



**COURSE HANDBOOK
EUROPEAN ART HISTORY: LONDON & BERLIN**

Teaching Institution	Chelsea College of Arts
Duration of course	3 weeks
Dates	19 March – 6 April 2018
Contact Hours	Week 1: 20, Week 2 (Berlin): 30, Week 3: 20; 1 independent Study day per week
Credits	3
Tutor	Rosa Nogues and Rye Holmboe

COURSE OUTLINE

Through lectures, visits and seminar discussion groups, this course offers you the opportunity to engage with the art, history, environment and culture of London and Berlin through an intensive three week programme. From the historic collections in the National Gallery, to the modern and contemporary displays to be found in the cavernous Tate Modern, London's collections of art and design offer an unmatched resource for the course.

Your learning will be enhanced by a four day trip to Berlin, accompanied by the course tutor, who will guide you through the art and culture of one of Europe's most dynamic cities. This visit brings a further perspective to your Study Abroad experience and will give you greater insight into the development of European society, through art and design. Flights, accommodation and entrance fees in Berlin are included in the course fees.

AIMS

This course will provide you with:

- A conducive learning environment with a variety of learning situations and content
- Acquaintance with a representative range of ideas and examples from European Art History
- A variety of study methods ranging from group lectures and visits to a solo project.

OUTCOMES

On completing the course you should be able to:

- demonstrate a broad acquaintance with European Art History
- understand the significance of key examples and ideas within European Art History
- carry out basic research and apply ideas from it to new examples
- engage in and contribute to seminar discussions and debates
- make a brief presentation to your peers
- write reflectively on your experience and practice

LEARNING AND TEACHING METHODS

- Lectures
- Seminars
- Contextual visits and discussions
- Private study and research
- Reflective writing assignment
- Practical project
- Student presentation

ASSESSMENT

- Short pieces of reflective writing
- A practice-based project to brief
- Brief presentation of research and practice to peer group

PROJECTS

- 3 PHOTOGRAPHS - Research and explore the modes of photographic practice introduced during the Photography lecture and seminar. Choose one these modes to experiment with and produce 3 photos that are related to it. Make a short presentation on what you researched around the mode and how you choose to explore it in your own images.
- REFLECTIVE WRITING - Choose 1 artwork from the exhibitions visited during the course and reflect in a short piece of reflective writing (300 words) on your experience of it and how the ideas discussed in the seminar informed your engagement with it.

SCHEDULE*

**Please note the details and order of the visits are subject to change*

WEEK ONE – London

- Course introduction and project briefs
- Visit to Tate Britain
- Visit to Photographers' Gallery
- Thinking Identity, Difference and Representation
- Painting, Paris, Modernity
- Visit to Courtauld Gallery

WEEK TWO – Berlin

- Hamburger Bahnhof Museum
- Caspar David Friedrich room at Alte Nationalgalerie
- Neue Wache
- Käthe Kollwitz Museum
- Bundestag Dome visit

- New Jewish Museum
- Contemporary art galleries
- Bauhaus Archive
- Free time to explore Berlin

NB course fees include roundtrip flights from London to Berlin, travel passes in Berlin, shared accommodation and all entrance fees in Berlin

WEEK THREE - London

- Collage, the Readymade and Abstraction
- Visit to Tate Modern
- Considering the Medium
- What is Contemporary Art?
- Presentations, discussion and feedback on student projects

TUTORS

Dr Rosa Nogués lectures in Art Theory at the Chelsea College of Arts. She obtained her PhD in 2013 at the Centre of Research in Modern European Philosophy (Kingston University). Her thesis, titled *The Body of Sexuation: Feminist Art Practice in the 1990s*, examined the use of the female body in feminist art practice in terms of the Lacanian theory of sexuation. She has lectured at Central Saint Martins (London), Middlesex University (London) and the Universität für angewandte Kunst (Vienna). Her writing has been published in *n-paradoxa*, *Revista Mundo Crítico* and the current issue of the *Moving Image Research and Art Journal*. Book chapters are forthcoming in *Média Theorie (Les presses du réel)*, *Soundings: Documentary Film and the Listening Experience* (Huddersfield University Press), and *Outsider Bodies* (IB Tauris). Currently she is researching the work of the American film and video artist Shirley Clarke, focussing on Clarke's pioneering role in experimental filmmaking, radical documentary, and video art in relationship to her critical interpretation of the modernist principles of the New American Cinema, and within the context of the emergence of the Women's Art Movement in the US.

Dr Rye Dag Holmboe is Fellow in Contemporary Art in the History of Art Department at University College London. He teaches both Modern and Contemporary Art, with a special interest in psychoanalysis. His writings and interviews have appeared in magazines such as *The White Review* and *Art Licks* and in academic journals.

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Louis Aragon, '*The Challenge to Painting*'

Clement Greenberg, '*The Pasted Paper Revolution*'

Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*, London: Thames and Hudson, 1999.

Marshall McLuhan, 'The Medium is the Message', *Understanding Media: The extensions of man*, Corte Madera, Calif. : Gingko Press, 2003.

Susan Sontag, 'In Plato's Cave', *On Photography*, London: Penguin, 2002.

Peter Osborne, 'The Fiction of the Contemporary', in *Anywhere or Not At All: Philosophy of Contemporary Art*, London: Verso, 2013.

Terry Smith, 'Introduction: The Contemporaneity Question', in Terry Smith et al (eds), *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*, Durham: Duke University Press, 2008.