

William Orpen Politics Sex And Death

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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

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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.

British Humanities Index - 2005

Modern Britain, 1900-1960 - Ted Gott 2007

william-orpen-politics-sex-and-death

There is a real sense of rediscovery with this formidable gathering of modern British art that covers work from the birth of the Edwardian era through decades of experimentalism, through the two world wars. Beautifully, produced much of the art has not be

Traveling Irishness in the Long Nineteenth Century - Margu rite Corporaal 2017-07-20

Exploring the effects of traveling, migration, and other forms of cultural contact, particularly within Europe, this edited collection explores the act of traveling and the representation of traveling by Irish men and women from diverse walks of life in the period between Grattan’s Parliament (1782) and World War I (1914). This was a period marked by an increasing physical and cultural mobility of Irish throughout Britain, Continental Europe, the Americas, and the Pacific. Travel was undertaken for a variety of reasons: during the Romantic period, the ‘Grand Tour’ and what is now sometimes referred to as medical tourism brought Irish artists and

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intellectuals to Europe, where cultural exchanges with other writers, artists, and thinkers inspired them to introduce novel ideas and cultural forms to their Irish audiences. Showing this impact of the nineteenth-century Irish across national borders and their engagement with global cultural and linguistic traditions, the volume will provide novel insights into the transcultural spheres of the arts, literature, politics, and translation in which they were active.

William Orpen - Sir William Orpen 2008

The best known of the Official War Artists sent to France, Orpen was the only one to publish an extensive memoir of his experiences and observations. He was a talented writer, and his accounts of the last two years of the Great War and the Peace Conference that followed it are vivid, lucid and shrewd. This compelling book was first published in 1921.

Country Life - 1921

"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present " -

MatthewC. Potter 2017-07-05

A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland, this collection explores the student-master relationship in case studies ranging chronologically from 1770 to 2013, and geographically over the national art schools of England, Ireland, Scotland and Wales. Essays explore the manner in which the Old Masters were deployed in education; fuelled the individual creativity of art teachers and students; were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles; and united as well as divided opinions in response to changing expectations in discourse on art and education. Case studies examined in this book include the sophisticated tradition of 'academic' inquiry of establishment figures, like Joshua Reynolds and Frederic Leighton, as well as examples of radical

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reform undertaken by key individuals in the history of art education, such as Edward Poynter and William Coldstream. The role of 'Modern Masters' (like William Orpen, Augustus John, Gwen John and Jeff Wall) is also discussed along with the need for students and teachers to master the realm of art theory in their studio-based learning environments, and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters.

Behind the Front - Craig Gibson 2014-03-27

This book uncovers the vital relationships between British troops and local inhabitants in France and Belgium during the First World War.

Uncertain Futures - Senia Pašeta 2016

"Bibliography of the major writings of Roy Foster to 2014"--Pages 283-289.

Irish Arts Review - 2005

The Great War and the British Empire - Michael

J.K. Walsh 2016-11-25

In 1914 almost one quarter of the earth's surface was British. When the empire and its allies went to war in 1914 against the Central Powers, history's first global conflict was inevitable. It is the social and cultural reactions to that war and within those distant, often overlooked, societies which is the focus of this volume. From Singapore to Australia, Cyprus to Ireland, India to Iraq and around the rest of the British imperial world, further complexities and interlocking themes are addressed, offering new perspectives on imperial and colonial history and theory, as well as art, music, photography, propaganda, education, pacifism, gender, class, race and diplomacy at the end of the pax Britannica.

The Edwardian Sense - Morna O'Neill 2010

This is the twentieth in a series of occasional volumes devoted to studies in British art, published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art and distributed by Yale University Press. --Book

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Jacket.

Dynamic of Destruction - Alan Kramer

2008-11-07

On 26 August 1914 the world-famous university library in the Belgian town of Louvain was looted and destroyed by German troops. The international community reacted in horror - 'Holocaust at Louvain' proclaimed the Daily Mail - and the behaviour of the Germans at Louvain came to be seen as the beginning of a different style of war, without the rules that had governed military conflict up to that point - a more total war, in which enemy civilians and their entire culture were now 'legitimate' targets. Yet the destruction at Louvain was simply one symbolic moment in a wider wave of cultural destruction and mass killing that swept Europe in the era of the First World War. Using a wide range of examples and eye-witness accounts from across Europe at this time, award-winning historian Alan Kramer paints a picture of an entire continent plunging into a chilling new world of

mass mobilization, total warfare, and the celebration of nationalist or ethnic violence - often directed expressly at the enemy's civilian population.

