

### CVC105 - ART CONCEPTS AND CONTEXTS 1

Course Title	<b>ART CONCEPTS AND CONTEXTS 1</b>			
Course Code	<b>CVC105</b>			
Course Type	Required			
Level	Bachelor			
Year / Semester	1 <sup>st</sup> Year / 1 <sup>st</sup> Semester			
Teacher's Name	Dr. Yiannis Toumazis, Vicky Pericleous, Hourig Torrosian, Panayiotis Michael			
ECTS	5	Lectures / week	3	Laboratories / week
Course Purpose	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Describe the main developments and characteristics of the art periods from Cave painting to Gothic Art.</li> <li>• Develop familiarization in core concepts and cultural contexts of relative works.</li> <li>• Discuss artworks and their context(s) with relevant academic terminology.</li> <li>• Discuss the artefact's processes of making, its materials, techniques and ways of representation.</li> <li>• Reflect on cultural concepts and contexts with relevant academic terminology.</li> <li>• Develop skills in forming visual and written research of a given theme/topic.</li> <li>• Analyse relevant works and their processes, within given cultural conditions.</li> <li>• Develop critical approaches and research methods from a variety of sources, in respect to specific themes and topics.</li> <li>• Acknowledge how art mediates human experience and reflects on the social, political, historical condition of the society and of the individual.</li> </ul>			
Learning Outcomes	Upon successful completion of the course, students should be able to:			

	<ul style="list-style-type: none"> <li>• Recognise the main developments of specific periods in art history and discuss their art contexts.</li> <li>• Employ a variety of critical approaches and methodologies towards a familiarization with the cultural periods under study and their major concepts / narratives.</li> <li>• Demonstrate ability in research, visual analysis and critical thinking.</li> <li>• Execute analytical study around specific subjects and art concepts.</li> <li>• Distinguish the artwork's formal characteristics, processes of making, and ways of representation.</li> <li>• Discuss how an artwork's visual identity and narratives are shaped by its context and content.</li> <li>• Demonstrate an understanding of Art through its historical, social and cultural parameters.</li> <li>• Implement oral and written communication skills with the use of relevant terminology.</li> <li>• Demonstrate familiarization on how Art is defining Culture.</li> <li>• Develop appreciation towards the imaginative ways, in which Art and Culture shape our identity(ies) and reflect on our word(s).</li> </ul>		
Prerequisites	None	Corequisites	None
Course Content	<p>A wide range of art histories, cultural contexts and fundamental concepts will be introduced and developed; as these, have been articulated and manifested through objects, images, sites, artefacts, designs and texts, across space(s) and time. The lesson is delivered through critical surveys and explorations on developed themes such as</p> <ol style="list-style-type: none"> <li>1. <b>'The Uncanny and Identification: Magical Gestures and Sacred Sites'</b> – An investigation into Prehistoric Art through artefacts, images, relics and sites.</li> <li>2. <b>'Lives and After-Lives: Ideas on Permanence and its Manifestations'</b> – An exploration into the lives and systems of beliefs in Mesopotamian, The Near East and Egyptian civilizations / art</li> <li>3. <b>'The Ideal, the Heroic and the Spiritual Body'</b> – A critical reflection into Greek, Roman and Byzantine civilizations / art</li> </ol>		

	<p>4. <b>‘Womanhood / Gender and its Critical Representations of the Body in Art: ‘From Idol to Goddess to Virgin’</b> - A critical survey and interpretation on how objects, images, sculptures, patterns, forms and symbols constitute gender representations across art periods and civilizations; from the Primitive age to the Byzantine and the Middle Age.</p> <p>5. <b>‘Age of the Intellect’</b> – An exploration into Greek art and its influence across space and time.</p> <p>6. <b>‘Displays of Power and Hierarchies’</b> – An investigation into systems of propaganda, power and socio-political supremacy as staged across periods, from the Primitive age to the Byzantine and the Middle Age.</p> <p>7. <b>‘Faith and Command’</b> - An investigation into the impact of religion in the social, the political and the psyche, across time and space, from Greek Roman, Byzantine and Middle Age civilizations / art.</p> <p>A variety of methods, techniques, materials, art processes, applications and creative media would be therefore discussed, in respect to the ways that all of the above shape major concepts, contents and narratives.</p> <p>Students would be introduced to cultural periods through a variety of art works, <b>ranging from Prehistoric Art, Art of the Near East, the Egyptian, Greek, Hellenistic and Roman civilizations, right through the Byzantine empire and the Medieval period</b> - while looking awry, towards a variety of works from across spaces and temporalities. All in all, in an approach to engage students with the areas of Art and Design as core sites of thought and expression.</p> <p>In the context of the course, links will be made on how to approach an academic subject in relation to the creative praxis, forming imaginative bridges and creative claims.</p>
Teaching Methodology	<p>Extended project briefings, exercises, illustrated lectures and group critiques and student’ presentations. Emphasis is given on the familiarisation with the local art scene: gallery and museum visits are therefore a core element of the course.</p>
Bibliography	<p><b>Book References</b></p> <p>1.Gombrich H. E, ‘The Story the Art’ Phaidon, 1995</p>

