

The version you're consulting is not final. This course description may change. The final version will be published on 1st June.






5.00 credits

30.0 h

Q1

**This biannual learning is being organized in 2025-2026**

|                             |  |
|-----------------------------|--|
| Teacher(s)                  | Streitberger Alexander ;   |
| Language :                  | French   |
| Place of the course         | Louvain-la-Neuve   |
| Prerequisites               | /  |
| Main themes                 | The course discusses specific interpretation problems concerning the impact of new media in art related to aspects of creation, distribution, documentation and perception of art.   |
| Learning outcomes           | <p><b>At the end of this learning unit, the student is able to :</b></p> <p>1 Application of analytical methods concerning pictures produced by new media like photography, film, video and digital images.</p>  |
| Evaluation methods          | Oral examination.  |
| Teaching methods            | Lectures by the course tacher and by guest speakers, personal reading by students.   |
| Content                     | <p>The course gives a critical introduction in the relationship between still and moving image within modern and contemporary art and visual culture.</p> <p>The class will adapt a comparative and interdisciplinary approach, in order to analyze how the encounter of photography and film takes place across different media such as photography, cinema, the photographic novel, and video.</p> <p>Theoretical approaches from different disciplines (art history, film studies, photography theory, visual studies) will be used to understand aesthetic practices and concepts such as montage, panorama, tableau vivant and sequentiality.</p> |
| Inline resources            | /  |
| Bibliography                | <p>David Company (ed.), <i>The Cinematic</i>, New York (MIT Press), 2007.</p> <p>David Green, Joanna Lowry (eds.), <i>Stillness and Time. Photography and the Moving Image</i>, Photoworks (Brighton), 2006.</p> <p>Victor Burgin, <i>The Remembered Film</i>, London (Reaktion Books), 2004.</p>  |
| Other infos                 | /  |
| Faculty or entity in charge | EHAC   |

| Programmes containing this learning unit (UE)                         |         |         |              |   |
|---|---------|---------|--------------|---|
| Program title   | Acronym | Credits | Prerequisite | Learning outcomes   |
| Master [120] in History of Art and Archaeology: Musicology            | MUSI2M  | 5       |              |  |
| Advanced Master in Visual Cultures                                    | VISU2MC | 5       |              |  |
| Master [120] in History of Art and Archaeology : General              | ARKE2M  | 5       |              |  |
| Master [60] in History of Art and Archaeology : General               | ARKE2M1 | 5       |              |  |
| Master [120] of Education, Section 4 : History of Art and Archaeology | ARKE2M4 | 5       |              |  |