

Course title: Art in Belgium. Modernism and Postmodernism in Context

Course code: ART 109E

Teacher responsible: Philippe Seynaeve

Course description:

In this course, we study and discuss a selection of modern and postmodern works of art – with an emphasis on contributions by Belgian artists – placed in a European/international, comparative frame. Combining art history, literature and theory, we survey developments in modern and postmodern art and culture through the lens of a series of notions such as "abstraction, expression, conceptualization or narrative."

Together, we analyse and discuss late 19th c., 20th c. and contemporary works of art ranging from paintings to architecture, photography, multimedia or film. As such students are introduced, firstly, to a number of stylistic developments and rifts in the history of modern and contemporary visual culture. And, secondly, to the thematic and rhetorical diversity of works of art in general and ways of responding to them.

Our approach is an interdisciplinary one, working with art historical, literary and recent theoretical materials and references. A series of field trips to museum collections and temporary exhibitions are part of the programme.

Course objectives:

After successfully completing the course the student should be able to:

- Learn about aspects of modern and postmodern art, both Belgian and international, (both formal and thematic aspects of modern and postmodern works of art in variety of media)
- Gain insights in developments and rifts in modern and contemporary visual culture
- Develop a critical vocabulary, methodologies and tools with respect to cultural studies and art appreciation
- Increase skills to express views on modern and contemporary art/culture
- Increase awareness of the notion of “reading and experiencing” art and culture
- Bring direct exposure to modern and post-modern works of art, theory and literature
- Provide elements for an understanding and/or response to the diversity of contemporary visual culture and the tradition(s) on which it is built

Grade weighting scheme:

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| ▪ Presence and participation (graded on a weekly basis) | 35% |
| ▪ Presentation and research assignment | 15% |
| ▪ Midterm | 15% |
| ▪ Final exam (oral exam) | 35% |

Used course material (handbooks, readers, readings, newspapers, magazines) and references:

- BRETTELL, R. Impression. Painting Quickly in France. 1860-1890 (New Haven: Yale University Press, 2000).
- CLARK, T.J. The Painting of Modern Life: Paris in the Art of Manet and his followers. London: Thames and Hudson, 1985.
- COLLINGS, M. This Is Modern Art (London: Weidenfeld & Nicholson, 1999).
- DE DUVE, T. Voici! Kijk! Look! 100 Years of Contemporary Art (Gent: Ludion, 2000).
- FEINBERG, J. Art Since 1940. Strategies of Being (London: Laurence King, 2000/second edition).
- LYNTON, N. The Story of Modern Art (London: Phaidon, 1980/1989).
- NOCHLIN, L. Realism (Style and Civilization (New York: Viking, 1993 (reissue ed.)).
- NOCHLIN, L. The Politics of Vision: Essays on Nineteenth Century Art and Society. New York: Harper Perennial, 1991 (reprint ed.).
- H. FOSTER, R. KRAUSS, B. BUCHLOH, Y.-A. BOIS. Art Since 1900: Modernism, Antimodernism, Postmodernism (London: Thames & Hudson, 2005).