

History and Art Theory BA

Aesthetics, 2nd Year

Course

1-2. INTRODUCTION IN AESTHETICS.

3-4. AESTHETICAL EXPERIENCE.

5-6. TRADITIONAL AESTHETIC CATEGORIES.

7-8. THEORIES ABOUT THE BEAUTY.

9-10. WHAT IS A THEORY OF ART?

11-12. THE THEORY OF ART AS IMITATION.

13-14. THE THEORY OF ART AS EXPRESSION.

Seminar

1-2. INTRODUCTION IN AESTHETICS. Etymology. Historical evolution.

3-4. THE NATURE OF THE AESTHETICAL EXPERIENCE: CONTEMPLATION, PLEASURE, KNOWLEDGE. Aesthetical experience: features. The history of the idea of the aesthetical experience. The subject of the aesthetical feelings.

5-6. TRADITIONAL AESTHETIC CATEGORIES. The beauty, the sublime, the tragic, the comical.

7-8. THEORIES ABOUT THE BEAUTY. The idealistic, the relationist and the relativist theories.

9-10. WHAT IS A THEORY OF ART? Plato and Aristotle.

11-12. THE THEORY OF ART AS IMITATION.

13-14. THE THEORY OF ART AS EXPRESSION.

History and Art Theory BA

Aesthetics (2), 2nd Year

Course

1-2. THE THEORY OF ART AS FORM.

3-4. THE THEORY OF ART AS LANGUAGE.

5-6. THE INSTITUTIONAL SYSTEM OF THE CONTEMPORARY ART.

7-8. THE THEORY OF ART AS SOCIETY.

9-10. THE CONCEPT OF ART'S WORLD. THE INSTITUTIONAL THEORIES OF ART.

11-12. THE ARTIST'S STATE.

13-14. ARTISTIC PROFESSIONS.

Seminar

1-2. THE THEORY OF ART AS FORM. I. Kant, C. Bell, C. Greenberg.

3-4. THE THEORY OF ART AS LANGUAGE. Art as a system of signs.

5-6. THE INSTITUTIONAL SYSTEM OF THE CONTEMPORARY ART. The art market and the cultural field. The intervention of the state in the cultural domain.

7-8. THE THEORY OF ART AS SOCIETY. Art as a form of social activity.

9-10. THE CONCEPT OF ART'S WORLD. THE INSTITUTIONAL THEORIES OF ART. A. Danto and G. Dickie.

11-12. THE ARTIST'S STATE. Historical evolution.

13-14. ARTISTIC PROFESSIONS.

History and Art Theory BA

Art, Literature, Cinema

Course

1-2. Music: theories about the origin of music; the music in the Antiquity; The gregorian and the byzantine music; the music in The Renaissance.

3-4. The Baroque music: The Italian, The French and the German Baroque.

The Viennese Classicism, the Romantic, The Post romantic music, the Symbolical music.

The music of the 20th century. The history of the cult Romanian music.

5-6. Literature: the novel of the 20th century.

Asia: Kawabata Yasunari, Mishima Yukio, Kenzaburo Oe, Mo-jen, Salman Rushdie, Orhan Pamuk;

Eastern Europe: Aleksandr Soljenitiņin, Mihail Bulgakov, Boris Pasternak, Cinghiz Ajtmatov, Irina Deneijkina.

7-8. Literature: the novel from the Central and Western Europe: Slawomir Mrozek, Bohumil Hrabal, Jaroslav Hasek, Karl Capek, Ivo Andric, Elias Canetti, Elfriede Jelinek, Ismail Kadare, Nikos Kazantzakis, Umberto eco, Dino Buzatti, Italo Svevo, Jean Paul Sartre, Albert Camus, Federico Garcia Lorca, Thomas Mann, Gunther Grass, Heinrich Boll, James Joyce, George Orwell, Aldous Huxley.

9-10. Literature: The North and The South America: Ernest Hemingway, William Faulkner, John Steinbeck, Isaac Bashevis Singer, Kurt Vonnegut jr., Silvia Plath, Brett Easton Ellis, Gabriel Garcia Marquez, Jorge Luis Borges, Mario Vargas Llosa, Ernesto Bioy Casares, Jorge Amado, Ernesto Sabato.

11-12. The history of the movie.

The history of the silent movie. The genres of movies.

The history of the sound movies. The European cinema schools; the 9 great directors from the history of cinema.

