



References

- This lecture uses information from the Imperial War Museums, Tate website, Wikipedia, The Art Story (<http://www.theartstory.org/>) and
 - *Art from the First World War*, 2014, Imperial War Museums
 - https://en.wikipedia.org/wiki/World_War_I_in_popular_culture
 - <http://artuk.org/discover/stories/not-so-quiet-on-the-western-front-the-art-of-warfare>
 - <http://madefrom.com/history/world-war-one/painting/>

Other references are mentioned when relevant.


LAST WEEK'S QUESTIONS

- Synaesthesia - the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body



- Artist with synaesthesia include Vincent van Gogh, Wassily Kandinsky and David Hockney. Others include Leonard Bernstein, Duke Ellington, Richard Feynman, Marilyn Monroe, Franz Liszt, Itzhak Perlman and Nikolai Rimsky-Korsakov.
- Chromesthesia is seeing colours in response to sounds. Some people see colours in response to taste. Some experience a strong taste or smell in response to spoken and written language. Approximately 2%-4% of the population has some form of synaesthesia which is thought to be linked to the failure of the brain to remove synaptic links during childhood development.
- Wassily Kandinsky working in the 1920s, may not have been a synesthete, despite his fame for his synesthetic artwork. Many of his paintings and stage pieces were based upon a set and established system of correspondences between colours and the timbres of specific musical instruments. Kandinsky himself, however, stated that his correspondences between colours and musical timbres have no "scientific" basis, but were founded upon a combination of his own personal feelings, current prevailing cultural biases, and mysticism.
- Hockney sees synesthetic colours to musical stimuli. In general, this does not show up in his painting or photography artwork too much. However, it is a common underlying principle in his construction of stage sets for various ballets and operas,

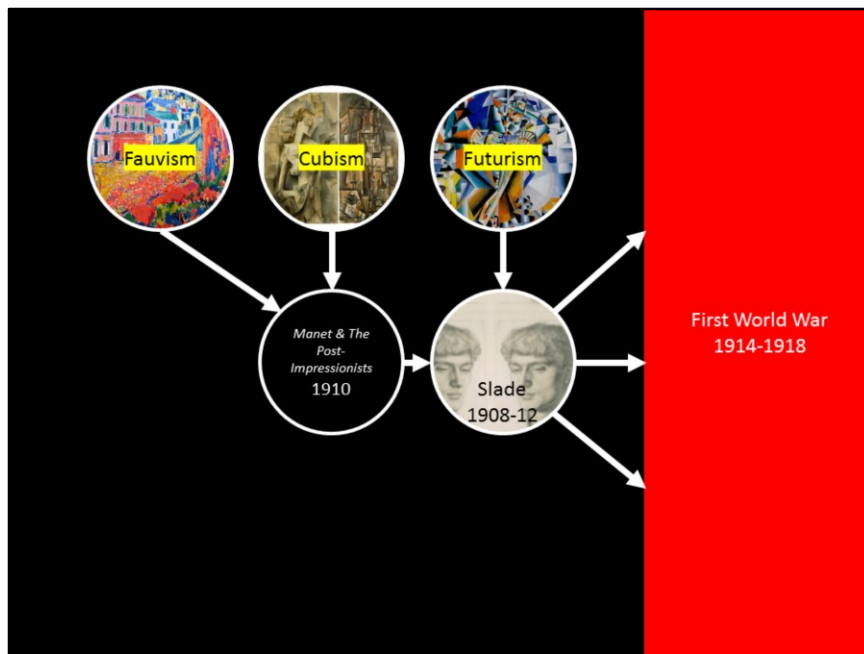
where he bases the background colours and lighting upon his own seen colours while listening to the music of the theatre piece he is working on.



NEW WAYS OF SEEING: MODERN BRITISH ART

1. New Ways of Seeing
2. Impressionism, Post-Impressionism & Fauvism
3. Cubism, Abstraction and the British Avant Garde
4. **Vorticism and World War One Artists**
5. Return to Order: Stanley Spencer
6. Dada, Surrealism & Expressionism
7. British Sculpture & Henry Moore
8. World War Two Artists
9. British Figurative Art
10. Summary 1900-1950

- Vorticism was a British style inspired by Italian Futurism. It was founded by the artist, writer and polemicist, Wyndham Lewis in 1914 and influenced artists through the First World War. It came to an end as a distinct group in about 1920.



Dora Carrington's portrait of Mark Gertler, Slade

- Last week I briefly reminded you of Fauvism and Cubism and this week I briefly described Futurism before moving on to British artists and the First World War. There were two key factors, Roger Fry's 1910 exhibition *Manet and the Post-Impressionists* and the Slade School of Art. Between 1908 and 1912, five young men and one woman were exemplary students at the Slade—**Nash, Nevinson, Spencer, Gertler, Carrington and Bomberg**.
- In the 1890s Tonks taught Augustus John, Gwen John, Percy Wyndham Lewis, Harold Gilman and Spencer Gore. However, it was the generation that he taught at the beginning of the century that really made a mark on the art world. This included C.R.W. Nevinson, Mark Gertler, Stanley Spencer, John Currie, Dora Carrington, Maxwell Gordon Lightfoot, Dorothy Brett, Paul Nash, John Nash, David Bomberg, Isaac Rosenberg, Edward Wadsworth, Adrian Allinson and Rudolph Ihlee. Nevinson commented that the Slade "**was full with a crowd of men such as I have never seen before or since.**" He also wrote that **Gertler was "the genius of the place... and the most serious, single-minded artist I have ever come across."** Tonks recognised their talent but found them too rebellious and later commented:

"What a brood I have raised."

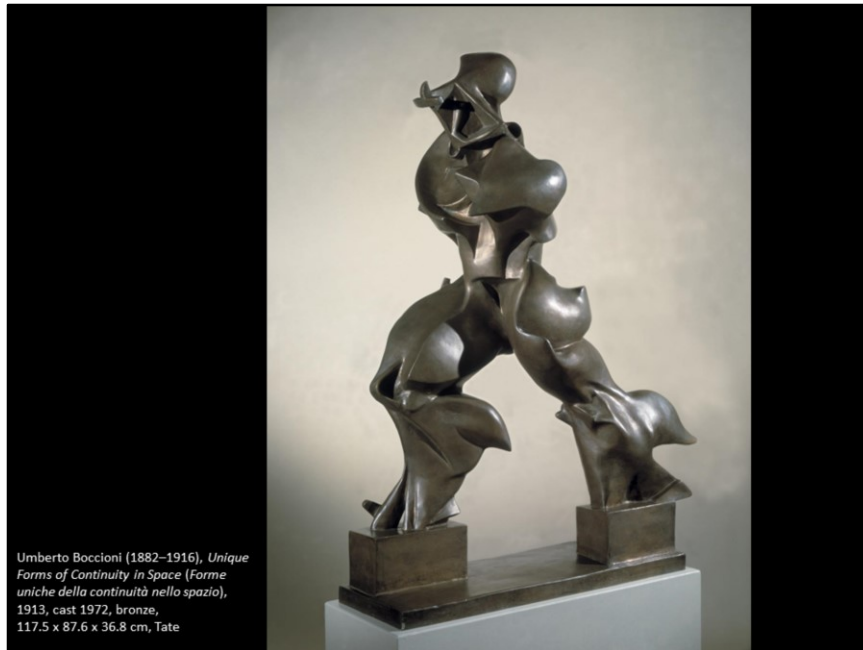
- Tonk's biographer wrote, 'Tonks used his anatomical knowledge to teach life drawing as a swift and intelligent activity. He referred his students to old master drawings at the British Museum and taught his pupils to draw the model at the size it was seen, measured at arm's length (sight size).'
- Tonks described a bad drawing as like living a lie and was ruthless with his students. However, although he read every book about drawing and had a passion for drawing he was not a natural draughtsman and urged his students to 'strengthen themselves where I am weak'.
- Although many of his students became modernists, Tonks was a traditionalist and although he taught rapid sketching based on the Parisian method he could not cope with Cubism. He declared, *'I cannot teach what I don't believe in, I shall resign if this talk about Cubism does not cease; it is killing me'*



Giacomo Balla (1871-1958), 1912, *Dinamismo di un Cane al Guinzaglio* (*Dynamism of a Dog on a Leash*), 95.57 x 115.57 cm, Albright–Knox Art Gallery

- **Futurism** was an Italian art movement that aimed to capture in art the dynamism and energy of the modern world. It was launched by the **Italian poet Filippo Tommaso Marinetti in 1909**. On 20 February he published his ***Manifesto of Futurism*** on the front page of the **Paris newspaper *Le Figaro***. He wrote, **'We declare...a new beauty, the beauty of speed'**. Chief artists associated with futurism were Giacomo Balla, Umberto Boccioni, Gino Severini. It effectively ended by 1918 but was widely influential, particularly in Russia and England. It was not just a painting style but a philosophy that was taken up in all the arts including theatre, film, literature and music. The intention of Marinetti was to liberate Italy from the past and to create a new, dynamic, youth society.
- The Futurist Manifesto described the **'superior essence of progress'** and more contentiously, given what was shortly to happen, **Article 9** said, **'war is defined as a necessity for the health of the human spirit, a purification that allows and benefits idealism'**. Their glorification of war influenced the Fascists and Marinetti was very active in Fascist politics early on.
- **Article 10** stated, **'We want to demolish museums and libraries, fight morality,**

feminism and all opportunist and utilitarian cowardice.'



Umberto Boccioni (1882–1916), *Unique Forms of Continuity in Space* (*Forme uniche della continuità nello spazio*), 1913, cast 1972, bronze, 117.5 x 87.6 x 36.8 cm, Tate

- This is perhaps the **most famous Futurist work**. It is **Umberto Boccioni** (1882–1916), *Unique Forms of Continuity in Space* and was first made in 1913. Boccioni **died only three years later, aged 33**, but he had a very productive life and his work was very influential. He was a painter who also produced drawings and sculptures that all incorporated a sense of energy and movement that was associated with the modern, mechanical age.
- This work is considered to be the most successful of his sculptural experiments. The **bronze casting was done posthumously in 1949**, from the artist's original plaster (which was never cast during his lifetime).
- The head is sculpted to look like a helmet suggesting war. The Futurists were looking for change and **saw war, before WWI, as a positive force for change as they thought it would sweep away the old and enable the new mechanical age of speed to arise**. The figure does not have arms but there are wing-like features at the back which could represent the swirling air rapidly displaced by the fast moving body. This swirling air is also indicated by the flame-like shapes that begin at the calves.

