

3.0 credits	15.0 h	1q	This biannual course is taught on years 2010-2011, 2012-2013, ...

Teacher(s) :	Pirenne Raphaël ;
Language :	Français
Place of the course	Louvain-la-Neuve
Inline resources:	/
Prerequisites :	None.
Main themes :	The course will consider transhistorically the different fields that we usually gather under the category of graphic art : from drawing to etching through intaglio. Emphasis will be placed on the status of these mediums in history of art and on concepts and theoretical debates related.
Aims :	Acquisition of knowledge about the history of graphic arts in the Western world from Modern Times to nowadays, acquisition of a specific vocabulary related to the techniques studied, the ability of recognition of these same techniques, and finally knowledge of the historical and theoretical issues that covers graphic arts notion and related concepts. <i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i>
Evaluation methods :	Oral exam and / or personal work.
Teaching methods :	The course will be based on original or reproduced pictures to educate the eye of the student to these techniques and will also have a historiographical perspective. The course is given as ex-cathedra lessons of the teacher or guest speakers. Could also be planned visits of museums and graphic arts departments from Belgium and abroad (examples : Cabinet des Estampes, Bibliothèque Royale de Belgique, Cabinet d'arts graphiques, Musée du Louvre, Cabinet d'art graphique, Centre Georges Pompidou).
Content :	The course is conceived in two parts. While the first part will consider the graphic arts in a historical and technical perspective, the second part will have a speculative issue. A. After having precisely defined the concept of graphic art to demonstrate its complexity, the course will focus, from Modern Times to nowadays, on its different uses. B. Questioning the different meanings of the concept of disegno in Vasari's <i>Le vite</i> , and then the place of graphic arts in the theoretical and critical discourses of this period, we will ultimately see if the concept of graphism would permit to read different formal evolutions of Modern and Contemporary Art, from Cézanne to Ryman.
Bibliography :	A portfolio of required readings is communicated for the second part of the course.
Other infos :	None.
Cycle and year of study :	> Master [120] in History of Art and Archaeology : General > Master [60] in History of Art and Archaeology : General
Faculty or entity in charge:	ARKE