

CVC106 - ART CONCEPTS AND CONTEXTS 2

Course Title	ART CONCEPTS AND CONTEXTS 2				
Course Code	CVC106				
Course Type	Required				
Level	Bachelor				
Year / Semester	1 st Year / 2 nd 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"> • Describe the main developments and characteristics of the art periods from Cave painting to Gothic Art. • Explore core concepts and cultural contexts of relative works. • Review the artefacts and their context with appropriate academic terminology. • Develop understanding in the artefact's processes of making, their materials, techniques and modes of representation. • Reflect and critically expand on key cultural concepts and contexts with appropriate academic terminology. • Develop skills in forming a coherent visual and written research of a given theme/topic, demonstrating ability to create interesting contextual associations. • Analyse and critically interpret relevant works and their processes, within given cultural conditions. • Develop imaginative critical approaches and research from multiple sources, in respect to specific themes and topics. • Appraise how art mediates human experience and reflects on the social, political, historical condition of the society and of the individual. 				
Learning Outcomes	Upon successful completion of the course, students should be able to:				

	<ul style="list-style-type: none"> • Distinguish and discuss the main developments of specific periods in art history and analyse their contexts in respect to important art works. • Employ a variety of critical approaches and methodologies towards an understanding of major concepts / narratives and important contexts in Art. • Demonstrate ability in research from a diversity of sources and develop skills in visual analysis and critical thinking. • Execute analytical study of specific subjects and art concepts. • Distinguish the artwork's formal characteristics and processes of making and develop appropriate terminology while discussing them. • Discuss how an artwork's visual identity is shaped by its context and content. • Interpret Art through its historical, social and cultural parameters. • Implement strong oral and written communication skills with the use of appropriate terminology and appropriate academic citing. • Acknowledge the importance of Art in defining Culture and Cultural Periods. • Formulate interesting associations between Art and other disciplines. • Develop appreciation towards the imaginative ways, in which Art and Culture shape our identity(ies) and reflect on our word(s). 		
Prerequisites	CVC105	Corequisites	
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 of developed themes such as:</p> <ol style="list-style-type: none"> 1. 'Inventing Perspective(s) and New Horizons' - A critical investigation into the achievements of Renaissance art. 2. 'The Universal Man and the Persistent Gaze' – A critical reflection into Renaissance's inventions and cultural conceptions. 3. 'Expansion and Ecstasy', - An exploration into Baroque and Rococo Art 		

	<p>4. 'The Age of Reason and Revolution(s)' - A critical survey into the Enlightenment era; Neoclassic vs Romanticism.</p> <p>5. 'On the Verve of Modernity / City and Urbanity' - An exploration into how the Industrial Revolution and city life affected late 19th, early 20th century art – Realism, introduction to Impressionism.</p> <p>6. 'From Mary to Olympia to Marilyn' – A critical reflection on gender representations, from Renaissance art to Modern Art.</p> <p>7. 'From Caravaggio to contemporary Rebels', - An investigation into art works and artists that shifted conventions, from the Renaissance and the Baroque to contemporary art – how the notion of the artist came above.</p> <p>'Students would be introduced to cultural periods through a variety of art works from the Renaissance to the Enlightenment - 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>Book References</p> <ol style="list-style-type: none"> 1. Gombrich H. E, 'The Story the Art' Phaidon, 1995 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. Plumb J. H. 'The Italian Renaissance', New Word City, Inc., 2017
11. Cole B., 'The Renaissance Artist At Work: From Pisano To Titian', Routledge, 2018
12. Stokstad M., Cothren M. W., 'Art History Vol 1', Pearson, 2017
13. Thomas t., 'Caravaggio and the Creation of Modernity (Renaissance Lives)', Reaktion Books, 2017
14. Toman R., Bednorz A., 'Neoclassicism and Romanticism', H.F.Ullmann Publishing GmbH, 2014
15. Young M., 'Realism in the Age of Impressionism: Painting and the Politics of Time', Yale University Press, 2015

Online References

-Online art journal: <http://www.e-flux.com>

-Art magazine : <http://www.flashartonline.com>

-Art magazine : <http://www.frieze.com>

British Museum, London: <http://www.britishmuseum.org>

<http://www.bbc.co.uk/ahistoryoftheworld>

The Louvre, Paris : <http://www.louvre.fr>

Tate, England: <http://www.tate.org.uk>

Metropolitan Museum of Art, New York: <http://www.metmuseum.org>

Guggenheim Museum | www.guggenheim.org

	<p>Neues Museum, Berlin: http://www.smb.museum/museen-und-einrichtungen/neues-museum/home.html</p> <p>The Uffizi Galleries: http://www.uffizi.it/index.php?en/1/home</p> <p>The Vatican Museum: http://www.museivaticani.va/content/museivaticani/en.html</p> <p>Galleria Da Academia: http://www.galleriaaccademiafirenze.beniculturali.it/index.php?en/1/home</p> <p>note-book and extended references from class-presentations.</p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% • Course work 66% <ul style="list-style-type: none"> Interim Critique 33% Final Critique 33% • Research and Analytical Skills - 25% <ul style="list-style-type: none"> 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. • Analysis and Description: - 25% <ul style="list-style-type: none"> 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. • Critical Thinking and Demonstration of Ideas and Critical Theory - 25% <ul style="list-style-type: none"> 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. • Presentation and Communication - 25% <ul style="list-style-type: none"> 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.
Language	English