

INR 4931

Art and War

Fall 2020

Class meeting time: Tuesday, 8th-9thPeriod, Thursday 9thPeriod, via Zoom

INSTRUCTOR

Dr. Aida A. Hozic, Associate Professor

Contact Info: hozic@ufl.edu

Office Hours: Monday 11 a.m. - 2 p.m.

COURSE DESCRIPTION

The course examines practices and experiences of war through the lens of art. The goal is to enable students to develop different and broader understandings of warfare than the discipline of International Relations usually permits – to consider ways in which war informs and intervenes in everyday life; to analyze an array of interactions between war, its participants, witnesses and spectators; and to ponder modes in which war mobilizes bodies and emotions.

The success of the course will depend on your intellectual and affective engagement with victims and veterans of both past and contemporary wars, thus extending beyond assigned classroom meeting times. Much like its topic, the course demands serious emotional and time commitment, also reflected in the number and the type of assignments for the course.

REQUIRED BOOKS

Exit West, by Mohsin Hamid, Riverhead Books, 2017

All other readings are listed and available through the links on the syllabus.

COURSE PARTICIPATION

This is a discussion-based course. Students are expected to attend every class; to come to class prepared, having completed all the readings for that particular class in advance; and to participate in discussions in a thoughtful, disciplined, and deliberate manner. All readings in this syllabus are required and will be discussed in class. If, for some reason, you are unable to do ALL the readings for a particular class, please email me in advance but do not do so more than twice in the course of the semester. In addition, if you are for some reason unable to actively participate in class conversations, email me your contributions ahead of time. I will incorporate them in class discussions without mentioning your name.

COURSE REQUIREMENTS

Grade will be based on six assignments and class participation:

- Weekly quiz responses (students are expected to respond to 10 quizzes out of 13; each quiz will be worth 3 points for 30 POINTS MAXIMUM). The quizzes will be based on readings for the upcoming week and due on Canvas on **Sunday evenings at 8 p.m.**
- Two group projects (20 POINTS MAXIMUM).
- A 2000 - 2500 words essay about an artwork (photograph, painting, poem, novel, film) that takes war as its subject. Artworks at display at the Harn Museum should be considered. Students will have to explain their choice of the artwork, conduct research on/about its author(s) and the context in which the artwork was created, and explain what they have learned about the conflict/aftermath of the conflict through their research and a “dialogue” with that particular piece of art. (15 POINTS MAXIMUM)
- An Adobe Spark story (5-8 photos) depicting militarization of everyday life in the U.S. (10 POINTS MAXIMUM)
- A 1000-1500 words review of Mohsin Hamid’s book *Exit West* (10 POINTS MAXIMUM).
- A 1250-1500 words interview with a war veteran, survivor, or witness. Students are particularly encouraged to discuss any exposure to war/participation in war by their own family members. (15 POINTS MAXIMUM)
- Class participation and attendance – maximum of 3 EXTRA POINTS for perfect attendance. Attendance will be taken in each class after the end of the drop/add period. Attendance grade will work in the following way: students who do not miss a single class will receive 3 extra points, students who miss up to 2 classes will receive 2 extra points, students who miss more than 3 classes will not receive any extra points.

Students who miss more than 30% of classes in which attendance is taken (8) will not be allowed to take the exams and will receive an E for the course.

Late submissions will be penalized, taking 10 percent off your assignment grade for each day of delay.

Accommodations will be made for students who need to miss classes for health reasons (with documentation), religious holidays, University of Florida official functions or important conferences.

Students who believe that they will not be able to complete all the requirements for the course in due time have to discuss an “I” (Incomplete) grade with the instructor **before the assignment is due and/or before final exam**. Students will have to sign an “Incomplete Contract” (available at <http://www.clas.ufl.edu/forms/>) and complete all their requirements by a set date. Students should be aware that “I” grades become punitive after one term and that they are granted only in exceptional circumstances.

Grading Scale

Grade scale is 94-100 A; 90-93 A-; 87-89 B+; 84-86 B; 80-83 B-; 77-79 C+; 74-76 C; 70-73 C-; 67-69 D+; 64-66 D; 60-63 D-

For current regulations on grades and grade point averages at the University of Florida please see [Undergraduate Catalog/Grades and Grading Policies](#).

[Academic Honesty](#)

UF students are bound by The Honor Pledge which states: *We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student Honor Code. On all work submitted for credit by Students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."*

The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor. For further details about Honor Code violations and processes, please consult [Dean of Students Office website](#).

[Students with Disabilities](#)

Students with disabilities requesting accommodations should first register with the [Disability Resource Center](#) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

[Course Evaluations](#)

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

[Zoom Recordings](#)

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate

exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

WEEKLY SCHEDULE

WEEK 1 - Introductions

Tuesday, September 1

Introduction.

Thursday, September 3

Art-War-Markets: Representation and the Shifting Institutional Context

W.J. T Mitchell, "[Representation](#)," in Frank Lentricchia and Thomas McLaughlin (eds.) *Critical Terms for Literary Study* (University of Chicago Press, Chicago 1990), pp. 11-22

Ben Davis, "[The State of the Art World, Explained](#)." Artnet. March 1, 2016

WEEK 2 - War and Art - A Brief History

Tuesday, September 8

Joanna Bourke, [Introduction to *War and Art: A Visual History of Modern Conflict*](#), edited by Joanna Bourke, Reaktion Books, 2017, pp. 7-41

Thursday, September 10

Alex Danchev and Debbie Lisle, "[Introduction: Art, Politics, Purpose](#)," *Review of International Studies*35:4, October 2009, pp.775-779

Fraser MacDonald, Rachel Hughes and Klaus Dodd, "[Envisioning Geopolitics](#)" in *Observant States*, I.B. Tauris 2010, pp. 1-17

WEEK 3 - What is War?

