

In view of the health context linked to the spread of the coronavirus, the methods of organisation and evaluation of the learning units could be adapted in different situations; these possible new methods have been - or will be - communicated by the teachers to the students.





5 credits

15.0 h

Q1


This biannual learning unit is not being organized in 2019-2020 !

Teacher(s)	Streitberger Alexander ;
Language :	French
Place of the course	Louvain-la-Neuve
Main themes	<p>This class discusses specific trends and issues within contemporary visual art since the 1960s. Based on case studies, it provides and encourages the close analysis of visual artworks within their historical, theoretical and social contexts.</p> <p>The themes, which may vary from year to year, include, for example, intermediality as the fusion of different artistic genre and media, the place of the artist and his work within today's society, questions of spectatorship.</p>
Aims	<p>The course will deepen the knowledge about the production and the aesthetic concepts in contemporary art.</p> <p>1 It is the aim of the seminar that the student develops a critical sense and analytical methods as well as the ability to deal with a specific subject in contemporary art.</p> <p>-----</p> <p><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></p>
Evaluation methods	<p>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</p> <p>Presentation of texts and oral exam.</p>
Teaching methods	<p>Due to the COVID-19 crisis, the information in this section is particularly likely to change.</p> <p>Talks will be given by the teacher + papers by students.</p> <p>It is expected that the students familiarize themselves with the topics by reading one or more related articles before each session.</p> <p>A list of articles will be provided at the beginning of the course.</p>
Content	<p>This year, the class will discuss the art and the discourse of 'Postmodernism'.</p> <p>Based on the reading of seminal texts (Jencks, Krauss, Crimp, Owens, Jameson) and a series of case studies, historical and historiographical questions are addressed in order to provide a deep understanding of the relationship between modernism and postmodernism and the place of artistic production and art theory in the second half of the 20th century.</p>
Inline resources	ppt + texts on iCampus
Bibliography	<p>Hal Foster, (sous la dir. de), Postmodern Culture, London, Pluto Press, 1985.</p> <p>Charles Harrison & Paul Wood (sous la dir. de), Art en Théorie 1900 ' 1990, Paris, Hazan, 1997 : Idées du postmodernisme (Lyotard, Kristeva, Baudrillard, Owens, Hal Foster, Sherrie Levine, Barbara Kruger, Frederic Jameson, Edward Said).</p> <p>Fredric Jameson, Le postmodernisme ou La logique culturelle du capitalisme tardif ; traduit de l'américain par Florence Nevoltry (Postmodernism or The cultural logic of late capitalism), Paris : Ecole nationale supérieure des beaux-arts, 2007.</p> <p>Brian Wallis (sous la dir. de), Art after Modernism: Rethinking Representation, New York, New Museum of Contemporary Art, 1984.</p>
Other infos	/
Faculty or entity in charge	ARKE

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Aims
Master [120] in French and Romance Languages and Literatures : French as a Foreign Language	FLE2M	5		
Master [60] in History of Art and Archaeology : General	ARKE2M1	5		
Master [120] in History of Art and Archaeology : General	ARKE2M	5		
Master [120] in History of Art and Archaeology: Musicology	MUSI2M	5		
Master [120] in Philosophy	FILO2M	5		