- Movement was a key element for Boccioni and the other Futurists, as the technology of transportation (cars, bicycles, and trains) allowed people to experience ever greater speeds. The Futurist artists often depicted motorized vehicles and the perceptions they made possible—the blurry, fleeting, fragmentary sight created by this new love of speed. In this work there is no blur but speed is suggested by the manipulation of forms and the solidity of the metal structure adds a monumental seriousness to the work. It becomes a timeless monument to energy and speed.

Notes

- Boccioni's father was a minor government official who was moved around Italy so Boccioni lived in many regions. Some after the age of 16 he moved to Rome and studied at the Academy of Fine Arts. In Rome he met and became a friend of Gino Severini (1883-1966) and they both became students of Giacomo Balla (1871-1958), a painter focusing on the modern Divisionist technique. Balla was an older artist who influenced both Boccioni and Severini. In 1906, he briefly moved to Paris, where he studied Impressionist and Post-Impressionist styles, before visiting Russia for three months, getting a first-hand view of the civil unrest and governmental crackdowns. In 1910 he met Marinetti who had already published the Futurist Manifesto. Boccioni became the main theorist of the movement and when he went to Paris and met Picasso and Braque did the movement begin to take shape.
- In 1912 and 1914 he exhibited in London and made a deep impression on the English artist C. R. Nevinson who became the only English member of the organisation. Others aligned themselves instead to its British equivalent, Vorticism, led by Wyndham Lewis.
- In 1914 he wrote,
 - **'While the impressionists paint a picture to give one particular moment and subordinate the life of the picture to its resemblance to this moment, we synthesize every moment (time, place, form, colour-tone) and thus paint the picture.'**
- He was called back into service in June 1916, and stationed outside Verona with an artillery brigade. During a training exercise, Boccioni was thrown from his horse and trampled. Still a young man of just thirty-three, Boccioni succumbed to injuries and died a day later on August 17.

References

- <http://www.metmuseum.org/toah/works-of-art/1990.38.3/>
- <http://www.tate.org.uk/art/artworks/boccioni-unique-forms-of-continuity-in-space-t01589>
- <http://www.theartstory.org/artist-boccioni-umberto.htm>
- <https://www.khanacademy.org/humanities/art-1010/wwi-dada/art-great->

[war/a/umberto-boccioni-unique-forms-of-continuity-in-space](#)

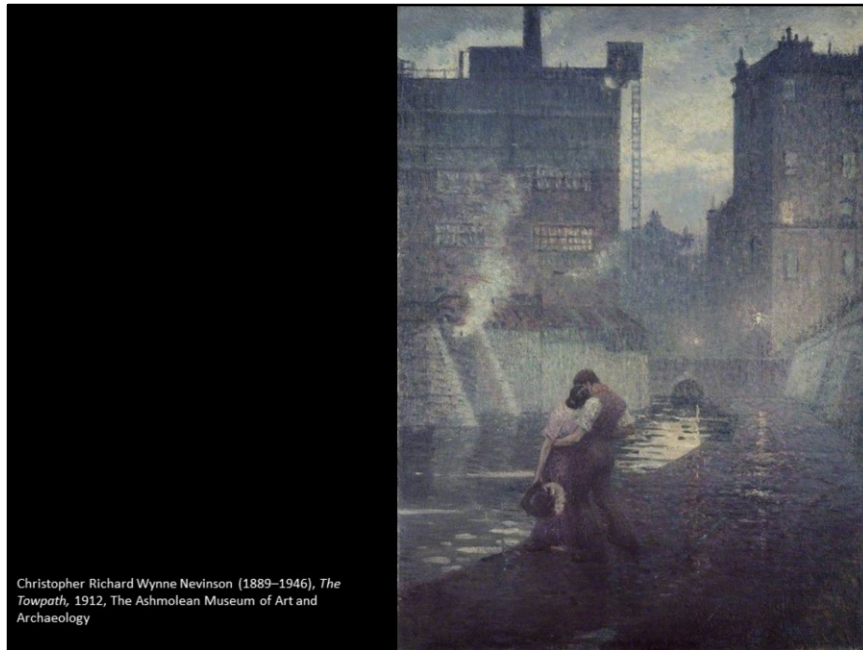


Giacomo Balla (1871-1958), *Abstract Speed + Sound*, 1913–14, 54.5 x 76.5 cm, Guggenheim Foundation

- **Futurism** (Italian: Futurismo) was an artistic and social movement that was founded in Milan in 1909 by the Italian poet Filippo Tommaso Marinetti. It emphasized speed, technology, youth, and violence, and objects such as the car, the aeroplane, and the industrial city. Although it was largely an Italian phenomenon, there were parallel movements in Russia, England, and elsewhere.
- Its key figures were the Italians Filippo Tommaso Marinetti, Giacomo Balla, Umberto Boccioni, Carlo Carrà, Gino Severini, Antonio Sant'Elia, Bruno Munari, Benedetta Cappa and Luigi Russolo.
- Futurist works included Marinetti's *Manifesto of Futurism*, Boccioni's sculpture *Unique Forms of Continuity in Space*, and Balla's painting *Abstract Speed + Sound*. To some extent Futurism influenced the art movements Art Deco, Constructivism, Surrealism, Dada, and to a greater degree Precisionism, Rayonism, and Vorticism

References

- <http://www.guggenheim.org/artwork/300>
- <https://en.wikipedia.org/wiki/Futurism>



Christopher Richard Wynne Nevinson (1889–1946), *The Towpath*, 1912, 76.5 x 56 cm, The Ashmolean Museum of Art and Archaeology

- **British Futurism.** In 1912, shortly before **Nevinson** had broken with the use of traditional narrative elements to turn towards Futurism, he painted this episode of urban life. The technique is characteristic of the post-Impressionist style Nevinson used at this time, creating an unsettling, intensely romantic atmosphere. He accurately records Regent's Canal at Marylebone (pronounced 'marry-leh-bon' although most people say 'marly-bone'), where the canal enters the Maida Hill tunnel.

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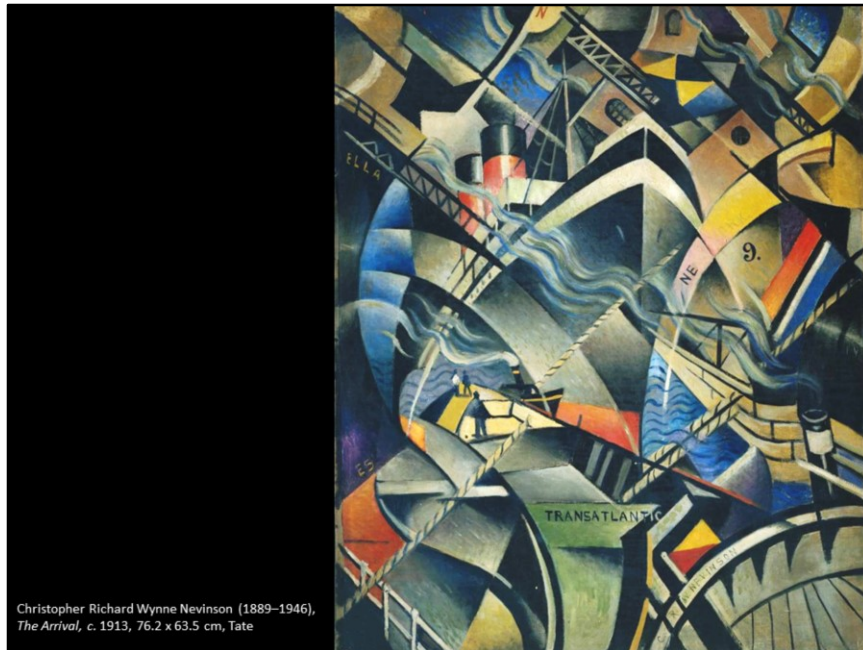
- Christopher Richard Wynne Nevinson spent his formative years as a student at the **Slade School** of Art (1909–12) in London. The Futurist Exhibition of March 1912, held at the Sackville Gallery, London, proved decisive for his development.
- **Futurism** had by now become a **catchword in London for anything new and outrageous**, and the **British avant-garde grew resentful** of its influence. Nevinson continued to make Futurist paintings of machine-age London, celebrating the dynamism of the underground Tube trains, the traffic in the Strand, and a Bank

Holiday crowd on Hampstead Heath. The advent of World War I changed his mind. By 1919 he had given up Futurism. Retreating instead to a more traditional vision.

- **Vorticism was a short-lived modernist movement in British art and poetry** of the early 20th century, partly inspired by Cubism and partly by Futurism. Like the Futurists they wanted to express the dynamism and excitement of the modern world.
- They produced a journal called ***BLAST***, in June 1914 just before the beginning of the First World War. It was edited by Wyndham Lewis and the first twenty pages took the form of a manifesto. It lists the **things that the Vorticists love and hate**. For example one passage reads: “Curse the flabby sky that can manufacture no snow but can only drop the sea on us in drizzle.” It goes on: “Blast France, Blast England, Blast Humour, **Blast the years 1837 to 1900.**” In one sentence the whole of the Victorian era is dismissed. And then conversely we read: “Bless England, Bless England for its ships which switchback on blue, green and red seas.”
- The group was founded by the artist, writer and polemicist, Wyndham Lewis in 1914. Their only group exhibition was held in London the following year. Vorticism was launched with the first issue (of two) of the magazine *BLAST* which contained among other material two aggressive manifestos by Lewis ‘blasting’ what he considered to be the effete-ness of British art and culture and proclaiming the Vorticist aesthetic. The First World War brought Vorticism to an end although in 1920 Lewis made a brief attempt to revive it with Group X. The horrors of war brought about a rejection of the avant-garde in favour of traditional art making, known as return to order.

