

#3 History and Memory

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6 art may help w/ trauma?

abstr/concr/figurat.
++ power/affect?
past < > present
site of installation

5 add authority to myths?

text +/- vs image
purpose of legend
msg of mix of styles

3 preserve the individual?

dis/advantages of hiring pros
how format affects audience
visual over textual biography

2 imgs structure narrative?

kinds of reading experiences
purpose of details
fx of loyalty of commissioned

4 art historically accurate?

temp. distance to event
accuracy vs. message
photo more ture than paint

1 art supports dynastic rule?

genealogical + cartographic
democratic decoding
orature vs visual recording

#history is always written in the
voice of the victor

- #1 Retrieving the Past (Jewish Holocaust, Berlin, Denmark)
Shimon Attie: archival projection mapping; memories of marginalized communities connected w/ **material of ppl's fate** (walls & water);
- #8 Exploring Memory (19.c photo/video - not doc history but present)
digital media culture has ways to not over-determine the present
new media can lift the past thru capture of the **present**
disaster tourism after 1966 tragedy @ Aberfan village in Wales
distract w/ generic but iconic Welsh types (rotating tableaux vivant)
- #4 Collective Memories (Persia)
thru stories recall shared past?! epic poem Shahnama by Ferdowsi ~1000
= merging of myth w/ real history -> **universal tragedy** of love + fight
- #3 Reflections on History (rural South -> urbanized North, US)
Afro-American migration series by Jacob Lawrence **for a wider audience**
tell story of aspiration and obstacles as it unfolds b/w N & S
- #5 Personal Histories (Great Plains wars America)
native Americans shifted to drawing on ledger paper + **themes expanded**
w/ exposure to Westerners: prisoners prod. for income/nostalgia/identity
- #6 Picturing History (England, Holland, Mexico)
Bayeux Tapestry (embroid. @ England) = strip narrative of <fr> Norman conquest (battle of Hastings) - duke William commissioned the **conquered** + gets **subversive** "Harold Rex" instead of "Harold the Tyrant"
Velázquez **invented** "Surrender of Breda": Justin of Nassau nvr **intended** bowing before Ambrogio Spinola = imaginary act of magnanimity
friars burned native libraries -> destroy memories; still **mem alive** + natives paint histories on cloths like Lienzo of Tlaxcala (~1550, copy)
military cooperation b/w Tlaxcalans + Spanish (La Malinche + Cortéz)
- #2 Imagining History (DR Congo)
mnemonic sys to transmit knowledge - Luba culture: lukasa
memory board = merging of visual w/ verbal; beads stimulate remembrance in historians; **record w/o writing** (thru dance...)
- #7 Appropriating History (rebooting <fr> academic history painting)
classicism = styl. vocab.; recycled + **reinterpreted** -> neoclassicism = new standard of originality by Jacques Louis David **unfiltered** + w/o fill-ins
Brutus painting (1789) cost of patriotism / Fr. republic = family integrity

topography

artistic typology of visual memory...

narrative - chronology in single frame or series

illustrations that accompany secular + sacred texts allow narrative to function on many levels

dynastic - trace kinship visually (genealogical trees or carvings in ceremonial houses)

personal - tell history of countries, communities or institutions but also life story of individuals

(f)actual - representation is always questionable, esp. if living eyewitnesses are portrayed

traumatic - help overcome history and remind present generations not to repeat mistakes

can be in as many ways as there are people (but might be best if **digital + abstract**)

art = a site/shaping of visual memory = means to reflect what is human visual memory: art aids in recalling we identify thru historical memory

...to teach, commemorate, assert claims to positions...