Tuesday, September 15

Carl von Clausewitz, [On War](#), Oxford University Press, 2007 (What is War?; Friction in War; Concluding Observations on Book One; Classifications of the Art of War; On the Theory of War; Art of War or Science of War).

Etienne Balibar, "[What's in a War? Politics as War, War as Politics](#)" *Ratio Juris*21:3, September 2008, pp. 365-86

Thursday, September 17

Steven Pinker, "[Violence Vanquished](#)," *The Wall Street Journal*, September 24, 2011

Sara E. Davies and Jacqui True, "[Reframing Conflict-Related Sexual and Gender-Based Violence: Bringing Gender Analysis Back In](#)," *Security Dialogue*, 2015, pp. 1-18

WEEK 4 - War as a (Visual) Simulation

Tuesday, September 22

Jean Baudrillard, [The Gulf War Did Not Take Place](#), Indiana University Press, 1995

Thursday, September 24

Slavoj Žižek, "[Welcome to the Desert of the Real](#)," *The South Atlantic Quarterly* 101:2, Spring 2002, pp. 385-389

WEEK 5 - World War I - The Great Catastrophe

Tuesday, September 29

Christopher Clark, [The Sleepwalkers \(Introduction and Chapter I\)](#), Harper, 2014

Thomas Lacquer, "[Some Damn Foolish Thing](#)," *London Review of Books* 35: 23, December 2013, pp. 11-16

Thursday, October 1

Alexander Anievas, "[1914 in Historical Perspective: The 'Uneven' and 'Combined' Origins of World War I](#)" *European Journal of International Relations* 19(4), 2011, pp. 721-746

WEEK 6 - Visualizing World War I and its Aftermath

Tuesday, October 6

David M. Lubin, "[Art for War's Sake](#)," from *Flags and Faces; The Visual Culture of America's First World War*, University of California Press, 2015

Thursday, October 8

David M. Lubin, "[Fixing Faces](#)" from *Flags and Faces; The Visual Culture of America's First World War*, University of California Press, 2015

WEEK 7 - (In)Between Wars

Tuesday, October 13

Anna Purna Kambhampaty, [How Art Movements Tried to Make Sense of the World in the Wake of the 1918 Flu Pandemic](#), Time Magazine, May 5, 2020. (PDF version)

Michael Lobel, [Close Contact](#), Artforum, April 21, 2020 (PDF Version)

Thursday, October 15

Monica Bohm-Duchen, "[The Two World Wars](#)," in *War and Art: A Visual History of Modern Conflict*, edited by Joanna Bourke, Reaktion Books, 2017, pp. 80-127

WEEK 8 - The Aesthetics of Nazism

Tuesday, October 20

Triumph of the Will, a film by Leni Riefenstahl

Thursday, October 22

Eric Rentschler, [Introduction: The Power of Illusion](#), from *Ministry of Illusion: Nazi Cinema and Its Afterlife*, Harvard University Press, 1996

WEEK 9 - War and Photography

Tuesday, October 27

Susan Sontag, [On Photography](#), excerpt.

W.T.J. Mitchell, [What Do Pictures Want?](#), University of Chicago Press, 2005, pp. 28-56

Thursday, October 29

Susan Sontag, [Regarding the Pain of Others](#), Picador 2004

WEEK 10 - Do Photographs Tell the Truth?

Tuesday, November 3

Erol Morris, "[Which Came First, the Chicken or the Egg?](#)" *The New York Times*, September 25, 2007.

Thursday, November 5

Erol Morris, "[It was All Started by a Mouse.](#)" *The New York Times*, January 3, 2010

WEEK 11 - How do We Respond to Pictures of Suffering?

Tuesday, November 10

Judith Butler, "[Torture and the Ethics of Photography](#)," in *Observant States*, I.B. Tauris, 2011, pp. 41-64

Sarah Sentilles, "[How We Should Respond to Photographs of Suffering?](#)" *The New Yorker*, August 3, 2017

Aida A. Hozic, "[Visuality and Geopolitics](#)" (Review Essay), *Political Geography*30:3, March 2011, pp. 169-172

Thursday, November 12

David Shields, *War is Beautiful*, powerHouse Books, 2015 - Excerpts

Tim Parks, "[Pretty Violence](#)," *The New York Review of Books*, December 21, 2015

WEEK 12 - Militarization of Everyday Life

Tuesday, November 17

Nancy Scheper-Hughes, "[The Militarization and Madness of Everyday Life](#)," *The South Atlantic Quarterly*113:3, 2014, pp. 640-655

Thursday, November 19

Louise Amoor, "[Vigilant Visualities](#)," in *Observant States*, I.B. Tauris, 2011, pp. 247-266

WEEK 13 - Dark Tourism (in Pictures)

Tuesday, November 24

Debbie Lisle, "[Global Interventions: Contested History and the Rise of Dark Tourism](#)" from *Holidays in the Danger Zone*, University of Minnesota Press, 2016, pp. 181-239

Rachel Woodward, Trish Winter and K. Neil Jenkins, "[I Used to Keep a Camera in My Top Left-Hand Pocket](#)," in *Observant States*, I.B. Tauris, 2010, pp. 143-167

Thursday, November 26

Thanksgiving Holiday

WEEK 15 - Seeing the (In)Visible Refugees)

Tuesday, December 1

Exit West, by Mohsin Hamid, Riverhead Books, 2017

Thursday, December 3

Exit West, by Mohsin Hamid, Riverhead Books, 2017

WEEK 15

Tuesday, December 8

Wrap-up conversations