Notes

- Christopher Richard Wynne Nevinson (1889-1946), the only signed up Futurist in Britain
- Well-known British Vorticists:
 - Wyndham Lewis (1882-1957) was deeply hostile to the Futurists.
 - David Bomberg (1890-1957)
 - Jacob Epstein
 - Jessica Dismorr (1885-1939)
 - Helen Saunders (1885-1963)
 - Merlyn Oliver Evans (1910-1973)
 - Frank Dobson (1888-1963)
 - Henri Gaudier-Brzeska (1891-1915)
 - William Roberts (1895-1980)
 - John Banting (1902-1971)
 - Frederick Etchells (1886-1973)
 - Edward Wadsworth (1889-1949)

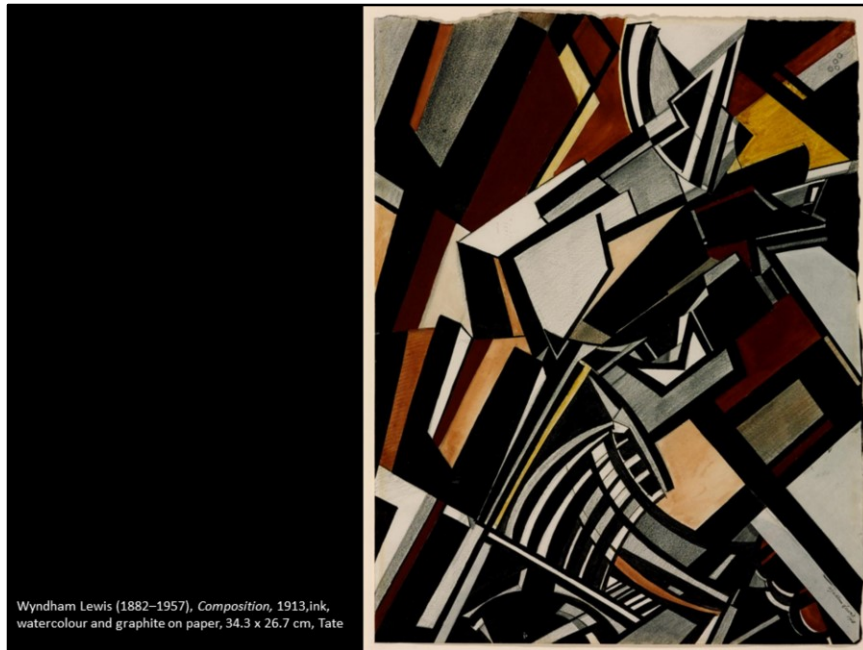


Christopher Richard Wynne Nevinson (1889–1946), *The Arrival*, c. 1913, 76.2 x 63.5 cm, Tate

- When this work was first exhibited a reviewer commented: **‘It resembles a Channel steamer after a violent collision with a pier. You detect funnels, smoke, gangplanks, distant hotels, numbers, posters all thrown into the melting-pot, so to speak. Mr. Nevinson acted as interpreter, explaining that it represented a state of simultaneous mind’.**
- Nevinson co-wrote *Vital English Art: A Futurist Manifesto*. He was fascinated by the idea of ‘simultaneity’, championed by the **French Orphists** and Italian Futurists. This is shown here in his attempt to capture in one composition the multitude of views and movements happening at a single moment.
- **Orphism** or Orphic Cubism, a term coined by the French poet **Guillaume Apollinaire in 1912**, was an offshoot of **Cubism** that focused on **pure abstraction** and bright colours, influenced by **Fauvism**, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of colour during the monochromatic phase of Cubism. The meaning of the term Orphism

was elusive when it first appeared and remains to some extent vague.

- **Cubo-Futurism** was the Russian form of Cubism and Futurism that was adopted by **Kasimir Malevich** and later **abandoned for Suprematism** and pure abstraction. **Vorticism** can be seen as a **form of Cubo-Futurism** adopted by a group of London artists.



(Percy) Wyndham Lewis (1882–1957), *Composition*, 1913, ink, watercolour and graphite on paper, 34.3 x 26.7 cm, Tate

- **Wyndham Lewis** was an English painter and author. He **co-founded the Vorticist movement** and was editor of the **Vorticist magazine *BLAST***. He said he was born on his father's yacht off Nova Scotia and he went to Rugby School following his parents separation. He later went to the **Slade School of Art** and then spent most of the 1900s **travelling around Europe** and studying **art in Paris**. He lived in **London from 1908** and was a founder of the **Camden Town Group in 1911**. In 1912 he exhibited at Roger Fry's second Post-Impressionism exhibition. He met Roger Fry and Clive Bell but soon fell out with them. In 1913-15 he developed a form of geometric abstraction that his friend **Ezra Pound called 'Vorticism'**. He wanted to **combine the solid structure of Cubism with the liveliness of Futurism**. He joined Roger Fry's Omega Workshop but fell out with him and created the Rebel Art Centre and although this only lasted three months it gave rise to the Vorticist Group and *BLAST*. In 1917 he was posted to the front in a forward post directing artillery fire. In December he was made an official war artist. One of his best known works is *A Battery Shelled* (1919, Imperial War Museum) which we will look at later.

- Lewis had what has been called a **thorny personality** and he **managed to offend all those who might have helped his career**. Lewis went to war unlike the other literary men, T. S. Eliot, Ezra Pound and James Joyce and the experience embittered him. During the 1920s he developed a public persona, known as '**The Enemy**', who shot at popular ideas and art, left-wing artists and intellectuals. He even went so far as to **state the case for Hitler**, a position he **later recanted** after visiting Berlin in 1938, but only after the damage had been done. Few understood that his motivation at the time was **avoidance of another war**. Lewis **attacked everyone**, Virginia Woolf (for copying James Joyce), the Bloomsbury set, the Sitwells, the 'romantics' D. H. Lawrence, Gertrude Stein and even Joyce and his close friends Pound and Eliot. He wrote 23 books between the wars and was one of the foremost portrait painters. However, his attacks meant he had no steady employment and he suffered from a **stream of libel actions**.

References

- <https://www.theguardian.com/books/booksblog/2008/apr/17/wyndhamlewisoverlookedscour>



Alfred Leete, 'Lord Kitchener Wants You', 1914

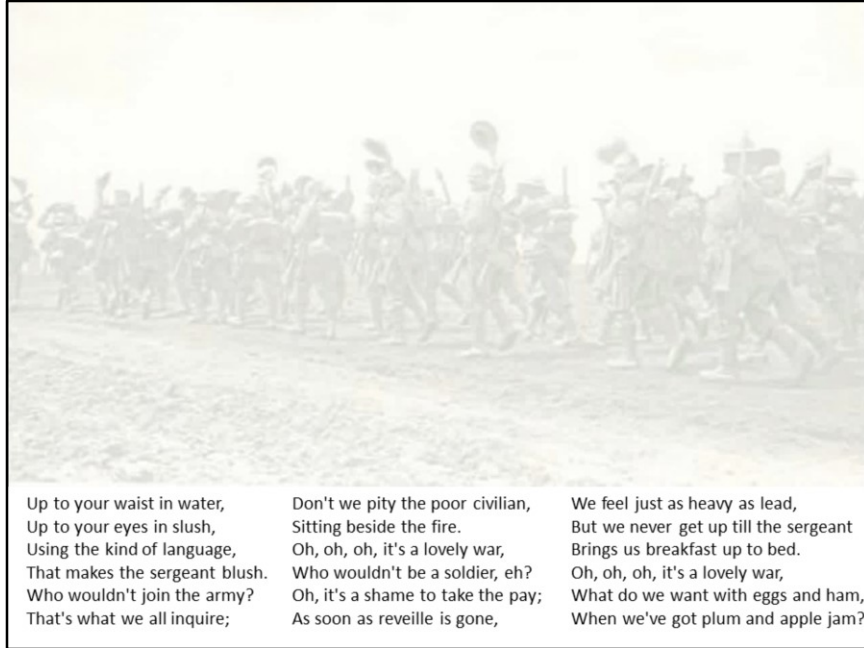
- Which brings us to the start of the **First World War** which started on **28 July 1914** and went on to **11 November 1918**.
- '**Lord Kitchener Wants You**' was designed by **Alfred Leete** as the front cover of *London Opinion*, a popular weekly magazine, of 5 September 1914. It was based on advertisements designed by Eric Field that used a Union Flag with the words "Your King and Country Need You—Enlist Now".
- Leete's front page became a recruitment poster that depicted Lord Kitchener, the British Secretary of State for War, above the words "WANTS YOU". Kitchener, wearing the cap of a British Field Marshal, stares and points at the viewer calling them to enlist in the British Army against the Central Powers. The image is considered one of the most iconic and enduring images of World War I. A hugely influential image and slogan, it has also inspired imitations in other countries, from the United States to the Soviet Union.
- Leete's Kitchener poster caught the attention of a then eleven-year-old George Orwell, who may have used as it the basis for his description of the "Big Brother" posters in his novel *1984*.