13-14. The European national schools of cinema.

The most remarkable movies in the last 20 years.

Seminar

1-2. The musical genres of our times; The characteristics of the current music video.

3-4. Essay about the style of the short-stories of Jorge Luis Borges; Essay about the novel of Gabriel Garcia Marquez: "One hundred years of solitude".

5-6. Essay about the novel of George Orwell: "1984". Essay about the favorite novel.

7-8. Explanatory and interpretative essay about the Charlie Chaplin's movie: "The Kid"; Explanatory and interpretative essay about the Robert Flatherty's movie: "Nanook of the North".

9-10. Explanatory essay about the Milos Forman's movie: "Hair"; Explanatory and interpretative essay about the Andrei Tarkovski's movie: "Stalker".

11-12. Essay about the sequence "Crows" from the movie "Yume" of Akira Kurosawa; Essay about the movie of Danny Boyle: "Trainspotting".

13-14. Essay about a Romanian movie at the student's choice; essay about the favorite movie.

History and Art Theory BA

Communication and Cultural Management.

Course

1-2. Introduction. The society, the culture and the communication process. Current directions in the theories of communication and of cultural management.

2-4. The culture as a medium. The cultural differences and the globalization. The intercultural communication.

5-6. Elements of cultural entrepreneurship. Creative industries. Public and private institutions. The art market.

7-8. The management of the cultural institution. The strategic management, strategic planning, financial support, human resources.

9-10. The management of the cultural projects. The evolution of the project, models of cultural projects, financial sources, elements of communication.

11-12. PR and marketing in the cultural domain. Campaigns and image strategies.

13-14. The branding and the cultural activism. The strategically positioning and the brand identity. Brand management.

Seminar

1-2. Introduction. The senses of the culture. The understanding of the culture and the significance of the communication. Theories and paradigms.

3-4. The culture as medium and interaction. The interpretation of culture. The cultural management and the triad culture – identity – communication. Case studies.

5-6. Elements of cultural entrepreneurship. Creative industries. Public and private institutions. The art market. Case studies.

7-8. The management of the culture institution. The strategic management, strategic planning, financial support, human resources.

9-10. The management of the cultural projects. What is a project? Elements of the elaboration and wording of cultural projects. Resources, budget, strategy. Case studies.

11-12. PR and marketing in the cultural domain (focus on the visual arts). Campaigns and image strategies. Instruments and mediums of communication.

13-14. The strategically positioning and the brand identity .Brand management. Rebranding and revitalization. Case studies.

History and Art Theory BA

Contemporary Theories on Art

Course

1. INTRODUCTION. Discursive disputes: postmodernism vs. modernism.
2. THE AESTHETIC AMERICAN MODERNISM: CLEMENT GREENBERG. Context, confrontations, mutations. Vanguard and kitsch. The conflict of the art forms: abstraction vs. figurative; modernist critical reduction and method.
3. Modernism and essentialism, historicism, formalism. American modernism vs. European modernism; the (post)pictorial American abstraction: a new stage of the modernism. The aesthetic-elite criticism of the post-modern.
4. THE ENDURING POSTMODERNISM AND THE RE-EVALUATION OF THE AESTHETIC MODERN THEORIES: ROSALIND KRAUSS. The debunked criticism and the structural model of art. The criticism of the historicism and of the terms: “author” and “work”.
5. The criticism of the essentialism: the conceptual postmodern expansion. The “enduring” postmodernism’s values: the copy, the rehearsal, the multiple, the reproducible.
6. THE CRITICISM OF THE PURE REPRESENTATION: THE ANTI-AESTHETIC. Representation and postmodern artistic (re)production (Foster, Crimp, Owens). Feminism, the speech of the copy, the simulacrum, the appropriation.
7. ROLAND BARTHES: from “work” to “Text”. The writing principle: critical hedonism. The text of “pleasure” (plaisir) and the text of “delight” (jouissance).
8. “The death of the author” and the writing as productive-explaining principle and as place-instrument of the power’s subversion. MICHEL FOUCAULT: the “author” function – device of coercion/ regulator of fiction.
9. JACQUES DERRIDA: the deconstruction of the aesthetic speech. The deconstruction and the contemporary artistic theories/practices.
10. THE NEO-CLASSICAL POSTMODERNISM AND THE REVIVAL OF THE TRADITION: CHARLES JENCKS. Humanism, modernism, postmodernism, philosophical speech and artistic speech.
11. The values of the neo-classical postmodernism.