Memory, Place and Identity - Danielle

Drozdowski 2016-05-20

This book bridges theoretical gaps that exist between the meta-concepts of memory, place and identity by positioning its lens on the emplaced practices of commemoration and the remembrance of war and conflict. This book examines how diverse publics relate to their wartime histories through engagements with everyday collective memories, in differing places. Specifically addressing questions of place-making, displacement and identity, contributions shed new light on the processes of commemoration of war in everyday urban façades and within generations of families and national communities. Contributions seek to clarify how we connect with memories and places of war and conflict. The spatial and

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narrative manifestations of attempts to contextualise wartime memories of loss, trauma, conflict, victory and suffering are refracted through the roles played by emotion and identity construction in the shaping of post-war remembrances. This book offers a multidisciplinary perspective, with insights from history, memory studies, social psychology, cultural and urban geography, to contextualise memories of war and their 'use' by national governments, perpetrators, victims and in family histories.

Artistic Representations of Suffering - Mark Celinscak 2021-10-18

This collection features original essays that focus on the subject of art and suffering, including topics such as the representation of violence and the intersections of art and human rights.

William Orpen - Robert Upstone 2005-04-16

This book, which accompanies a retrospective exhibition at the Imperial War Museum London

in January 2005, reappraises an artist who, at the time of his death in 1931, was probably the best-known painter in Britain. The book reveals the full variety of William Orpen's work from his highly accomplished portraits, his revitalization of the nude and the conversation piece, to his extraordinary allegories and war paintings. It analyzes the series of self-portraits, many mocking his own character with a mixture of humor and bitterness, that are a particular feature of his oeuvre. His experiences as an official war artist in France from 1917 to 1919 made him cynical of politicians. Although he painted brilliant portraits of these very men, and of generals and war heroes, he also produced some bitter allegories of war. The war years form the climax of both the book and the exhibition.

The Consequences of the Peace - Alan Sharp 2015-02-15

The Versailles Settlement, at the time of its creation a vital part of the Paris Peace

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Conference, suffers today from a poor reputation: despite its lofty aim to settle the world's affairs at a stroke, it is widely considered to have paved the way for a second major global conflict within a generation. Woodrow Wilson's controversial principle of self-determination amplified political complexities in the Balkans, and the war and its settlement bear significant responsibility for boundaries and related conflicts in today's Middle East. After almost a century, the settlement still casts a long shadow. This revised and updated edition of *The Consequences of the Peace* sets the ramifications of the Paris Peace treaties—for good or ill—within a long-term context. Alan Sharp presents new materials in order to argue that the responsibility for Europe's continuing interwar instability cannot be wholly attributed to the peacemakers of 1919–23. Marking the centenary of World War I and the approaching centenary of the Peace Conference itself, this book is a clear and concise guide to the global

legacy of the Versailles Settlement.

Uncertain Futures - Senia Paseta 2016-06-17

This volume has been produced to mark the retirement of Roy Foster from the Carroll Professorship of Irish history at the University of Oxford, and to mark his extraordinary career as a historian, literary critic, and public intellectual. It consists of twenty three essays contributed by many of the leading historians of modern Ireland, including scholars whose work has influenced Roy Foster's own research, leading Irish historians who have influenced and have been influenced by Foster, and younger scholars who were supervised and/or mentored by Roy and whose work he greatly admires. Essays chart Foster's career while reflecting on developments in the field of Irish history writing, teaching, and research since the 1970s. Focussing on the history of Ireland since 1800, these essays cover a wide spectrum of topics and ideas including aspects of the Irish land question, generational and intellectual tensions,

political biography, and social and cultural change.

A Dictionary of Modern and Contemporary Art - Ian Chilvers 2009

This unique and authoritative reference work contains more than 2,000 clear and concise entries on all aspects of modern and contemporary art. Its impressive range of terms includes movements, styles, techniques, artists, critics, dealers, schools, and galleries. There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st, from the Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada. With international coverage, indications of public collections and publicly sited works, and in-depth entries for key topics (for example, Cubism and abstract art), this dictionary is a fascinating and thorough guide for anyone with an interest in modern and contemporary culture, amateur or

professional. Formerly the Dictionary of 20th Century Art, the text has been completely revised and updated for this major new edition. 300 entries have been added and it now contains entries on photography in modern art. With emphasis on recent art and artists, for example Damien Hirst, it has an exceptionally strong coverage of art from the 1960s, which makes it particularly ideal for contemporary art enthusiasts. Further reading is provided at entry level to assist those wishing to know more about a particular subject. In addition, this edition features recommended web links for many entries, which are accessed and kept up to date via the Dictionary of Modern Art companion website. The perfect companion for the desk, bedside table, or gallery visits, A Dictionary of Modern and Contemporary Art is an essential A-Z reference work for art students, artists, and art lovers.

William Orpen - Robert Upstone 2005

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