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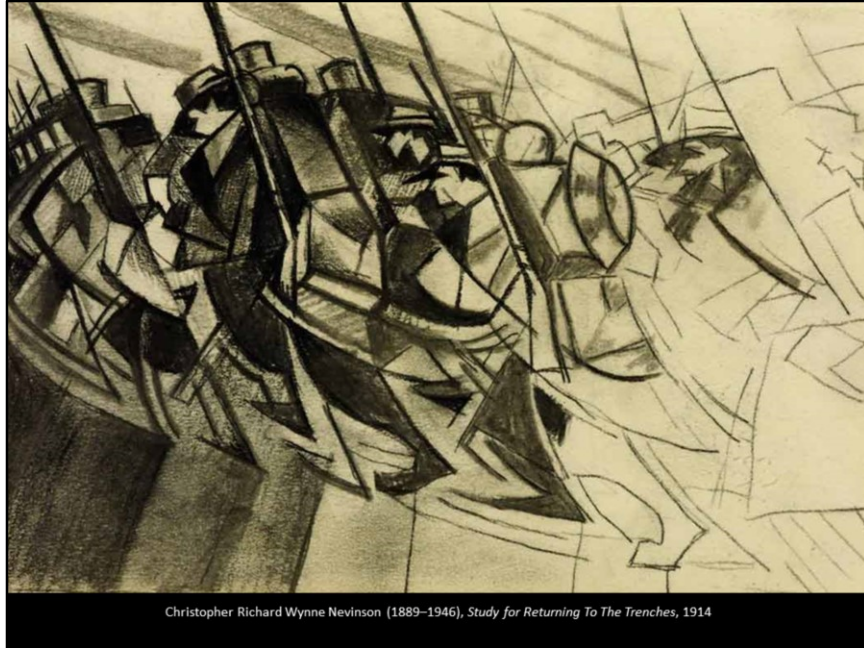
- **World War I** began on 28 July 1914 and lasted until 11 November 1918. More than **70 million military personnel**, including 60 million Europeans, were mobilised in one of the largest wars in history. There were **38 million** military and civilian deaths and casualties. Over 11 million combatants and 7 million civilians died as a result of the war (including the victims of a number of genocides) and 20 million wounded making it one of the deadliest conflicts in history. The carnage was brought about by technical developments in warfare and industrial production.
- The war was between the Allied Powers which included Britain, France, Russia, Japan, Italy and in 1917 the United States and the Central Powers which included Germany, Austria-Hungary and the Ottoman Empire.
- The trigger (not the reason) for the war was the **assassination of Archduke Franz Ferdinand of Austria**, heir to the throne of Austria-Hungary, by Yugoslav nationalist **Gavrilo Princip in Sarajevo** on 28 June 1914. This set off a diplomatic crisis when Austria-Hungary delivered an ultimatum to the Kingdom of Serbia, and entangled international alliances formed over the previous decades were invoked. Within weeks, the major powers were at war and the conflict soon spread around the world.
- The sponsorship of the arts during the First World War was unprecedented. It started in July 1916 by the Government propaganda department (later the Department of Information) in order to provide eye witness illustrations for propaganda publications. Amongst the artists commissioned at this stage were William Orpen, Paul Nash and C R W Nevinson. The Imperial War Museum was established in 1917 and collected a wide range of material including art and it commissioned its own artists.
- In February 1918 the Government planning a Hall of Remembrance devoted to 'fighting subjects, home subjects and the war at sea and in the air'. This was to be a record and a memorial to the Great War through paintings commissioned from the best and, on occasion, the most avant-garde British artists of the day, including Percy Wyndham Lewis, Stanley Spencer and John Singer Sargent. However, because of lack of funding after the war, the Hall of Remembrance was never built, and the collection of paintings was given to the Imperial War Museum.
- Britain did not need to enter the war but could have lived with a German-run Europe. This would have given it time to prepare for war later. Instead Britain made the catastrophic mistake of entering the war unprepared. This resulted in enormous casualties and a weakened British Empire with a massive debt and an irreplaceable loss of the skilled manpower needed to recover.
- Both sides believed that they would win and that victory would come quickly. Over one third of men between 19 and 22 when the war started were killed.

References

- https://en.wikipedia.org/wiki/Lord_Kitchener_Wants_You



Officially the words and music are anonymous although some think it was written in 1917 by J. P. Long and Maurice Scott. It was popularised by male impersonator and music hall star Alla Shields. It was also sung by Courtland & Jeffries who sang a number of other WW1 songs. It featured in the 1969 film “Oh, What a Lovely War” which was based on the 1963 musical of the same name.



Christopher Richard Wynne Nevinson (1889–1946), *Study for Returning To The Trenches*, 1914

- Nevinson said of this piece **'I have tried to express the emotion produced by the apparent ugliness and dullness of modern warfare. Our Futurist technique is the only possible medium to express the crudeness, violence and brutality of the emotions seen and felt on the present battlefields of Europe.'**

Notes

- British figure and landscape painter, etcher and lithographer, who was one of the **most famous war artists of World War I.**
- Like many other artists he studied at the Slade School of Art under Henry Tonks alongside Stanley Spencer and Mark Gertler who was his closest friend until they fell out over Dora Carrington.
- Nevinson befriended Marinetti and joined the Futurists which resulted in him falling out with Lewis and being excluded from the Vorticists. When the war started he joined the Friends' Ambulance Unit and was deeply disturbed tending wounded French soldiers. Ill health forced him to return and he joined the home service.

- In **1917**, Nevinson was appointed an official war artist, but he was **no longer finding Modernist styles adequate for describing the horrors** of modern war, and he increasingly painted in a **more realistic manner**. However, his **later works lacked the power** of his earlier works which had made him famous.
- Nevinson was told by **Tonks** to abandon thoughts of an artistic career which led to a **lifelong bitterness** between them and Nevinson's belief that Tonks was behind several imagined conspiracies against him.



Christopher Richard Wynne Nevinson (1889–1946), *La Mitrailleuse*, 1915, 61 x 50.8 cm, Tate

- This is another of his early works.
- As a Futurist, Nevinson initially celebrated and **embraced the violence and mechanised speed** of the modern age. But his experience as an **ambulance driver in the First World War changed his view**. In his paintings of the trenches, the soldiers are reduced to a series of angular planes and grey colouring. They appear almost like machines themselves, **losing their individuality**, even their humanity, as they seem to fuse with the machine gun which gives this painting its title.
- The painting shows three soldiers in the trenches wearing metal Adrian helmets, one firing a machine gun. A fourth soldier lies dead beside them. Around them are wooden beams and barbed wire. The subjects are abstracted into angular geometric blocks of colour, becoming dehumanised components in a machine of death. Nevinson later wrote: **'To me the soldier going to be dominated by the machine ... I was the first man to express this feeling on canvas.'**
- Nevinson knew trench warfare from his time in the ambulance service including the First Battle of Ypres, October-November 1914. By then, Nevinson's worsening rheumatism resulted in his return to London. He **painted *La Mitrailleuse* in**

November 1915, during the **last two days of a honeymoon** with his (remarkably understanding) new bride.

- Towards the end of the war, Nevinson began to **loose his artistic bearings** and Evelyn Waugh's brother cruelly described his greatest post-war contribution as the **invention of the British cocktail party**. He was attacked by critics for producing 'pictorial cartoons' and, in 1925 **he bizarrely attacked himself** by writing to the Tate asking them to take down and burn *La Mitrailleuse* calling it the '**World's Worst Picture**'.

Notes

- *Mitrailleuse* is the French word for machine gun.
- Walter Sickert called the work '**the most authoritative and concentrated utterance on the war in the history of painting**'. (*Burlington Magazine*, 1916)

References

- <http://www.wsj.com/articles/masterpiece-c-r-w-nevinsons-la-mitrailleuse-1406331236>



William Lionel Wyllie (1851-1931), *The Fighting Line from Ypres to the Sea*, 1915
 George Clausen, *Renaissance*, 1915, destroyed, picture copied from *Royal Academy Pictures and Sculpture*, 1915, (Cassell, 1915)

- At the start of the war there were **not a lot of war paintings**.
- The **Royal Academy** Summer Exhibition of 1915 was noted for the **paucity and general poor quality of paintings on war themes**, but *The Fighting-Line from Ypres to the Sea* by W. L. Wyllie was noted for its **bold experimentation** in showing a **bird's-eye view of war from an aeroplane**.
- **George Clausen's symbolist allegory *Renaissance* (destroyed) was the most memorable painting of that 1915 exhibition**, contrasting ruins and oppression with dignity and optimism. The naked women possibly representing Hope or Spring is pointing to the flowers of Spring blooming in the ruins while three figures behind her collapse with grief.
- William Lionel Wyllie was described as '**the most distinguished maritime artist of his day**'. He was the son of an artist and his half-brother was also an artist. He drew from an early age and his talent was encouraged by his father. He entered the Royal Academy School when he was 15 and studied under Edwin Henry

Landseer, John Everett Millais and Frederic Leighton. He won the **Turner Gold Medal when he was only 18**. When he was 24 the Academy rejected two of his paintings and he briefly gave up art for a career at sea. He returned with a lifelong love of the sea and was a prolific exhibitor at all the major societies and exhibitions. In 1906 he moved to Portsmouth and became so associated with the Royal Navy that when he died in 1931 his funeral resembled that of Nelson's state funeral.

Notes

- The **first British official war artists' scheme** was set up by the government in 1916. Although it was initially started for **propaganda purposes**, it **evolved into a memorialising** scheme that commissioned a range of significant artists who explored every aspect of the conflict.
- There were **two main streams** of activity that produced official war art. The **Imperial War Museum**, established by Act of Parliament in **1917**, was given the task of **collecting all kinds of material documenting the war**, including art. Meanwhile, the **government was also commissioning and purchasing art to create a record of and a memorial to the war** through paintings commissioned from the best and, on occasion, the most avant-garde, British artists of the day. These included Wyndham Lewis, Paul Nash, Christopher Richard Nevins, John Singer Sargent, Sir Stanley Spencer and Sir William Orpen. At the end of the war these collections were combined at the Imperial War Museum.

References

- <http://www.da.mod.uk/WWI/Galleries/WWI-Artwork/1915-The-Fighting-Line-from-Ypres-to-the-Sea-W-L-Wyllie-1851-1931>



Eric Kennington (1888-1960), *The Kensingtons at Laventie*, 1915, 139.7 x 152.4 cm, Imperial War Museum

- One of the **earliest war paintings** was by **Eric Kennington** and his most exceptional and famous work. Kennington served in the 13th Battalion, The London Regiment, popularly known as 'The Kensingtons' from 1914 to 1915 when he was invalided out. It shows his platoon after **four sleepless nights** in **twenty degrees of frost** and almost continuous snow. The men have just walked to the comparative protection of the **ruined village at Laventie** and they are waiting for their Corporal to give the order to 'Fall in' for the next part of the journey: a march of five miles to a billet outside the shelling area.
- Kennington claimed he had 'travelled some 500 miles while painting the picture on the back of the glass, dodging round to the front to see all was well'. Kennington painted this tribute to his comrades after he was **invalided out of the army in 1915**. It was first exhibited at the Goupil Gallery in 1916, in aid of the **Star and Garter Building Fund** and Kennington's accompanying notes detailed the individual soldiers and their experiences. The former Star and Garter hotel opened in Richmond in 1916 and initially received 10 (some say 65) wounded soldiers. It was rebuilt between 1921 and 1924 and provided nursing and accommodation for

servicemen until 2008 when the residents started to be moved to homes in Solihull, Surbiton and West Wycombe. The building was sold in 2013 for £50 million to be converted into apartments.

