Module Title | History, Memory and Post-War Art
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Module Code | ARVC132H4
Programme | Cert HE History of Art
Credits/Level | 15/Level 4
Entrance Requirements | None
First Class Term Dates | Thursday 19 January 2017
19 January – 30 March 2017
Taught By | Dr Diane Silverthorne

Module Description
From the 1960s onwards, artists have been concerned with traumatic events of the twentieth century, including the Holocaust, and the way in which art should reflect on the resulting issues of repressed memory and identity. This module will examine the work of such figures as Kiefer, Baselitz, Boltanski, Beuys, Whiteread, Rego, Salcedo and Libeskind. As well as painting, sculpture and installation art, we will also examine the art of the monument and the architecture of the 'memory museum'.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:

- Begin to develop an understanding of the concepts of trauma, history, memory and identity mediated through the visual arts and the museum from the 1960s onward
- Engage with concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Develop familiarity with, describe and analyse the work of artists who are engaged with the dominant themes of the course
- Be able to analyse themes from the course as a topic in the form of an essay
- Express ideas and arguments clearly in writing and in oral presentations, using a combination of written and visual material
- Participate effectively in group discussion and structured group work
- Complete all coursework and assessment requirements

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:

- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
• Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
• Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
• Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>A 1,000 word written report on an exhibition or part of an exhibition relevant to the themes of the course, or a 7-10 minute class presentation on the same subject with the submission of a 500 word report.</td>
<td>1,000 words Or 7-10 minute presentation given in class plus a report of 500 words.</td>
<td>40 per cent</td>
<td>16 February</td>
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<tr>
<td>An essay from a list of topics provided.</td>
<td>1,500 words</td>
<td>60 per cent</td>
<td>31 March</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.
Module Content

Session 1: 19 January 2017 – History, Memory and Post-War Art
Introduction to the themes of the course
What is ‘trauma’ in art? (Goya, Picasso, Miró)

We look at the work of artists concerned with the history of a traumatic and difficult past associated with the Holocaust and the second world war.

Session 3: 2 February 2017 – History, Memory (2): Gerhard Richter, Christian Boltanski,
Connecting art and ideas concerning collective memory, the political and the personal

Session 4: 9 February 2017 – Museum Visit (Tate Modern)

Session 5: 16 February 2017 – The Public and the Personal 1. Doris Salcedo, Mona Hatoum, Marina Abramovic. We consider how women artists have used their work subversively, blurring boundaries between memory, identity and the political.

Session 6: 23 February 2017 – Memory and Trace: Rachel Whiteread, Cornelia Parker, Doris Salcedo
Artists whose work is about memory, place, objects, and a haunting construction of the past in the present

Session 7: 2 March 2017 – The Public and the Personal 2: Judy Chicago, Carolee Schneeman, The art of installation and performance in the cause of gender politics

Session 8: 9 March 2017 – Renegotiating the Past 1: Jean-Michel Basquiat, Adrian Piper, Faith Ringgold. The first of two sessions on art and identity: the work of black American artists who have challenged the Western canon of art in the context of race and identity

Session 9: 16 March 2017 – Renegotiating the Past 2: Chris Ofili, Yinka Shonibare,
The second of two sessions on art and identity: the work of British artists who have challenged the Western canon of art in a post-colonial context

Session 10: 23 March 2017 – Museums and Monuments 1:
The events of history and memory museums: Libeskind and the Jewish Museum, Berlin; the art of the monument and the ‘counter-monument’.

Session 11: 30 March 2017 – Museums and Monuments 2: Rachel Whiteread; Maya Lin; Anthony Gormley
The second of two sessions which deal with the way artists and architects have responded to the commissioning of public memorials and 'memory museums'. What does their work say about national responses to remembering?
Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:
Perry, G and P Wood (eds), *Themes in Contemporary Art*, Yale University Press with Open University, 2004

Recommended Reading
The following are recommended as useful ancillary reading:
Memory, History:
Art Histories:
Button, V, The Turner Prize, Tate Gallery, 1997
C. Reed, 'Postmodernism and the art of identity' in N. Stangos (ed), *Concepts of Modern Art, From Fauvism to Postmodernism*, Thames & Hudson, 1994, pp 271-293

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