



5.00 credits

15.0 h

Q1

This biannual learning is being organized in 2021-2022

Teacher(s)	Dekoninck Ralph ;
Language :	French
Place of the course	Louvain-la-Neuve
Prerequisites	/
Main themes	<p>The course considers the place occupied by engraving in the history of art but also the way in which this medium has contributed to the creation of new visual cultures (religious, scientific, political...).</p> <p>The course also brings to light the paradox of engraving, described at one and the same time as the most intimate creative medium and as the one with the widest distribution.</p>
Learning outcomes	<p>At the end of this learning unit, the student is able to :</p> <p>1 Acquisition of knowledge of the history of engraving and of the printed image from the Early Modern to the contemporary periods; acquisition of vocabulary relating to the techniques studied and of knowledge of the historical and theoretical issues relating to the art of engraving.</p>
Evaluation methods	Oral examination + written work
Teaching methods	<p>The course is presented as lectures by the teachers or by guest speakers. It is based on original or reproduction visual aids so as to attune students' viewing to different techniques according to their historical moorings. Consideration of engraving will also be historiographical, through analysis of writings related to engraving. There may also be visits to museums and Belgian print rooms.</p> <p>The course is complemented by a project that each student must carry out using the collections of the Museum L. This project has a twofold objective: on the one hand, to encourage students to work on engraved images with a view to understanding their specificities, status, functions and uses in the culture of their time, and on the other hand, to encourage them to reflect on the best way to enhance such a heritage today in the context of a museum.</p>
Content	<p>After having precisely defined the notions of engraving and printed image, the course studies, from modern times to the contemporary period, its different uses. While questioning the place that printmaking may have occupied in the critical and theoretical discourse of the periods considered, the ultimate aim will be to present the different functions that it may have fulfilled over time.</p> <p>The course articulates a chronological and thematic approach to the history of printmaking without omitting to present the great figures linked to this medium. It demonstrates the diversity of the medium: diversity of techniques, uses and forms.</p>
Inline resources	Moodle: summary, outline, bibliography and PowerPoint presentations...
Bibliography	/
Other infos	/
Faculty or entity in charge	EHAC

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Master [120] in History of Art and Archaeology : General	ARKE2M	5		
Advanced Master in Visual Cultures	VISU2MC	5		
Master [60] in History of Art and Archaeology : General	ARKE2M1	5		