research Paper Topic</b>
<b>WEEK 7</b> Thursday, Oct. 25 <sup>th</sup>	<p><b>TOPIC:</b> <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><b>READINGS:</b> Susan Sontag. <i>Regarding the pain of others</i>, p. 59-94. Linda Gordon, "Defiant War Photography: The Japanese Internment", <i>Dorothea Lange. A Life Beyond Limits</i>, W.W. Norton &amp; Company, London &amp; New York, 2009, p. 314-326.</p>	Study Visit #5: Musée du Jeu de Paume. "Politiques du visible", exhibition of Dorothea Lange's work.
<b>FALL BREAK (No classes)</b>		
<b>WEEK 8</b> Tuesday, Nov. 6 <sup>th</sup>	<p><b>TOPIC:</b> <i>The Spanish Civil War, a war of images. "Artist soldiers": from war propaganda to the front-line.</i></p> <p><b>READINGS:</b> 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. Monica Bohm-Duchen, "Civil War in Spain 1936-9: 'The First Battle of World War II'" in <i>Art and the Second World War</i>, Princeton &amp; Oxford: Princeton University Press, 2013, p. 14-31. (Recommended) Excerpt from George Orwell, <i>Homage to Catalonia</i>, London: Penguin, 1938 (1<sup>st</sup> edition), 2000, p. 23-39.</p>	In-class discussion on readings and slide lecture.
<b>WEEK 8</b> Thursday, Nov. 8 <sup>th</sup>	<p><b>TOPIC:</b> <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><b>READINGS:</b> Herschel Chipp, "Six Days to Guernica" and "Meanings of Guernica", <i>Picasso's Guernica. History, Transformations, Meaning</i>, London: Thames and Hudson, 1989, p. 70-109, 192-199. 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. 173-182.</p>	In-class discussion on readings and slide lecture.
<b>WEEK 9</b> Tuesday, Nov. 13 <sup>th</sup>	<p><b>TOPIC:</b> <i>World War II: "The art of the defeat". Painting the Nazi Occupation in Paris.</i></p> <p><b>READINGS:</b> Alex Danchev, "The Strategy of Still Life, or, Art and current affairs: Georges Braque and the</p>	In-class discussion on readings and slide lecture.

	Occupation”, <i>On Art and War and Terror</i> , Edinburgh: Edinburgh University Press, 2009, p. 100- 119. Monica Bohm-Duchen, “France, Once the Haven of Exiles: Victim or Collaborator?” in <i>Art and the Second World War</i> , p. 105-125.	
<b>WEEK 9</b> Thursday, Nov. 15 <sup>th</sup>	<b>TOPIC:</b> The art of Liberation: new and old forms to represent the unthinkable.  <b>READINGS:</b> Francis Ponge, “Note on the <i>Otages</i> , Paintings by Fautrier”, (originally published in French in <i>L’Atelier contemporain</i> , Paris: Gallimard, 1988), in Serge Guilbaut, <i>Be-bomb: the transatlantic war of images and all that jazz (1946-1956)</i> , MNCARS, 2007, p. 216-217. Monica Bohm-Duchen, “Art of the Holocaust: Creativity in <i>Extremis</i> ”, in <i>Art and the Second World War</i> , p. 190-211.	Study Visit #6: Centre Pompidou. Art of WWII and the immediate postwar.
<b>WEEK 10</b> Tuesday, Nov. 20 <sup>th</sup>	<b>CLASS CANCELLED</b>	
<b>WEEK 10</b> Thursday, Nov. 22 <sup>nd</sup>	<b>TOPIC:</b> <i>The Algerian War. Criticism by French and foreign artists in Paris as “the empire strikes back”.</i>  <b>READINGS:</b> Viewing of the film “Battle of Algiers”, Gillo Pontecorvo, 1966. (Screening TBC) 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, <a href="http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/art-during-war">http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/art-during-war</a> , 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, <a href="http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/an-american-in-paris">http://www.tate.org.uk/research/publications/in-focus/parts-of-the-face-french-vocabulary-lesson-larry-rivers/an-american-in-paris</a> , accessed 1 February 2018. Excerpt from Assia Djébar, <i>Women of Algiers in their apartment</i> , Charlottesville & London: University of Virginia, pres. Edition, 1999, p. 149-151. Amanda Beresford, “Picasso’s <i>Les Femmes d’Alger</i> series (1954-1955) and the Algerian War of Independence”, <i>The Journal of the Western Society for French History</i> , volume 43, 2015, p. 98-111. Roland Barthes, “African Grammar”, in <i>Mythologies</i> , (translated from French), New York: Hill and Wang, 2013, “Myth Today”, p. 153-160. 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, Rivers and the <i>Great Antifascist Collective painting</i> , 1960, by Antonio Recalcati, Erro, Jean-Jacques Lebel, Enrico Baj, Roberto Cirppa and Gianni Dova).

