

Survey of the Visual Arts: 1789 until today (A005320)

Due to Covid 19, the education and evaluation methods may vary from the information displayed in the schedules and course details. Any changes will be communicated on Ufora.

Course size	<i>(nominal values; actual values may depend on programme)</i>		
Credits 6.0	Study time 180 h	Contact hrs	45.0 h

Course offerings in academic year 2023-2024

A (semester 2)	Dutch	Gent
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Lecturers in academic year 2023-2024

Daems, Aurelie	LW17	staff member
M'rani Alaoui, Malika	LW17	staff member
Sterckx, Marjan	LW17	lecturer-in-charge
Jacobs, Steven	LW17	co-lecturer

Offered in the following programmes in 2023-2024

	crdts	offering
Bachelor of Arts in Archaeology	6	A
Bachelor of Arts in Art History, Musicology and Theatre Studies	6	A
Bachelor of Arts in History	6	A
Master of Science in Teaching in Arts and Humanities (main subject Archaeology)	6	A
Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies	6	A

Teaching languages

Dutch

Keywords

Visual arts, overview, chronological, art movements, -isms, 18th century, 19th century, 20th century, artistic development

Position of the course

This course follows "Overview of the Visual Arts: 1300-1789". It is an introductory course.

Contents

Chronological survey of Western art history from the late eighteenth century until today focusing on art movements or currents, of which the main characteristics, artists and artworks are discussed. Attention is also devoted to the social context of works of art, their reception, and some crucial theoretical debates on art since the late eighteenth century are touched upon.

Initial competences

- Reading skills in English and French
- Basic knowledge of the Western history of the 19th and 20th centuries

Final competences

- 1 Show insight into the general development of Western art history from the late 18th century to the present
- 2 Show insight into key concepts such as modernity, modernism, avant-garde and post-modernism
- 3 Being able to understand and interpret the dialectic of artistic movements and phenomena
- 4 Being able to define and consider critically art movements of the 19th and 20th centuries
- 5 Being able to interpret as well as to situate the artists and artworks in their cultural and social

contexts

6 Being able to identify and analyze formally artworks discussed in the course

7 Being able to compare artworks in terms of form and content in a meaningful way

Conditions for credit contract

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

Conditions for exam contract

Access to this course unit via an exam contract is unrestricted

Teaching methods

Guided self-study, excursion, lecture, microteaching, seminar, online lecture

Extra information on the teaching methods

- Online lectures: video-lectures, richly illustrated with visual materials; students will have to take notes
 - Work college: guided exercises based on learning material (videocolleges en reader)
 - Guided self-study: reading assignments and videolectures
 - Microteaching: mandatory participation and presentation on artworks, in small, coached sessions in museums and exhibitions
 - Excursion: obligatory visit of some exhibitions and/or museum collections related to the content of the course, possibly guided
- Due to COVID19, work forms can be modified if this proves necessary.

Learning materials and price

- Course manual with information on the content and structure of the course, the exam and the reading assignments, as well as a bibliography (via Ufora, as well as in the printed syllabus)
 - Handouts of the Powerpoint-presentations (digitally via Ufora, as well as in printed form via Academia Press)
 - Videotaped lectures
 - Personal notes
 - Reader: texts of the reading assignments (digitally via Ufora, as well as in printed form via Academia Press)
 - Handbooks: capita selecta from
(1) Honour, Hugh & Fleming, John, *Algemene kunstgeschiedenis* (Amsterdam: Meulenhoff, edition 2009 or 2010).
(2) Foster, Hal, Rosalind Krauss, Yve-Alain Bois & Benjamin H.D. Buchloh, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004).
- Estimated cost: c. 100 € (with purchase (not obliged) of the powerpoint-syllabus and the handbooks)

References

- Arnason, H.H.H. & Elizabeth C. Mansfield, *History of Modern Art* (New Jersey: Pearson Prentice Hall, 2009).
- Facos, Michelle, *An Introduction to Nineteenth-Century Art* (London: Routledge, 2011).
- Harrison, Charles, Paul Wood & Jason Gaiger (eds), *Art in Theory 1815-1900: An Anthology of Changing Ideas* (Oxford: Wiley-Blackwell, 2005).
- Harrison, Charles & Paul Wood (eds), *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Oxford: Wiley-Blackwell, 2002).
- Hopkins, David, *Art After Modern Art 1945-2000* (Oxford: Oxford University Press, 2000).
- Rosenblum, Robert & H.W. Janson, *19th-Century Art* (New York: Pearson Prentice Hall, 2005).
- Stangos, Nikos (ed), *Concepts of Modern Art: From Fauvism to Postmodernism* (London: Thames & Hudson, 1994).
- ten-Doesschate Chu, Petra, *19th-century European art* (New Jersey: Pearson Prentice Hall, 2010).

Course content-related study coaching

Possibility to pose questions during contact moments.

Evaluation methods

end-of-term evaluation and continuous assessment

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

Written examination with open questions

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

Written examination with open questions

Examination methods in case of permanent evaluation

Participation, assignment

Possibilities of retake in case of permanent evaluation

examination during the second examination period is not possible

Extra information on the examination methods

- Written exam with a mix of open questions, knowledge questions and image questions, in which insight and knowledge of the subject matter is tested, as well as the ability to use the trained skills independently.
- Active participation during the 2 mandatory microteachings, with a short, prepared presentation in group.

Calculation of the examination mark

- 90% written examen
 - 10% active participation and presentation during the 2 obligatory microteachings
- The microteachings cannot be (re)done in the second exam period. The grade obtained on the microteachings can be carried over to the 2nd session in case of a fail.*
- Students who are legitimately absent during the microteachings have to make up the relevant exercises at another time.*

Facilities for Working Students

1. Absences are allowed subject to making a substitute task (to replace the microteachings)
2. Possible rescheduling of the examination to a different time in the same academic year.
3. Feedback can be given during an appointment during office hours.

More info: <http://www.flw.ugent.be/flexibelstuden>