2. Phaidon Editors, 30,000 Years of Art: The Story of Human Creativity across Time and Space', Phaidon Press; Revised, 2019
2. Barthes, R., Mythologies. Farrar, Straus and Giroux: New York, 1972
3. Kleiner S., 'Gardner's Art Through the Ages: A Global History', Cengage Learning, 16th Edition, 2019
4. Berger J., 'Ways of Seeing', Penguin Modern Classics, 2008
5. Parker F., 'World History: From the Ancient World to the Information Age', DK; Slp edition, 2017
6. John Fleming and Hugh Honour, 'A World History of Art', Lawrence King Publishing House, Auflage, 2009
7. D'Alleva A., 'How to Write Art History', Lawrence King Publishing House, 2010
8. Bhabha K.H., 'The Location of Culture', Routledge Publishing House, 2004
9. Williams R., 'A Vocabulary of Culture and Society', Oxford University Press, 2014
10. Markussen J. L., 'The Anatomy of Viking Art: A Quick Guide to the Styles of Norse Animal Ornament', Jonas Lau Markussen, 2019
11. Hartnell J., 'Medieval Bodies: Life and Death in the Middle Ages', W. W. Norton & Company, 2019
12. Stokstad M., Cothren M. W., 'Art History Vol 1', Pearson, 2017
13. Richard T. Neer T. R., 'Art & Archaeology of the Greek World', Thames and Hudson, 2019
14. Bahrani Z., 'Art of Mesopotamia', Thames & Hudson, 2016
15. Rainer & Hagen R. M., Egyptian Art (Basic Art Series 2.0), TASCHEN, 2018
16. Cormack R., Byzantine Art (Oxford History of Art), Oxford University Press, 2018
17. David B., Jean Jacques Lefrère J. J., 'The Oldest Enigma of Humanity: The Key to the Mystery of the Paleolithic Cave Paintings', Arcade Publishing, 2017

**Online References**

	<p>National Archaeological Museum, Athens: <a href="http://www.namuseum.gr">http://www.namuseum.gr</a></p> <p>Department of Antiquities, Republic of Cyprus: <a href="http://www.mcw.gov.c">http://www.mcw.gov.c</a></p> <p>British Museum, London: <a href="http://www.british">http://www.british</a></p> <p><a href="http://www.bbc.co.uk/ahistoryoftheworld">http://www.bbc.co.uk/ahistoryoftheworld</a></p> <p>The Acropolis Museum, Athens: <a href="http://ww">http://ww</a></p> <p>The Louvre, Paris : <a href="http://www.louvre.fr">http://www.louvre.fr</a></p> <p>The Museum of Modern Art, New York: h</p> <p>Tate, England: <a href="http://www.tate.org.uk">http://www.tate.org.uk</a></p> <p>Natural History Museum, London: <a href="http://www.nhm.ac.uk">http://www.nhm.ac.uk</a></p> <p>Guggenheim New York and around the world: <a href="http://www">http://www</a></p> <p>Cycladic Art Museum, Athens: <a href="http://www.cycladic.gr">http://www.cycladic.gr</a></p> <p>The Thera Foundation, Santorini: <a href="http://www.therafoundation.org">http://www.therafoundation.org</a></p> <p>Metropolitan Museum of Art, New York: <a href="http">http</a></p> <p>Online art journal: <a href="http://www.e-flux.com">http://www.e-flux.com</a></p> <p>Art Magazine: <a href="http://www.flashartonline.com">www.flashartonline.com</a></p> <p>- Extended references / notes from class-presentations.</p>
<p>Assessment</p>	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b></li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p><b>Research and Analytical Skills - 25%</b></p> <p>Development of research and analytical skills with the use of various sources, identification of appropriate and related ideas and notions of and around the work, research and analysis of artist's creative means.</p> <p><b>Analysis and Description - 25%</b></p>

	<p>Analysis of subject matter, description of work with the use of appropriate terminology and in respect to the work's compositional elements, analysis of the artist's creative means.</p> <p><b>Critical Thinking and Demonstration of Ideas and Critical Theory - 25%</b></p> <p>Demonstration of appropriate critical arguments with the use of appropriate terminology in terms of the works and the wider context that they relate and reflect upon.</p> <p><b>Presentation and Communication - 25%</b></p> <p>Oral and visual presentation, demonstration of a coherent structure of presentation, use of appropriate terminology, application of audio-visual means, clear communication of ideas/arguments, demonstration of appropriate sources.</p>
Language	English