12. THE DISPUTE OF THE MODERNISM- THE POSTMODERNISM IN THE
ROMANIAN CULTURE.

History and Art Theory BA

English Language (1)

1-2. Artists and Techniques in Ancient Egypt.

3-4. The Classical Ideal.

5-6. The Art of Black Africa.

7-8. A White Garment of Churches. Romanesque.

9-10. The Gothic Style in England; Gothic churches on the continent.

11-12. J.M.W. Turner.

13-14. The Art World (Artnews presentations).

History and Art Theory BA

English Language (2)

1-2. Vassily Kandinsky.

3-4. The Renaissance.

5-6. Constantin Brancusi.

7-8. The Baroque.

9-10. Henry Moore.

11-12. The Fabulous World of Faberge.

13-14. Texts on art theory, at the student's choice, from the mandatory seminar's subjects (proposed by the specialized teacher).

History and Art Theory BA

English Language (3)

Course

1-2. An Overview on the Peculiarities of the Discourse about Art (the specific vocabulary; “Artspeak”; the artistic discourse community, the specific genres and subgenres; move-patterns and specific discourse strategies); Picasso’s ”Les Demoiselles d’Avignon” (specific vocabulary of art).

3-6. The critical essay: The Formal Analysis: The Marriage of Giovanni Arnolfini and Jeanne Cenami by Jan van Eyck, de Erwin Panofsky; the aim of the communication, the structure and the discourse strategies of the form’s analysis; Acts of Seeing (John Updike) – fragment; video material: Edgar Degas – Little Dancer Aged 14: analysis of the work.

7-10. The Expository Essay: Don’t Worry, Be Happy: Minoan Art and Architecture; the aim of the communication, the standard structure and the discourse strategies of the exhibited essay; the choice of a thesis for demonstration and its proper exposure; the finding and the optimal grading of the arguments for the thesis; Bloomsbury by Judith Collins (a short historical monograph).

11-14. The Argumentative Essay: Graffiti Violation by an English student; the aim of the communication, the standard structure, the discourse strategies preferred in the essay based on argumentation, the presentation of the counter thesis and the form of the thesis, the exposure of the counterarguments, the reject of those and the gradual formulation of the constructive arguments; Bomb It! – a documentary on the Graffiti phenomenon: thesis and counter thesis, arguments and counterarguments.

Seminar:

1-2. The specific vocabulary of visual arts: sources; the general (e.g. subject-matter, formal elements) and the typical (e.g. line, hue, volume, texture) nomenclatures of the fields of art.

3-6. Writing a formal analysis: methodology: choosing a topic, a (working) title, researching and taking notes, making a plan, writing the essay following a standard structure and choosing the best strategies, writing the body paragraphs, being coherent and cohesive, citing sources, revising, editing, proofreading, formatting; oral presentation of the formal analysis.

7-10. Writing an expository essay: methodology: choosing a topic, a thesis, a title, researching and taking notes, making a plan, writing the essay following the standard move structure and choosing the best strategies, writing the body paragraphs, finding the best evidence to support the thesis and grading it, being coherent, cohesive, citing sources, revising, editing, proofreading, formatting; oral presentation of the expository essay.

11-14. Writing an argumentative essay: methodology: choosing a topic, a title and a counter thesis to argue against; formulating the best thesis; researching and taking notes in order to find the best evidence to fight against the counterarguments, making a plan, writing the essay

by following the standard structure and best strategies, writing the body paragraphs, being coherent and cohesive, grading the constructive arguments to achieve a maximum effect while refuting the counterarguments, concluding by stressing upon the value of the thesis and how it is better than the counter thesis; oral presentation of the argumentative essay.

History and Art Theory BA

English Language (4)

Course

1-4. The compare and contrast essay: the aim of the communication, the standard structure, two patterns: the block pattern (Gothic Nightmares in Romantic Painting), the point-by-point pattern (Two Twentieth-Century Abstract Paintings, fragment), discursive strategies; material video: Gustav Klimt: The Kiss; Rodin: The Kiss (the approach of the same theme using different mediums and styles)

5-8. The research paper: the aim of the communication, types of scientific works, patterns depending on the work's type, discourse strategies based on the easy and personal strategies. Differences between the essay and the scientific paper; a seminar paper: The Burial of Count Orgaz; material video: Edouard Manet – Le Dejeuner Sur L'Herbe: modernity versus academic art.

