

19th-Century Art: Capita Selecta (A005292)

Course size *(nominal values; actual values may depend on programme)*

Credits 5.0 **Study time** 150 h

Course offerings and teaching methods in academic year 2023-2024

null

Lecturers in academic year 2023-2024

M'rani Alaoui, Malika

LW17

staff member

Sterckx, Marjan

LW17

lecturer-in-charge

Offered in the following programmes in 2023-2024

crdts

offering

null

Teaching languages

Dutch

Keywords

Fine arts, long 19th century, Europe, art world, art practice, canon, picturesque, sculpture, monument

Position of the course

This course provides an advanced supplement to the chronological, stylistic art historical perspective (the -isms) provided in "Overzicht van de Beeldende Kunst: 1789-nu" (1BA).

Contents

Study of art (practices) in the long 19th century (ca. 1789-1914) based on selected topics.

The course is clustered into 2 parts:

(I) Art practices and art world: organization of the fine arts practices in Europe in the long 19th century, according to the creation, distribution and reception of art, practices in the development of (public) sculpture. The focus is on Belgium and its neighbouring countries.

(II) Perception and representation: on various ways in which 19th-century artists and their public perceived their environment / subject, different tools and strategies they used to ensure the most picturesque / 'correct' / spatial /... view thereof, and on new visual 'attractions' and their impact on art and artists.

(III) Fragment and monument: on 19th-century practices in the development of (public) sculpture, the monument, and Auguste Rodin as a bridge figure between tradition and modernity in sculpture.

Note: Program subject to changes. See the exact program in the Study Guide available on Ufora.

Initial competences

Basic knowledge of 19th-century art history and history.

Passive knowledge of French, English and German.

Final competences

- 1 Demonstrate understanding and knowledge of the organization of the 19th-century art world, internationally, nationally and locally.
- 2 Demonstrate understanding and knowledge of the specificities of Belgian 19th-century art
- 3 Demonstrate understanding and knowledge of recent developments in research into 19th-century art
- 4 Being able to usefully analyze, interpret and confront 19th-century artists and artworks.
- 5 Critical attitude towards the canon of 19th-century art.

Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned

(Approved)

in 'Starting Competences'

Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

Teaching methods

Seminar, Excursion, Lecture

Extra information on the teaching methods

- Lecture: combination of live and video-lectures with ample images; taking notes is necessary.
- Seminar: seminars in smaller groups, based on the lectures and reader
- Excursion: collective and independent visit of selected exhibitions/ collections and possibly conference participation

Learning materials and price

- Course manual with detailed information on the course
- Handouts of the lectures (via Ufora and possibly printed via Academia Press)
- Reader (via Ufora and possibly printed via Academia Press)
- Videlectures & knowledge clips (via Ufora)
- Own notes

Price: ca. 85 eur (printed syllabus and reader, excursions)

References

- Facos, M. (2011). *An Introduction to Nineteenth-Century Art*. Oxon: Routledge.
- Hoozee, R., & Aubry, F. (Eds.). (2000). *Brussel, kruispunt van culturen*. Antwerp: Mercatorfonds.
- Jonkman, M., & Geudeker, E. (Eds.). (2010). *Mythen van het atelier. Werkplaats en schilderpraktijk van de negentiende-eeuwse Nederlandse kunstenaar*. Zwolle-Den Haag: Uitgeverij d'Jonge Hond/ RKD.
- Warner Marien, M. (2011). *Photography: A Cultural History*. New Jersey: Pearson Higher Education.
- Martin-Fugier, A. (2007). *La vie d'artiste au XIXe siècle*. Paris: Louis Audibert.
- De romantiek in België: tussen werkelijkheid, herinnering en verlangen*. (2005). Lannoo.
- Stevens, M., Hoozee, R., & Block, J. (1995). *Van impressionisme tot symbolisme. De Belgische avant-garde 1880-1900*. Brugge: Ludion, Stichting Sint-Jan.
- ten-Doesschate Chu, P. (2012). *19th-century European art*. New Jersey: Pearson Prentice Hall: capita selecta.
- Coekelberghs, D., & Loze, P. (1986). *1770-1830. Om en rond het neo-classicisme in België*. Brussels: Gemeentekrediet.

A bibliography is provided in the study guide.

Course content-related study coaching

Questions can be asked during contact moments.

Assessment moments

end-of-term and continuous assessment

Examination methods in case of periodic assessment during the first examination period

Oral assessment

Examination methods in case of periodic assessment during the second examination period

Oral assessment

Examination methods in case of permanent assessment

Possibilities of retake in case of permanent assessment

not applicable

Extra information on the examination methods

Oral exam, with written preparation, that examines insight and knowledge of the course content, as well as visual analysis. There are textual as well as image questions.

Calculation of the examination mark

100% oral exam

Facilities for Working Students

- Possible exemption from educational activities requiring student attendance.
- Possible rescheduling of the examination to a different time in the same academic year.

(Approved)

- Feedback can be given during an appointment during office hours.
- More info: <https://www.ugent.be/student/nl/administratie/flexibel-studeren>