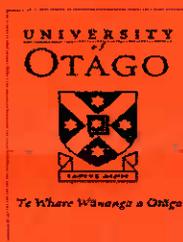


U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

in association with



Series 3 2008

A BITTER TRUTH: THE EFFECTS OF THE GREAT WAR AND ITS AFTERMATH ON THE ARTS

Dates: Monday, 1 September – Monday, 20 October 2008

Time: 2.15 – 4.15 pm

Venue: Leith Bowling Club, Duke Street, North Dunedin

Enrolments for this course will be limited to 100

Course Fee: \$30.00

Tea and Coffee provided

Course Organiser: Elizabeth Timms (467 2141)

Course Assistant: Sue Harvey (471 0546)

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You may apply to enrol in more than one course in each series (subject to numbers).
If you wish to do so, you must indicate your choice preference on the application
form, and include payment of the appropriate fee(s).

All applications must be received by noon on Wednesday, 13 August 2008, and you
may expect to receive a response to your application on or about 22 August.

Any questions about courses after 22 August should be made to the Secretary, U3A
Dunedin, telephone 471 9913 or on email at <graysinn@clear.net.nz>

*Please keep this brochure as a reminder of venue, dates and times for the
courses for which you apply.*

A BITTER TRUTH*: THE EFFECTS OF THE GREAT WAR AND ITS AFTERMATH ON THE ARTS

This course examines the way that the First World War affected the ways that artists, sculptors, writers, poets and musicians approached their work, and how those approaches changed as the war progressed. **Bitter Truth* was coined by the artist Paul Nash to describe his disillusionment after experiencing the great adventure first hand in Belgium and France.

The Great War had an enormous effect on the lives of most people living in Europe and also came to affect those distant from the immediate seat of the conflict. Musicians found a ready market for patriotic and nostalgic compositions as did the writers and poets. Some writers and artists found employment producing propaganda; others used their craft to show their horror and disgust at the events. Those artists (including sculptors) who had been actively experimenting with one or more of the avant-garde styles before 1914 found that they were forced to change their approaches to more conventional methods in order to convey their message more clearly. The aftermath of the conflict also had ramifications: sculptors were in high demand to produce memorials, and many painters, print-makers and writers produced works that exposed the terrible hardships faced by the defeated and by the veterans of the battles who had been physically and mentally scarred by their experiences. *The brave new world for heroes* never quite materialized.

1 September

Causes and Consequences of the War: The politics, the personalities and the alliances that led to the outbreak of hostilities, the events of the war and the ramifications of the way it ended.

Professor Tom

Brooking

8 September

The Women of England Say Go – Propaganda: This session will concentrate largely on the War Propaganda Bureau set up under Charles Masterman in the UK, the ways he enlisted the aid of writers and artists, the ways that information was controlled especially in the Press(e.g. cartoons), and the ways that the main foci of propaganda changed as the war progressed.

Dr Ross Grimmett

15 September

The War Poets: The British War Poets initially espoused the patriotism that prevailed early in the war but as time passed their work tended to reflect the disillusionment and the ongoing carnage.

Professor Chris Ackerley

Please note: this session will run from 3.15 -5.15 pm

22 September

Music for King and Kaiser: A survey of the popular and martial music and lyrics of the times.

Professor John Drummond

29 September

Sculpture, Monuments and Memorials: This session is devoted to the art works in stone, bronze and concrete inspired by the war, or commissioned as works of remembrance.

Associate Professor Mark Stocker

6 October, 13 October, 20 October Artists for and Against the War: The War affected the artists on all sides. Many of them fought in the trenches; some died; others were scarred in some way. All of these experiences showed up in their art during and after the hostilities. These final three sessions will examine the ways that avant-garde and traditional art were in conflict, and how the host of "modern" artists in Germany, Russia, France, Italy, the USA and Britain adapted their earlier experimental styles to convey more effectively their messages. There was often intense pressure on artists to conform to what the politicians and the army chiefs thought best for the public. Nevertheless it is possible to see in much of the art the changes in public attitudes as the carnage continued.

Dr Ross Grimmett