9. The artist's statement: the aim of the communication, diverse strategies of the discourse; famous artist's statements as sources for art history research and for art criticism; material video: Edvard Munch: The Scream (the statement of the artist as the starting point for the interpretation of the work).

10-12. The Art Review: the aim of the communication, the standard structure and deviations (with rhetoric propose) from it; positive and negative reviews; politeness strategies in review writing; good reviewing vs. bad reviewing; applying certain principles in criticizing art; sample texts.

13-14. The Artnews, Museum and Gallery Labels; The Exhibition Leaflet and Card, Internet genres (the blog, the home page/site).

Seminar/laboratory

1-4. Writing a compare and contrast essay: methodology: choosing the elements to compare, or to contrast, deciding to stress upon differences or upon similarities, choosing a pattern, planning, researching and taking notes, writing the essay, writing coherent and cohesive body paragraphs, citing sources, revising, editing, proofreading, formatting; oral presentation.

5-8. Writing a seminar paper: Modernity versus academic art in Edouard Manet's "Le Dejeuner Sur L'Herbe": methodology: deciding upon a certain type of research paper, choosing the right structure, planning, researching, taking notes, writing the paper, writing coherent and cohesive paragraphs, citing sources (documenting), revising, editing, proofreading, formatting; oral presentation.

9. Exploiting artist's statements: gathering such texts and side-noting them as for future text writing.

10-12. Writing an art review: methodology: visiting galleries, deciding what exhibition to review, developing a controlling idea, writing a positive or a negative art review, bringing the necessary evidence.

13-14. Writing a gallery/museum label, a piece of art news, a blog post.

History and Art Theory BA

French Language (3)

Course

1-2. The characteristic features of the discourse on art. (Lexicon and vocabulary in the specialty; analyze and display of the genres and the strategies of the discourse). Michael Foucault, *Ceci n'est pas une pipe*.

3-6. The analysis of the work of art. Coréssus and Carlinhoé de Diderot: the finality and the purposes of the analysis, the structured analysis of the critical paper, the relation between the shape, the sense and the figures of speech; the metamorphosis, the ekphrasis, Delacroix, *Madeleine on the rocks*; Baudelaire, *the Hall of 1846*.

Video support: *Delacroix, my last years*, Frédéric Campain, 1998.

7-10. Critical essay. Fra Angelico, dissimilarity and figuration; the aim of the communication, the standard structure, the discursive strategies, specific of the argumentative form of the essay, the presentation of the papers and their support, the argumentative gradation, conclusive strategies.

Video support: *Along the memory*, centre Pompidou, 2002.

11-14. The discourse through inter-media: *Book/Louvre* (Jean Philippe Toussaint, exhibition at the museum of Louvre and catalogue, Paris, 2012; the aim of the communication, the strategies of the interdisciplinary discourse (fine art, book layout, illustrations, literature); the choose of a thesis to be demonstrated and its optimal formulation; the finding and the optimal gradation of the arguments for the support of the thesis.

Seminar

1-2. The vocabulary and the lexicon of the artistic domain (elements of composition and structure), etc.

3-6. The writing of an analytical text about a work of art, the choice of the title and the formal elements, of the terminology, the constitution of the terminological results, the constitution of the final terminology and of a primary and a secondary bibliography. The choice of a corpus, from the strategy and the initial hypothesis, the importance and the coherence of the text and of the discourse, to the validity of the ideas and the approaches.

7-10.

The writing of a critical essay. The choice of the methodology and strategies. The presentation and the questioning of the plan. The stages of the research and of the editing. The importance of the personal approaches and of the critical insertions. The research of the

exposure's manner of the ideas with the maximum of efficiency. The citation and the system of reference, the cohesion of the approached choices. Oral presentation of the critical essay.

11-14. The writing of a text from a subject that approves the interdisciplinary approaches: the choice of the methodology and the basic bodies of the text and of the primary bibliography, the construction of the plan and the argumentative stages, the itself writing of the work, the oral presentation of the debate.

History and Art Theory BA

French Language (1)

Seminar/laboratory

1-2. Otto, the tutor of the contemporary art, video made for TV5.

The origins of art, the art of the origins.

3-4. The art of the Middle Ages. The flexibility of stone.

5-6. The renaissance. Artistic journeys and ideal cities.

The Baroque style and the exhibition of the forms.

