

Due to the COVID-19 crisis, the information below is subject to change, in particular that concerning the teaching mode (presential, distance or in a comodal or hybrid format).

5 credits







15.0 h

Q1



This biannual learning unit is not being organized in 2020-2021 !

Teacher(s)	Van Wymeersch Brigitte ;
Language :	French
Place of the course	Louvain-la-Neuve
Main themes	Introduction to basic problematics (time-space/ visual-acoustic). Examination of the relations between music and visual arts in western countries. Comparison of the role of music and other arts in European cultural life. Introduction to musical iconography.
Aims	<p>1 This course presents interactions between visual arts and music, in their societal and cultural anchorage. At the end of the course, students will be capable of critical apprehension of the relations between art and music, their reciprocal influences and exchanges, their common or divergent questionings. Additionally, the course offers also elements of musical iconography.</p> <p>----- The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</p>
Evaluation methods	Due to the COVID-19 crisis, the information in this section is particularly likely to change. The students are evaluated on the basis of their work in the seminar and an exam at the end of the year.
Teaching methods	Due to the COVID-19 crisis, the information in this section is particularly likely to change. Magistral lectures, works in seminars based on a reading portfolio.
Content	In 2017-2018, the course will focus on music iconography, especially in the Low Countries during the 16th and 17th centuries. The wealth of musical instruments and scenes in paintings and engravings of that time will be studied from a historical, cultural, and organological viewpoint. Despite their apparent realism, the instruments are not normally depicted for themselves, as historical testimonies of their morphology and technical characteristics. On the contrary, they usually fulfill a symbolic function. Both the lectures and the students' papers will be devoted to the analysis of this phenomenon.
Bibliography	Lectures conseillées : <ul style="list-style-type: none"> • KOLFIN Elmer, The young gentry at play : Northern Netherlandish scenes of merry companies, 1610-1645, Leiden, Primavera Pers, 2005 • MOENS Karel, KOCKELBERGH Iris, Muziek en grafiek. Burgermoraal en muziek in de 16de- en 17de-eeuwse Nederlanden, Anvers, Petraco-Pandora, 1994 • GETREAU Florence, Voir la musique : les sujets musicaux dans les oeuvres d'art du XVIe au XXe siècle, Saint-Riquier ' Millau ' Carcassonne, s. n., 2010.
Other infos	Support: summary of the course and pedagogical material available in ppt files on i-campus, or through the departement ARKE or art history.
Faculty or entity in charge	ARKE

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Aims
Master [120] in French and Romance Languages and Literatures : French as a Foreign Language	FLE2M	5		
Master [60] in History of Art and Archaeology: Musicology	MUSI2M1	5		
Certificat universitaire en musicologie (approfondissement)	MUSA9CE	5		
Advanced Master in Visual Cultures	VISU2MC	5		
Master [120] in History of Art and Archaeology: Musicology	MUSI2M	5		
Master [120] in History of Art and Archaeology : General	ARKE2M	5		
Master [120] in Philosophy	FILO2M	5		