- When *The Kensingtons at Laventie* was exhibited in the spring of 1916, it caused a sensation. Painted in reverse on glass, the painting was widely praised for its technical virtuosity, iconic colour scheme, and its '**stately presentation of human endurance, of the quiet heroism of the rank and file**'.
- Eric Henri **Kennington** was born in **Chelsea**, the son of a well known portrait painter and first exhibited at the Royal Academy in 1908 when he was 20. He was a sculptor, artist and illustrator, and an **official war artist in both World Wars**. As a war artist, Kennington specialised in **depictions of the daily hardships** endured by soldiers and airmen. In the **inter-war years** he worked **mostly on portraits** and a number of book illustrations. The most notable of his book illustrations were for T. E. Lawrence's *Seven Pillars of Wisdom*. Kennington was also a **gifted sculptor**, best known for his **1926 monument, in Battersea Park**, to the 24th Division, for his *Love, Jollity, Treachery, War and Life & Death* (1931) on the **Shakespeare Memorial Theatre in Stratford-upon-Avon**, *The Kennington Frieze*, above the entrance of the **London School of Hygiene & Tropical Medicine's library** (1920s, originally carved for the main entrance but moved inside because of the male genitalia) and for the **tomb effigy of T. E. Lawrence for the crypt of St Paul's Cathedral** (1926) and at St Martin's Church, Wareham in Dorset (1937-39). He was not made a full academician until 1959.



Arthur Radclyffe Dugmore (1870–1955), *Troops Going over the Top, First World War (Battle of the Somme)*, 1916, 46 x 81 cm, York Museum

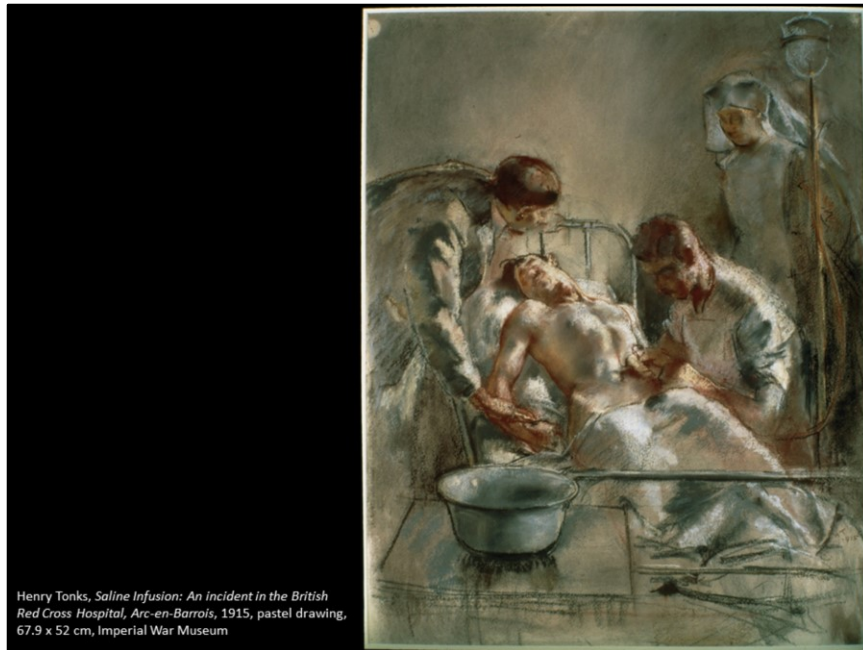
- This is not the most accomplished of paintings but it does clearly convey the horror of the first wave of advances at the start of the battle.
- Dugmore was an **Irish-American photographer** and naturalist who painted this illustration of the battle. It is 0730 hours on 1 July, when whistles sounded along the 20-mile line to start the assault.
- **Dugmore was 46** and had used his **contacts to obtain a commission**. He was not an active combatant but was in the Somme trenches so this painting was based on his **eyewitness account**. This was later published as *When the Somme Ran Red*. He also recorded films of the front using a cine camera. Dugmore served in the trenches during the period leading towards the First Battle of the Somme but he became incapacitated and no longer fit for duty after he was gassed.
- The soldiers in the painting are being encouraged to advance across open land towards the German line, which is marked by the smoke in the distance. Some of them have already been shot; one collapses over the barbed wire a few feet away from its edge, while another nearby drops his rifle at the moment of a bullet's

impact. Only one or two have made it as far as the **patch of blood-red poppies** in the middle distance and where the expanse of enemy barbed wire entanglements began.

- After 1 July, there were a further eight 'phases' of the **Battle of Somme** until its dismal ending on 18 November 1916, during which time some 416,654 British and nearly 200,000 French soldiers had become casualties. In total there were over a million casualties.
- The Battle of the Somme lasted five months and started after a week-long artillery bombardment of the German lines that proved largely ineffective. It was the first major battle for the civilian who had volunteered in 1914 and 1915. Previous battles had been fought largely by professional soldiers.
- An official documentary film, *The Battle of the Somme*, was the first feature-length film to record soldiers in action. It was filmed by the official cinematographers Geoffrey Malins and John McDowell, who filmed the build-up and early days of the battle. When the film was shown in cinemas from 21 August 1916, an estimated 20 million people saw it in the first months of its release. Many hoped to glimpse a son, brother, father or friend. It was intended to show that the 'Big Push' had been a success and that British soldiers were well supplied and cared for.

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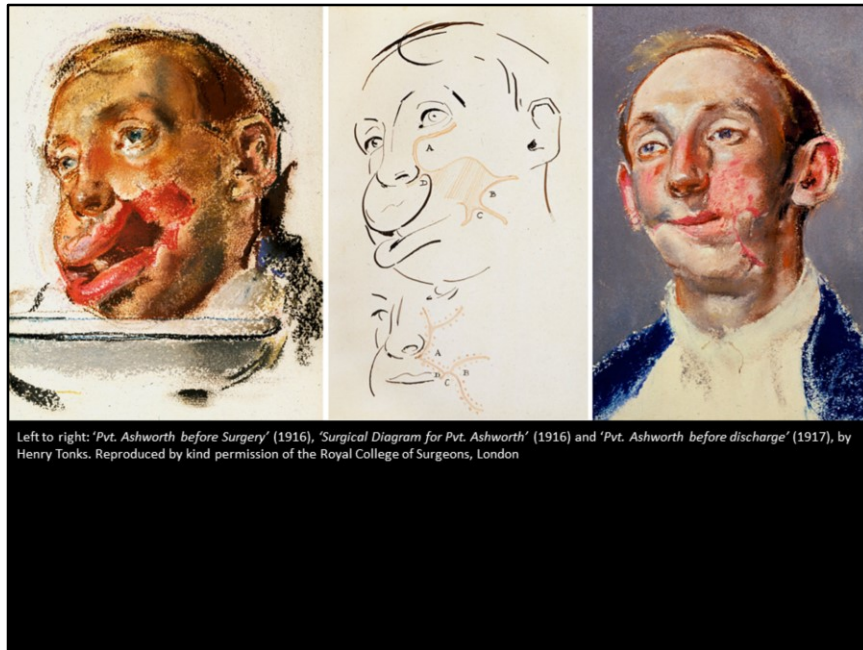
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Henry Tonks, *Saline Infusion: An incident in the British Red Cross Hospital, Arc-en-Barrois*, 1915, pastel drawing, 67.9 x 52 cm, Imperial War Museum

- **Henry Tonks** (1862-1937) was a **surgeon and later an artist**, caricaturist and art teacher. He was one of the first British artists to be **influenced by the French Impressionists**; he exhibited with the New English Art Club, and was an associate of many of the more progressive artists of late Victorian Britain, including **James McNeill Whistler, Walter Sickert, John Singer Sargent and George Clausen**. Tonks became '**the most renowned and formidable teacher of his generation**'. His pupils at the Slade included David Bomberg, Harold Gilman, Spencer Gore, Augustus John, Gwen John, Percy Wyndham Lewis, William Orpen, Stanley Spencer and Rex Whistler.
- Tonks was 52 when the war broke out and he resumed his **medical career in 1914**, first at a prisoner of war camp and then at a British Red Cross hospital in France. producing pastel drawings recording facial injury cases at the Cambridge military hospital in Aldershot and the Queen's Hospital, Sidcup. However, Tonks believed his medical skills were inadequate and returned to the UK.
- Despite this, in January 1916 Tonks received a temporary commission in the Royal Army Medical Corps.

- Tonks became an official war artist in 1918, and **he accompanied John Singer Sargent** on tours of the Western Front. In August 1918, they both witnessed a field of wounded men which became the basis for Sargent's vast canvas, ***Gassed***. Tonks went to Archangel in Russia in 1919 as a war artist with a British expeditionary force.
- He became Slade Professor of Fine Art from 1918 to 1930, although he initially turned down the appointment in favour of Walter Sickert, only taking it up when Sickert declined the position.



Left to right: 'Pvt. Ashworth before Surgery' (1916), 'Surgical Diagram for Pvt. Ashworth' (1916) and 'Pvt. Ashworth before discharge' (1917), by Henry Tonks. Reproduced by kind permission of the Royal College of Surgeons, London

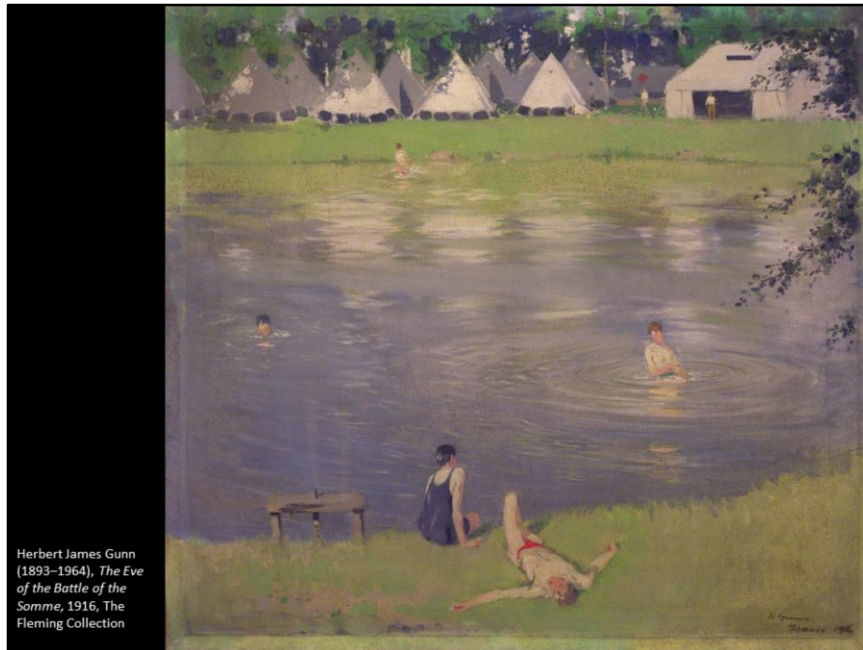
- At Aldershot Tonks met the pioneering plastic surgeon **Harold Delf Gillies** (1882–1960). An ambitious New Zealander twenty years Tonks' junior, Gillies had convinced the authorities of the urgent need for specialist centres to treat the facial casualties arriving back from the Front. Facial injuries outnumbered amputations but were far less acceptable to the general public. Pictures of amputees were shown but never serious facial injuries. Gillies sought out Tonks when he heard 'the great Henry Tonks' had been posted to Aldershot to work in the orderly room. Gillie was a keen amateur artists and understood the importance of before and after drawings to record his procedures. Gillie's unique approach was improve the appearance of the injured men and his approach to plastic surgery laid the groundwork for the field today.
- 'A notable example, detailed in the Gillies Archives at the Royal College of Surgeons, is Private Walter Ashworth, West Yorkshire Regiment (no. 1071), from Bradford, who was **wounded on the first day of the Battle of the Somme** in 1916.

