

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





30.0 h

Q1

This biannual learning is being organized in 2019-2020

Teacher(s)	Streitberger Alexander ;
Language :	French
Place of the course	Louvain-la-Neuve
Main themes	The course discusses specific interpretation problems concerning the impact of new media in art related to aspects of creation, distribution, documentation and perception of art.
Aims	<p>1 Application of analytical methods concerning pictures produced by new media like photography, film, video and digital images.</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	Due to the COVID-19 crisis, the information in this section is particularly likely to change. Written examination.
Teaching methods	Due to the COVID-19 crisis, the information in this section is particularly likely to change. Lectures by the course tacher and by guest speakers, personal reading by students.
Content	<p>The course gives a critical introduction in the relationship between still and moving image within modern and contemporary art and visual culture.</p> <p>The class will adapt a comparative and interdisciplinary approach, in order to analyze how the encounter of photography and film takes place across different media such as photography, cinema, the photographic novel, and video.</p> <p>Theoretical approaches from different disciplines (art history, film studies, photography theory, visual studies) will be used to understand aesthetic practices and concepts such as montage, panorama, tableau vivant and sequentiality.</p>
Inline resources	/
Bibliography	David Company (ed.), <i>The Cinematic</i> , New York (MIT Press), 2007. David Green, Joanna Lowry (eds.), <i>Stillness and Time. Photography and the Moving Image</i> , Photoworks (Brighton), 2006. Victor Burgin, <i>The Remembered Film</i> , London (Reaktion Books), 2004.
Other infos	/
Faculty or entity in charge	ARKE

Programmes containing this learning unit (UE)

Program title	Acronym	Credits	Prerequisite	Aims
Master [60] in History of Art and Archaeology : General	ARKE2M1	5		
Advanced Master in Visual Cultures	VISU2MC	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		