The background of the slide is a blurred photograph of an art gallery. It shows several large, classical-style statues on pedestals and framed paintings on the walls. The lighting is soft, and the overall tone is muted, with a focus on the architectural and artistic elements of the space.

The value of visual literacy in interdisciplinary study

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Save Art History in the A-level curriculum

Statement from the Art Historians at the Open University

As soon as the news reports about removing Art History from the A level curriculum hit twitter, a campaign was started: #whyarthistorymatters. Responses flooded in from key academics in the field such as Craig Clunas (Professor at Oxford), TV personalities such as Simon Schama as well as individuals who had taken the subject at A-level or at university and whose lives had been profoundly changed by Art History. And then Jonathon Jones wrote an opinionated piece in the Guardian describing the discipline as 'posh' and 'elite'. Fortunately, a better informed response was posted on 'The Conversation' by Art Historian Griselda Pollock (Leeds University) showing that axing A-level Art History only amplifies class divides.

One of Art History's many strengths is that it is fundamentally interdisciplinary. Through the study of art you can learn about gender relations, philosophy, anthropology, sociology or economics, not to mention its important relationship with history. At a time when everyone is glued to their smartphones, looking at images on twitter, Instagram or Facebook, the ability to understand, and more importantly, to be able to analyse critically the wealth of images that bombard us seems more pressing than ever.





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Today's #materialmondays continues #womenshistorymonth with this painting. Laura Knight (1877-1970) painted this picture of Ruby Loftus, an exemplary and highly-skilled worker in a munitions factory in South Wales during World War II, as part of her own contribution to the war effort as an official war artist on the home front. Knight's story, like Loftus's, challenged assumptions about what women could achieve: she was the first woman to be elected to full membership of the Royal Academy (in 1936) since the eighteenth century. #lauraknight #wartime #warportraits #wwii #womenartists #openartsojects #openuniversity @ou_fass #wales



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Leah R. Clark for the relationship between art and war, you might also like Veronica Davies' film on a Catalogue of War Pictures at the

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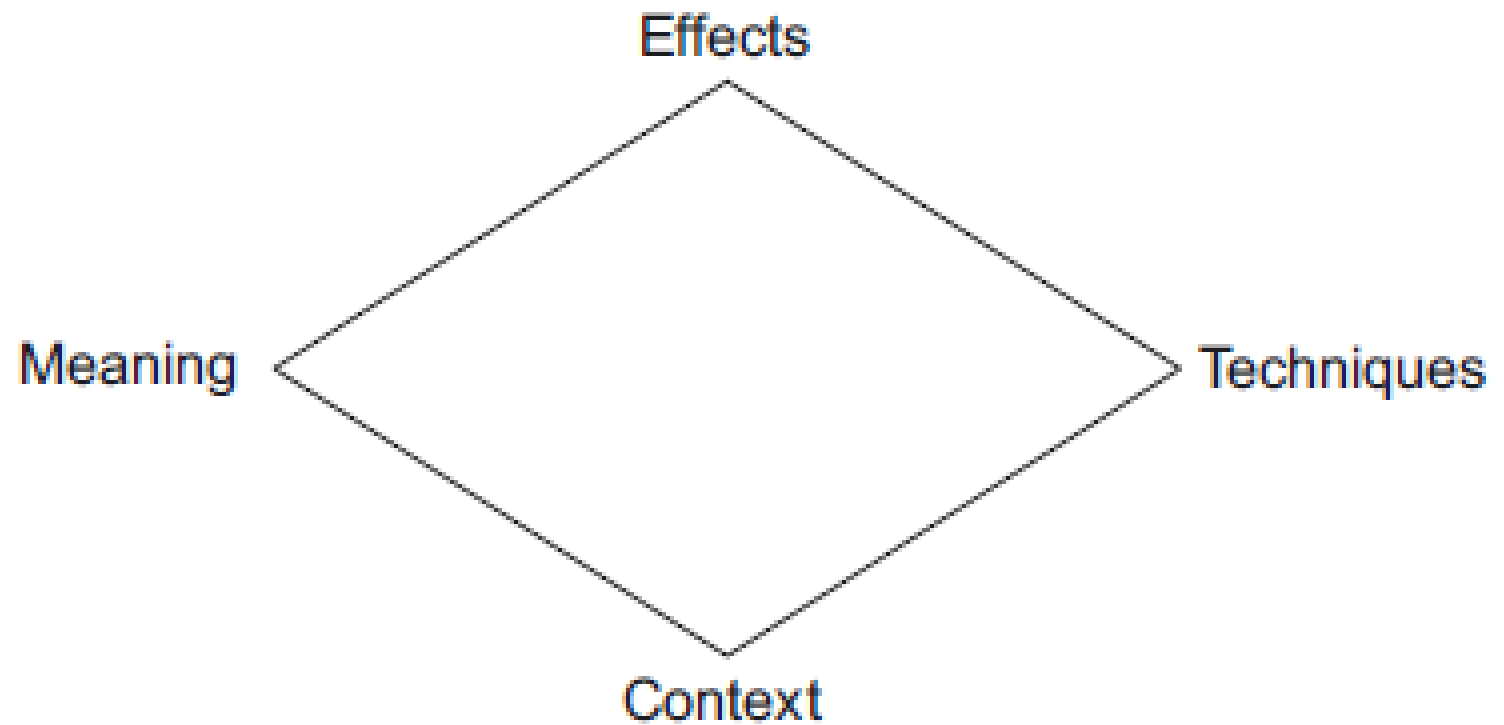


Figure 2.1 The Study Diamond

4 Chris Ofili, *No Woman No Cry*



1998, acrylic paint, oil paint, polyester resin, pencil, paper collage, map pins, elephant dung on canvas, 8 x 6 feet/243.8 x 182.8 cm (CO 43 A).
Collection: Tate Gallery, London.