Tonks's first drawing (left) shows Ashworth waiting for a facial washout with sterile Milton solution. A rare surgical diagram (centre) shows the process to close the wound by suturing flaps of skin and tissue from the cheek and jaw. After three operations and discharge a year later, Gillies commented that it had been necessary to sacrifice some of the length of the lips to close the wound and that this had left his patient with a **"whimsical, one-sided expression that, however, was not entirely unpleasant"** (right). Unfortunately, on Ashworth's return home this **proved too much for his former employer and his fiancée to accept**. However, **he married one of her more supportive friends**, and they successfully took up job opportunities offered by a **move to Australia**. Four decades later patient and surgeon met again, but the latter's offer of further improvement was turned down – perhaps as a result of Ashworth's having already undergone so much surgery, including shrapnel removal from his back, which had continued into the 1950s.

- It was sometimes observed that the plastic-surgery patients benefited from the attention given to them by an artist, rather than a more perfunctory depiction by camera. However, Tonks was more concerned about another side-issue: that the pastels were **'rather dreadful subjects for the public view'**. While other works by the artist, such as the previous painting, *Saline Infusion* (1915) and *An Advanced Dressing Station in France* (1918), also depict intense wartime imagery, **Tonks refused to allow the pastels to be displayed at the Imperial War Museum**. He insisted that **'they would be viewed by a bloodthirsty public seeking vicarious gratification'**, so for most of the 20th century they **remained hidden away**, before being acquired by the Royal College of Surgeons in London. They have now become one of the most requested loan items in the College's collection.' (Wellcome Foundation)

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Herbert James Gunn (1893–1964), *The Eve of the Battle of the Somme*, 1916, The Fleming Collection

Battle of the Somme

- July 2016 was the centenary of the Battle of the Somme, the worst calamity of the war. This shows *The Eve of the Battle of the Somme*, a near-idyllic scene of bathers relaxing by a river on a summer's day. It is the ordered rows of military bell tents half hidden under a leafy canopy in the background – and the title - that gives the game away: the irony is painfully clear. It was painted by James Gunn, a Scottish landscape and portrait painter who studied in Glasgow and Paris.
- On the first day of the battle British Expeditionary Force took the heaviest casualties ever suffered by one army in a single day's fighting. Casualties were some 57,000 on the British side, of which 19,000 were deaths, many mown down by unrelenting German machine gun fire.
- **Herbert James Gunn** was a Scottish landscape and portrait painter who studied at the **Glasgow School of Art** before studying in **Paris**. At the outbreak of the war he joined the **Artists Rifles** (formed in 1859 and its members have included John Everett Millais, Dante Gabriel Rossetti and Frederick Leighton). He saw active

service in France where he continued to paint and he later became **President of the Royal Society of Portrait Painters.**



William Orpen (1878-1931), *Ready to Start. Self-Portrait*, 1917, 60.8 x 49.4cm, Imperial War Museum

- This is a reflection of Orpen in a mirror next to a window. On the table is a soda siphon, wine bottles and maps of France. Painted shortly after his arrival in France, Orpen is inspecting himself in the mirror wearing his military uniform. The painting is inscribed 'ORPEN. CASSEL 10TH JUNE 1917'. Cassel is a town in Northern France about 28km west of Ypres.
- Orpen was born in County Dublin, the son of a solicitor and amateur painter. He was **naturally talented, enrolled at art school when he was 13 and won every major prize** before studying at the Slade **between 1897 and 1899**. He was taught by Henry Tonks and Philip Wilson Steer. He was part of the pre-1900 group of artists known as the first 'crisis of brilliance'.
- He would include mirrors in his paintings to create images with images and added false frames and referenced the work of other artists. After the Slade **he ran a private teaching studio with Augustus John**. Between 1911 and 1913, with John Singer Sargent's recommendation he built a successful and **lucrative business painting society portraits**.

- **By the start of World War One, Orpen was the most famous and most commercially successful artist working in Britain.** He was knighted in 1918.
- With his **social contacts** he became a **war artist** with the **rank of major** (rather than second lieutenant) and had a military aide, a car and driver and a batman and assistant. He painted the Somme and many portraits including **General Haig**. When he was **reprimanded** for not submitting any paintings to the Department of Information the **officer who reprimanded him was moved on to other duties**.



Flora Lion (1878-1958), *Women's Canteen at Phoenix Works, Bradford*, 1918, 106.6 x 182.8 cm, Imperial War Museum

- Although several **female artists** were approached either by the British War Memorials Committee or the Ministry of Information, **none of them completed commissions** for the official full-time posts. However, the **Imperial War Museum** did **commission ten female artists for individual works** through its Women's Work Sub-Committee, which had been set up to record the varied contributions of women to the war effort. This painting was a Ministry of Information commission.
- The interior of a canteen filled with female workers. There is a counter to the right of the composition, and tables occupied with women in overalls and cloth caps to the left. There is a queue at the counter, with several women holding large white cups. In the centre two women walk arm-in-arm towards the viewer, and next to them another stands looking out in the same direction. Many of the women are obviously tired but the overall impression is of great confidence. The couple in the centre dominate the scene and embody the assurance of women newly liberated by employment.
- Flora Lion was trained at the Royal Academy and in Académie Julian in Paris and

from 1900 she exhibited at the Royal Academy. She became an **established society portrait painter** who was given access to paint factory scenes in **Leeds and Bradford** during World War One.

Notes

- There were many women artists including:
 - Olive Mudie-Cooke (1890-1925) who served as an ambulance driver and painted in her own time. In 1925, she travelled back to France and took her own life.
 - Clare 'Tony' Atwood (1866-1962) was commissioned to depict the Women's Voluntary Services. She was born in Richmond the daughter of an architect and trained at the Slade. She lived in a ménage à trois with the dramatist Christabel Marshall and the actress Edith Craig from 1916 until 1947.
 - Norah Neilson Gray (1882-1931) was a volunteer nurse who painted during the day following her night shift. After the war she returned to her career as a portrait painter.
 - Victoria Monkhouse produced seven drawings of women performing working roles previously performed by men. The Imperial War Museum paid £3 for each drawing.
 - Anna Airy (1882-1964) produced four paintings of munitions factories for the Imperial War Museum. She was one of the first women to be commissioned and was recognised as one of the leading women artists of her generation.

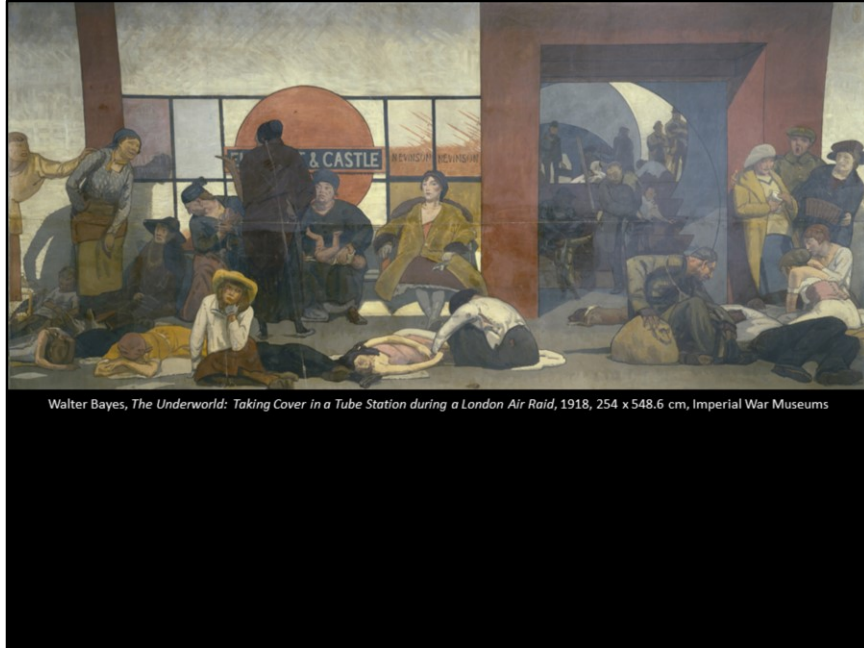
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Bernard Meninsky (1891 - 1950), *Victoria Station, District Railway*, 1918, 50.8 x 76.5 cm, Imperial War Museum

- Meninsky was born in Ukraine and moved to Liverpool when he was a baby. He went to Liverpool School of Art from 1906, won the King's medal in 1911 and studied briefly at the Royal College of Art and the Académie Julian in Paris. He won a scholarship which enabled him to study at the Slade School of Fine Art from 1912 to 1913. He taught from 1913 until 1940 at the Central School of Arts and Crafts.
- During the war he served in the Royal Fusiliers in Palestine and in 1918 was commissioned by the Ministry of Information to produce a series of paintings based around the 'arrival of a Leave Train from the Front' at a London railway terminus.
- He was naturalised as a British Citizen in 1918 but had a nervous breakdown and was discharged from service after six months as a Ministry of Information war artist.



