


3.00 credits

30.0 h

Q2

Teacher(s)	Pouillon Henry ;
Language :	French
Place of the course	Tournai
Main themes	<p><b>From the Renaissance to art today</b></p> <p>The main focus is on the thematic links which enable us to understand the three paradigms in art - classical, modern and contemporary:</p> <ul style="list-style-type: none"> <li>• methodology, lexical hypotheses (total art and art synthesis, classical versus modern, modern versus contemporary, H. Zeeman) and bibliography</li> <li>• art and nature (Renaissance - Realism - art and photography - Impressionism - Fauvism - Land Art)</li> <li>• art and space (Renaissance - Baroque - Cubism and Futurism - Cézanne - abstraction - Minimalism)</li> <li>• art and the psyche (Goya - Romanticism - Expressionism - Surrealism - Cobra)</li> <li>• the artist and art (Renaissance - Velasquez - Romanticism - Dadaism - Fluxus - Hacktivism)</li> <li>• art and society (Pop Art - Arte Povera - Beuys, social sculpture and conceptual art ' multimedia, transmedia, digital art ?)</li> </ul>
Learning outcomes	<p><b>At the end of this learning unit, the student is able to :</b></p> <p><b>Specific learning outcomes:</b></p> <p>By the end of the course, students will be able to</p> <ul style="list-style-type: none"> <li>• apply a methodological grid to a work of art.</li> <li>• thematically construct a comparison which distinguishes appropriately the successive periods in modern and contemporary art.</li> <li>• make links between the history of art and the history of architecture, both for the works of art and the theoretical elements.</li> </ul> <p><b>Contribution to the learning outcomes reference framework:</b></p> <p><b>Test an artistic approach</b></p> <p>1</p> <ul style="list-style-type: none"> <li>• To capture the "spirit of the time" and identify the means which will enable it to be revealed</li> <li>• To test and extend the limit of the imagination</li> </ul> <p><b>Make use of other subjects</b></p> <ul style="list-style-type: none"> <li>• Seek out other approaches, exchanges of views and ways of enhancing thinking about architecture</li> <li>• Interpret the knowledge of other subjects</li> </ul> <p><b>Build knowledge of architecture</b></p> <ul style="list-style-type: none"> <li>• Be able to use given references which, by analogy, can lead to other interpretations of the context</li> </ul>
Bibliography	<p>DIDI-HUBERMAN (Georges), La ressemblance par contact. Archéologie, anachronisme et modernité de l'empreinte, Editions de Minuit, Paris, 2008</p> <p>GRENIER (Catherine), La revanche des émotions. Essai sur l'art contemporain, dans coll. Fiction &amp; Compagnie, Seuil, s.l., 2008</p> <p>Harald Szeemann, dans coll. Les grands entretiens d'artpress, n°1, Imec, Paris, 2012</p> <p>HEINICH (Nathalie), Le paradigme de l'art contemporain. Structures d'une révolution artistique, dans coll. Bibliothèque des sciences humaines, NRF, Gallimard, s.l., 2014</p> <p>LIESER (Wolf), Digital Art. Le monde de l'art numérique, Ullmann, Potsdam, 2010</p> <p>de MAISON ROUGE (Isabelle), L'Art contemporain, dans coll. Idées reçues, n°28, Le Cavalier Bleu, Paris, 2002</p> <p>de MEREDIEU (Florence), Histoire matérielle et immatérielle de l'art moderne et contemporain, dans coll. In Extenso, Larousse, s.l., 2008</p> <p>MILLET (Catherine), L'art contemporain, dans coll. Dominos, n°120, Flammarion, s.l., 1997</p> <p>Playtime. Videogame mythologies, catalogue de l'exposition (Maison d'Ailleurs, Yverdon-les-Bains, 11VII-9XII2012), Infolio, Gollion, 2012</p> <p>La recherche en art(s), ss. la dir. de DAUTREY (Jehanne), actes du séminaire (Collège international de philosophie, Ministère de la culture et de la communication, XII2007-IX 2008), éditions mf, s.l., 2010</p>

Faculty or entity in charge	LOCI
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<b>Programmes containing this learning unit (UE)</b>				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Bachelor in Architecture (Bruxelles)	ARCB1BA	3		
Bachelor in Architecture (Tournai)	ARCT1BA	3		