8b Mark Wallinger, *State Britain*



2007, mixed media installation, length 43 metres. As originally conceived and commissioned for the Duveen at Tate Britain. © Mark Wallinger. Courtesy Anthony Reynolds Gallery, London. Photo: Tate London, 2010.

8c Mark Wallinger, *State Britain*



2007, mixed media installation, length 43 metres. As originally conceived and commissioned for the Duveen at Tate Britain. © Mark Wallinger. Courtesy Anthony Reynolds Gallery, London. Photo: Tate London, 2010.



Figure 1.8 'Don't buy the Sun'



Option 1 Drawing on the example of Picasso's *Guernica*, write an essay of 1000 words discussing the functions and meanings a piece of art can have.



Option 2 In an essay of 1000 words, discuss the distinction between graffiti as a form of art, self-expression, vandalism and protest, drawing on examples from the following blog on 'Graffiti in Athens'.



Option 3 ‘Museums drain objects of their power’ (Paine, 2013, p. 90). In an essay of 1000 words, discuss this claim with reference to the example of the display of the statue of Shiva as Nataraja in St. Mungo’s Museum of Religious Life and Art in Glasgow.



Option 4 In an essay of 1000 words, describe the football banner in the image and discuss whether, in your view, the banner is an example of art, popular protest, everyday visual culture, or a combination of these.

AA100
The Arts Past and Present



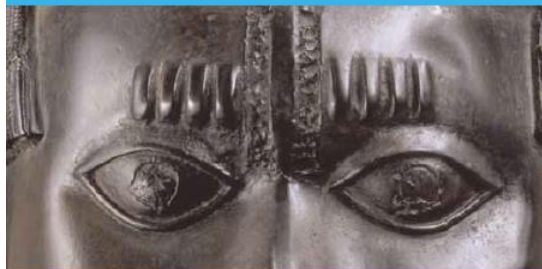
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Book 4
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Plate 1.5.1 Unknown artist, 'The Socialist competition transforms work into a matter of honour, glory and heroism', 1931, poster.
Photo: Photo12.com - JSR/DR.



Pugin has been described as a 'radical traditionalist'. Discuss how this statement may be understood and support your reasoning with at least one visual and one textual example.

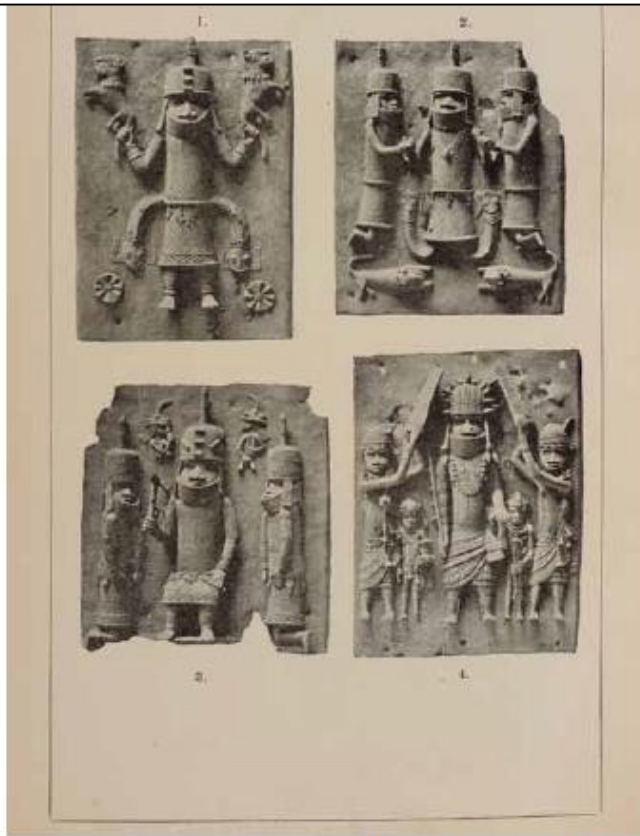


Plate 3.2.27 Page showing four sixteenth-century brass plaques from Benin, Nigeria, plate XVIII from Read, C.H. and Dalton, O.M. (1896) 'Works of Art from Benin City', *Journal of the Anthropological Institute*, vol. XXVII, pp. 362-82. The British Library, London, 4698.050000. Photo: © British Library Board. All rights reserved.




Read carefully Reading 2.6, 'Works of art from Benin City', and look closely at Plate 3.2.27 'Plate showing four sixteenth-century brass plaques from Benin'. With close attention to both, discuss reasons why the ownership and location of the art of Benin remains controversial today.

Guidance Note

This assignment will enable you to practise skills of close analysis of both a historical text and an image, contributing to achievement of the learning outcomes for both art history and history

www.openartsarchive.org/open-arts-objects

Dr Veronica Davies examines a catalogue produced for an exhibition of war artists' work at the National Gallery in 1942.



00:55

Objects of Art History: Martha Rosler's 1970s postcard novel

Dr Amy Charlesworth explores the form and content of American artist Martha Rosler's postcard novels from the late 1970s to the 1990s.