Walter Bayes (1869-1956), *The Underworld: Taking Cover in a Tube Station during a London Air Raid*, 1918, 254 x 548.6 cm, Imperial War Museums

- Civilians, mainly women and children sheltering in the **Elephant and Castle tube station**, London. Some sit on the platform, others lie down and to the right-hand side a group of three people, including a soldier, appear to be singing. On the wall behind are a few **C. R. W Nevinson posters**.
- **Walter Bayes** was the **son of an artist**, Alfred Bayes, who regularly exhibited at the Royal Academy. His sister was a designer and his younger brother a sculptor. He started work in a **solicitor's office** but did not enjoy it and so started studying art including, for a short period, in Paris. He **exhibited at the Royal Academy in 1900** and at the **New English Art Club** and in the late 1890s he **started teaching art** and writing about art. He later joined Walter Sickert's Fitzroy Street Group and was a founding member of the Camden Town Group in 1911 and the London Group in 1913.
- He was **45 when the war started** and continued to **teach** at the **Camberwell School of Arts and Crafts** which was **close to the Elephant & Castle tube station** on the London Underground. This was to be the site of one of Bayes's **best known**

works, *The Underworld: Taking Cover in a Tube Station During a London Air Raid*.

The scale and composition reflects Bayes's pre-war work as a **theatre designer** and creates the impression that the **viewer is passing through** the station, and past the cast of characters on the platform, as if on a train. The picture was shown at the 1918 Royal Academy show and purchased by the Imperial War Museum, who asked Bayes if he would do a further work for the Ministry of Information.

- From 1927 to 1939 Bayes was **Lecturer in Perspective at the Royal Academy Schools** and he continued teaching as a visiting lecturer at Reading University until 1937. He received a number of commissions in **WWII** and in 1944 became Director of painting at Lancaster School of Arts, finally **retiring in 1949**, aged 80.

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John Hodgson Lobley (1878-1954), *Outside Charing Cross Station, July 1916. Casualties from the Battle of the Somme arriving in London, 1918*, 205.7 x 307.3 cm, Imperial War Museum

- John Hodgson Lobley (1878-1954) was an English artist best known for his work as an official war artist for the Royal Army Medical Corps during World War I. He was the son of a wool merchant and **studied at the Slade**, the Royal College of Art and the **Royal Academy**. As **official war artist** he painted **120 pictures**. Some historians have suggested that he choose a scene of **'defeated' men close to Parliament as a criticism of the government**. Whether or not that is true, we know Lobley that like many other artists who witnessed the War first hand 'he was deeply affected by what he had seen. His paintings of the War do not glorify it at all' (Online Galleries). He lived in London before moving to Dorset and he later painted views of London, a portrait of his wife and Dorset landscapes.
- **Charing Cross station** was built on the site of Hungerford Market and **opened in 1864**. The Charing Cross Hotel was designed by **Edward Middleton Barry** and opened the following year. It has an ornate French Renaissance style front.
- Contemporary with the Charing Cross Hotel was a **replica of the Eleanor Cross** in

Red Mansfield stone, also designed by Edward Middleton Barry, that was erected in the station forecourt. It was based on the original 13th-century Whitehall Cross that had been demolished in 1647. Distances in London are officially measured from the original site of the cross, now the statue of Charles I facing Whitehall, and not from this replica cross. The condition of the cross deteriorated until it was in such a vulnerable condition that it was placed on the English Heritage At Risk Register in 2008. A ten-month project to repair and restore the cross was completed in August 2010. This work included recreating and attaching almost 100 missing ornamental features.

- **Edward Middleton Barry** RA (7 June 1830 – 27 January 1880) was an English architect of the 19th century whose most famous building is the theatre of the Royal Opera House and the iron and glass Floral Hall which was influenced by Crystal Palace. The new 'Royal Italian Opera', as it was called, was opened in 1858 after the previous building by Robert Smirke was destroyed by fire. (Note: Charles Barry was the architect of the Palace of Westminster after the 1834 fire. Robert Smirke designed the British Museum.)
- The **Battle of the Somme** was fought between **1 July and 18 November 1916** and was the largest battle of the First World War on the Western Front. More than **one million men were wounded or killed**, making it one of the bloodiest battles in human history. The first day on the Somme was, in terms of casualties, also the worst day in the history of the British army, which suffered **57,470 casualties**.

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Dora Carrington, *The Mill at Tidmarsh*, 1918, private collection

- I am including this work as it was painted in the same year, 1918. It shows a house that **Carrington** (she dropped her first name) and **Lytton Strachey** rented for £52 a year from 1917 to 1924 (in 2010 the same house was for sale for £2 million). The house is on the River Pang south of Pangbourne and west of Reading. The bright colours, flat coloured planes, the 'speckled' blue sky and the repressed detail remind us of various Post-Impressionist painters but the work as a whole has a unique feel. The painting shows no sign of the war and suggests a nostalgic view of a fast dying English way of life.
- Carrington moved into the mill with Strachey just as was publishing ***Eminent Victorians***, the book that made him famous. They were known in the Bloomsbury Group although Carrington was not part of it. Leaders of the Group included **Vanessa and Clive Bell** who lived at **Charleston, Sussex**. Carrington and Strachey were often seen at parties held by **Lady Ottoline Morrell**, Mark Gertler's patron. Strachey was a well-known homosexual and Carrington was a Slade-trained artist with a, then uncommon, pageboy haircut. Rex (renamed Ralph) **Partridge** joined them and they turned him from a war hero to a pacifist. They had parties and enjoyed themselves, Carrington drew Ralph naked and they all swam together in

the mill pond.

- The house had many famous visitors including E. M. Forster, John Maynard Keynes and Virginia and Leonard Woolf who enticed Ralph off to work for them at Hogarth press, Bloomsbury. In 1921 Carrington and Ralph decided to marry and the threesome became a foursome when Ralph fell in love with **Frances Marshall**. In 1932, Lytton died of cancer and Carrington **committed suicide** two months later.

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Stanley Spencer, *Travoy's Arriving with Wounded at a Dressing-Station at Smol, Macedonia, September 1916, 1919*, 182.8 x 218.4 cm, Imperial War Museum

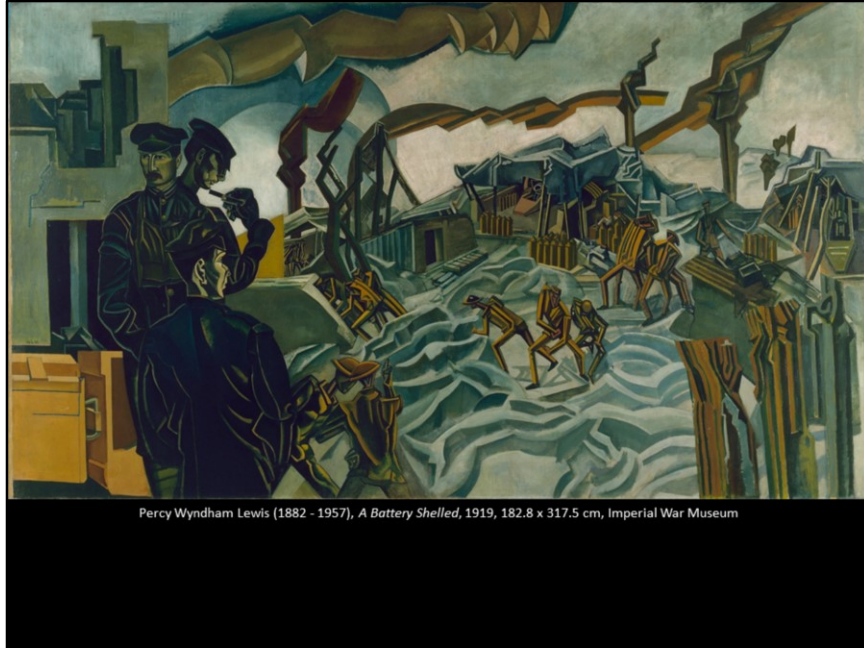
- A **dressing station** seen from an elevated position. **Four travoys** (a type of sledge) pulled by mules wait in line outside the dressing station. Each holds a **wounded soldier** covered in a blanket and they are attended by medical orderlies. In the background is the bright glow of an **operating theatre**, where surgery is taking place. In the lower right corner a **man with his arm in a sling** walks away from the scene, looking back over his shoulder.
- In **April 1918 Spencer** was approached by the British War Memorials Committee to complete a **commission**. The Committee suggested a religious service as the subject but Spencer wanted to show '**God in the bare real things, in a limber wagon, in ravines, in fouling mule lines**'.
- This work is based on his experiences with the 68th Field Ambulance. In August 1919, Spencer included a description of this work in a letter to Alfred Yockney: 'About the middle of September 1916 the 22nd Division made an attack on Machine Gun Hill on the Doiran Vardar Sector and held it for a few nights. During these nights the wounded passed through the dressing stations in a **never ending stream**. This picture is **not** in any material or practical sense a **truthful**

representation of the scene it is supposed to depict.' An old Greek church was used as the dressing station and operating theatre. The wounded were brought down by means of the mule-drawn stretchers shown in the painting.

- In 1923, Spencer wrote to his wife Hilda about the scene for this painting, 'I was standing a little way from the old Greek church and coming there were rows of travoys and limbers crammed full of wounded men. One would have thought that the scene was a sordid one... but **I felt there was grandeur... all those wounded men were calm and at peace** with everything, so the pain seemed a small thing with them.'
- Spencer saw the wounded in **religious terms**: the dead and injured figures on the stretchers **like Christs on the Cross** and the **Resurrection** through the lifesaving **efforts of the surgeons** operating in the makeshift theatre.
- In 1938, Spencer wrote of the work, '**I meant it not a scene of horror but a scene of redemption**'.
- The Committee developed a scheme to build a **Hall of Remembrance** devoted to 'fighting subjects, home subjects and the war at sea and in the air'. The centre of the scheme was to be a coherent series of paintings based on the dimensions of Uccello's 'Battle of San Romano' in the National Gallery (72 x 125 inches), this size being considered suitable for a commemorative battle painting. While the commissions included some of the most avant-garde British artists of the time, the advisors saw the scheme placed within the tradition of artistic patronage, influenced by models from the Renaissance. It was intended that both the art and the setting would celebrate national ideals of heroism and sacrifice. The Hall of Remembrance **was never completed** and the collection was given to the Imperial War Museum.