	<a href="http://www.bbc.com/news/world-europe-18343039">http://www.bbc.com/news/world-europe-18343039</a>	
WEEK 11 Tuesday, Nov. 27 <sup>th</sup>	<p><i>TOPIC: Vietnam, the first televised war. "Bringing the war home".</i></p> <p><i>READINGS:</i> Susan Sontag. <i>Regarding the pain of others</i>, p. 95-126. Philip Jones Griffiths, "Vietnam INC", in Brett Abbott, <i>Engaged Observers in Context</i>, p. 68-77. Maggie Astor, "A Photo that Changed the Course of the Vietnam War", <i>New York Times</i> (online edition), February 1, 2018, <a href="https://www.nytimes.com/2018/02/01/world/asia/vietnam-execution-photo.html">https://www.nytimes.com/2018/02/01/world/asia/vietnam-execution-photo.html</a></p>	In-class discussion on the readings and slide lecture (Iconic photographs of Vietnam. Diffusion and appropriation by artists like Wolf Vostell, Photomontages by Martha Rosler).
WEEK 11 Wednesday, Nov. 28 <sup>th</sup> <b>MAKE-UP CLASS. TIME TBC</b>	<p><i>TOPIC: Art as a victim of war. Contemporary artists struggle to preserve a nation's lost cultural heritage. The case of Irak.</i></p> <p><i>READINGS:</i> Lawrence Rothfield, <i>The rape of Mesopotamia</i>, Chicago and London: University of Chicago Press: 2009, p. 1-20, 94-100. Excerpt from <i>Baghdad, mon amour—Documents d'exposition</i>, Dijon, Presses du réel, 2018.</p>	In-class discussion on readings and slide lecture (contemporary Iraqi artists negotiate their artistic heritage lost in the war)
WEEK 11 Thursday, Nov. 29 <sup>th</sup>	<p><i>TOPIC: Artists react to post-colonial conflicts in the Cold War context.</i></p> <p><i>READINGS:</i> 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>	Study Visit #7: Centre Pompidou (Golub, Spero, Saint Phalle, Villeglé, Lébel, etc.)
WEEK 12 Tuesday, Dec. 4 <sup>th</sup>	<p><i>TOPIC: New forms for new wars. The case of Syria.</i></p> <p><i>READINGS:</i> Excerpts from Hamid Sulaiman, <i>Freedom Hospital. A Syrian Story</i>, Jonathan Cape: 2017. Other current press articles TBC.</p>	In-class discussion on readings and slide lecture (Tammam Azzaam, Hamid Sulaiman, Vasco Gargalo)
WEEK 12 Thursday, Dec. 6 <sup>th</sup>	<p><i>TOPIC: Course review</i></p> <p><i>READINGS:</i> <i>Review readings to prepare informal presentation of designated work at the Musée de l'Armée.</i></p>	<b>Research paper due</b>  Study Visit #8: 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.
WEEK 13 Tuesday, Dec. 11 <sup>th</sup>	<p><i>TOPIC: Contemporary artists and terrorism: the case of Paris.</i></p>	In-class discussion on the readings and slide lecture.

	<p><i>READINGS:</i> 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. <a href="https://www.nytimes.com/2018/01/22/arts/design/jeff-koons-paris.html">https://www.nytimes.com/2018/01/22/arts/design/jeff-koons-paris.html</a> Other current press articles TBC.</p>	
<p>WEEK 13 Thursday, Dec. 13<sup>th</sup></p>	<p><b>FINAL EXAM</b></p>	