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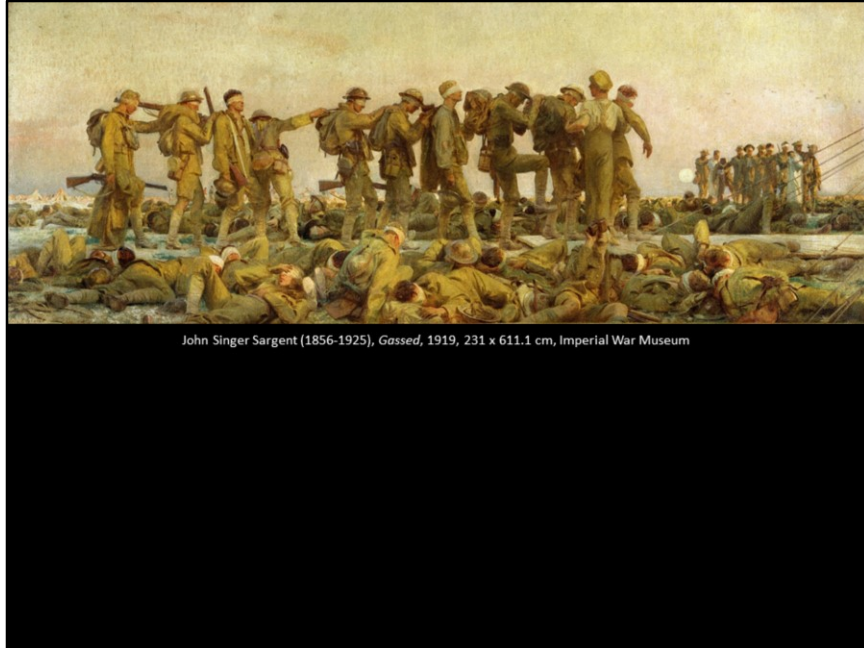


Percy Wyndham Lewis (1882 - 1957), *A Battery Shelled*, 1919, 182.8 x 317.5 cm, Imperial War Museum

- **This painting is a rare attempt at creating a modern style of war painting.**
- **Wyndham Lewis** (1882-1957) edited the magazine ***Blast*** with the **poet Ezra Pound** and he took on the role of **leader of the Vorticists**.
- In March 1916, he **signed up** in the artillery. In May 1917, he **met Orpen** and although he regarded Orpen as **out-dated** he used some of his techniques in this painting.
- Lewis became one of the **official army painters** with the Canadian and later British troops. In *A Battery shelled* Lewis combines the geometrical style of Vorticism with more figurative elements. The sheet metal of the dugouts, the uniforms and the gun mechanisms are painted in this geometric style while the group on the left look on impassively as a soldier is buried.

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John Singer Sargent (1856-1925), *Gassed*, 1919, 231 x 611.1 cm, Imperial War Museum

- *Gassed*, 1919, by **John Singer Sargent**. One of the **leading society portrait painters of his day**, Sargent was commissioned to contribute the central painting for the **Hall of Remembrance**. *Gassed* is based on the scene at a dressing station as it took in casualties from a mustard gas attack on the **Western Front in August 1918**.

Notes

- Sargent was a **lifelong bachelor** with a wide circle of friends. Biographers once portrayed him as a staid reticent individual; however recent scholarship has suggested that he was a **private, complex and passionate man** with a homosexual identity that shaped his art. This view is based on his friends and associations; the overall alluring remoteness of his portraits; the way several challenge nineteenth century notions of gender difference; his erotic and previously ignored male nudes; and some sensitive and erotic male portraits. Sargent had a long and **intense romantic friendship** with the **Welsh painter Albert de Belleruche** (1864-1944), whom he met in 1882, and who later went on to marry: a surviving drawing hints that Sargent may have used him as a model for Madame X.

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Christopher R. W. Nevinson (1889-1946), *After a Push*, 1917, 57 x 80 cm, Imperial War Museum

Christopher R. W. Nevinson (1889-1946), *After a Push*, 1917, 57 x 80 cm, Imperial War Museum

- **In 1917, Nevinson was appointed an official war artist, but he was no longer finding Modernist styles adequate** for describing the horrors of modern war, and he increasingly painted in a more realistic manner. Nevinson's later World War One paintings, based on short visits to the Western Front, lacked the same powerful effect as those earlier works which had helped to make him one of the most famous young artists working in England.
- Shortly after the end of the war, Nevinson travelled to the United States of America, where he painted a number of powerful images of **New York**. However, his boasting and exaggerated claims of his war experiences, together with his **depressive and temperamental personality**, made him many enemies in both the USA and Britain. In 1920, the critic Charles Lewis Hind wrote of Nevinson that '**It is something, at the age of thirty one, to be among the most discussed, most successful, most promising, most admired and most hated British artists.**' His post-war career, however, was not so distinguished. Nevinson's 1937 memoir *Paint and Prejudice*, although lively and colourful, is in parts inaccurate, inconsistent, and misleading.



Paul Nash, *We are Making a New World*, 1918, Imperial War Museum

- In six weeks on the Western Front, Nash completed what he called "**fifty drawings of muddy places**". When he returned to England, he started to develop these drawings into finished pieces and began working flat-out to have enough pictures ready for a one-man show in May 1918.
- *We Are Making a New World*, 1918, by Paul Nash. Following a successful exhibition of his war drawings in London in July 1917, Nash was commissioned as an official war artist. **This work is one of the most memorable images of the First World War.**
- *We are Making a New World* is a 1918 oil-on-canvas painting by Paul Nash. The optimistic title contrasts with Nash's depiction of a scarred landscape created by the First World War, with shell-holes, mounds of earth, and leafless tree trunks. Perhaps Nash's first major painting and his **most famous work**, it has been described as **one of the best British paintings of the 20th century**, and has been **compared to Picasso's *Guernica***.
- One modern critic, writing in 1994, likened it to a '**nuclear winter**' whilst one of the first people to see it in 1918, Arthur Lee, the official censor responsible for the British war artists, thought it was a '**joke**' **at the expense of the public** and the art

establishment.

- When the war ended Nash was determined to continue his career as an artist but struggled with periodic **bouts of depression and money worries**.



Paul Nash (1889-1946), *The Menin Road*, 1918, 182.8 × 317.5 cm, Imperial War Museum, London

- *The Menin Road* is a large oil painting by Paul Nash completed in 1919 that depicts a First World War battlefield. Nash was **commissioned by the British War Memorials Committee** to paint a battlefield scene for the proposed national **Hall of Remembrance**, which was never built. The painting is considered **one of the most iconic images** of the First World War and is held by the Imperial War Museum.
- He decided to paint the Ypres Salient (a technical term for an area surrounded on three sides by the enemy) as it had been devastated during the Battle of the Menin Road Ridge where there was a cluster of German pill boxes the British called **Tower Hamlets**. He was originally going to call it *A Flanders Battlefield* but eventually decided on *The Menin Road*. Nash **knew the area well** as he had served there. He considered Tower Hamlets to be '**perhaps the most dreaded and disastrous locality of any area in any of the theatres of War**'.
- Nash started worked on the large painting in a herb drying shed in Chalfont St Peter and when he had to move out he had difficulties finding a studio and eventually completed the work in **Gower Street**, London. The room in Gower

Street was so small Nash had to climb out of the window to see the complete picture.

- “*The Menin Road* depicts a landscape of **flooded shell craters** and trenches while tree stumps, devoid of any foliage, point towards a sky full of clouds and plumes of smoke, bisected by shafts of sunlight resembling gun barrels. **Two soldiers** at the centre of the picture attempt to follow the, almost, unrecognisable road but appear to be trapped by the landscape. Nash composed the picture in **three broad strips**. The foreground is filled with shell craters and debris, which block access to the **road in the middle of the picture**. The only possible path, to the side of one of the mud pools, is blocked by a fallen board. Across the centre of the picture, shell holes punch into the road at regular intervals, while debris further breaks up the road, as do the shadows from a line of trees alongside it. Beyond the trees, the battlefield stretches to the horizon, with a wood of stunted trees on the right hand side and to the left a series of seven zigzag streams, that also fail to reach the horizon and escape. **Nash came to consider this painting to be his finest work.**”

References

- [https://en.wikipedia.org/wiki/The_Menin_Road_\(painting\)](https://en.wikipedia.org/wiki/The_Menin_Road_(painting))



The Cenotaph on Whitehall in London is designated as the United Kingdom's primary war memorial. It commemorates the end of World War One.

- War memorials were built in every town and village.
- The national memorial was The Cenotaph, Whitehall, which originated as a memorial to the British losses in the 1914-1918 war.
- **Originally made from wood** and plaster it was designed by **Sir Edwin Lutyens** as a **temporary cenotaph** for a National Peace Day Celebration and the Peace Parade held in London on **19th July 1919**.
- During the Peace Parade on its route through Whitehall thousands of troops marched past this temporary Cenotaph, turned their eyes to it in respect as they passed and the commanding officers saluted it. Following the parade members of the public placed flowers there and the structure quickly became a focal point of national grief for all those many thousands of people who had lost loved ones in the war.
- The decision to build a **permanent structure** in place of the wooden one was made. It was also agreed to keep it in the **same location** as the temporary one in Whitehall which had become such a special focus of the Peace Parade. Lutyens's solemn and dignified design was built in Portland Stone from December 1919 and

was **finished in time** for a parade to pass by it on **11th November 1920** to mark the interment of the **British “Unknown Warrior” at Westminster Abbey**. The Cenotaph was again the focus of a ceremony of Remembrance on the anniversary of the Armistice on 11th November 1921. Subsequently it became the location for the United Kingdom's national annual national ceremony of Remembrance each November.’

- The origin of the word cenotaph is taken from the Greek words kenos meaning “empty” and taphos meaning “tomb”.

References

<http://www.greatwar.co.uk/memorials/ww1-memorials-united-kingdom.htm>

https://en.wikipedia.org/wiki/The_Cenotaph,_Whitehall



NEXT WEEK:
THE 'RETURN TO ORDER'
& STANLEY SPENCER

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