7-8. The French art in the age of Enlightenment. The philosophic artist.

9-10. The Impressionism – the discovering of the interior.

11. The discovery of the body. The news after the Baroque .

12. The art of the Avant-garde. Approaches to the contemporary art.

History and Art Theory BA

French Language (4)

Course

1-4. The portrait and the self-portrait (painting, sculpture, photography). Art techniques and individual – based.

Construction of the discourse on portrait, differences of the discourse related to the other's type of exposure, the place and the role of the portrait and of the self-portrait in the work of a creator.

Strategies of the discourse modeling, the preparation of a short work on a chosen theme, the expression of the value judgments.

5-8. The still life. The description and the dynamic of the scene. The transposition of the image in words and vice-versa. The critical approaches of descriptive text. The debate and the argumentation of a critical position. The typology of the description. "From Bruegel to Soutine", video INA Paris, 2009. The Baroque art versus the contemporary art.

Ori Gersth, Time after time, 2007.

9-10. The art manifesto. The identification of the artistic and discursive specific strategies of the manifesto, as an artistic and literary genre. The adequacy of the contents to the purposes. The punctual analyze of the visual manifests. A collective genre vs. The individual work. The role of the typography and the illustration. The magazine as an art object. Manifest of the futurist painters; Dada 1, 75 HP, Manifest of the supremacy.

11-13. The report of an exhibition: the making of a welcome article, based on an art event; the express of the value judgments; putting in the perspective; strategies of reception; descriptive strategies; the transmission of the information; the following of the genre's principles.

14. The catalogue of the museum: the structure and its role; the problem, the purpose's and the target audience's establishment; the strategies of distribution.

2. Seminar

1-4. The similarities between the texts constructed around the portrait. The expression of the individuality and of the alterity. The editing of a description of the self-portrait or the portrait.

5-8. The seminar work about the interpretation of the still-life in the contemporary art. The research of a subject by taking notes, the interrogation on the strategies that have to be followed, the structure and the plan, the editing and the presentation with the iconic complex support and an appropriate critical arsenal.

9-11. The experimentation around the art manifesto, the editing of a manifesto's text.

12-13. The editing of a report of an exhibition starting from the art particular events. The contact with the galleries of art and the local exhibitions (or with the virtual galleries), taking the position and the argumentation.

14. The making of a catalogue of presentation of a museum; the establishment of the entries, the format, the description of the art works, the chosen collection, the citations.

History and Art Theory BA

Historiography

Course/Seminar

1. Introduction. The art theories in the ancient times. Plato, Aristotle. Descriptions and compendiums. Vitruvius. Theories of art in the middle ages.
2. Renaissance. Marsilio Ficino. Pico della Mirandola. Leon Battista Alberti. Leonardo da Vinci. Michelangelo. Rafael. The beginning of the biographical genius. Giorgio Vasari. The biographical histories. The Mannerism. Giovanni Belori, The 17th century.
3. J.J. Winkelmann and the art history. The history and the theory of art in the 18th century. The Western Europe.
4. The Romanticism and the history of art. The revaluation of the Middle Ages and Gothic. John Ruskin. The Berlin local school of art history. The philological method. The sciences of nature and the history of art.
5. The Viennese School. From Kunstgeschichte to Kunstwissenschaft. Alois Riegl. Max Dvořák, Josef Strzygowski.
6. The form. The pure visuality. Conrad Fiedler. The history of art without a name. Heinrich Wölfflin. Roger Fry.
7. The iconography. Emile Mâle. The iconology. Aby Warburg. Erwin Panofsky. E.H. Gombrich.
8. The history of art and the sociology. Frederick Antal, Arnold Hauser. The second part of the 20th century. The historiography of art in Romania.
9. The birth of a profession: the art critic from the connoisseur to professional.
10. The art criticism and the modern public sphere.
11. The vanguards and the criticism of art: the fail of a profession?
12. The criticism of the “strong” art: the Greenbergian model.
13. The crisis of the contemporary art criticism.
14. The art criticism in the totalitarian regime: the communist Romania.

History and Art Theory BA

History of Contemporary Art (1)

1. Course/Seminar

1. The defining of the field of contemporary art.
2. The contemporary art: timeline, specificity, paradigm.
3. The contemporary art and the end of the Avant-garde.
4. Post-war mutations in the field of the international art: Paris-New York shift, The Abstract Expressionism, the "Greenbergian" modernism, the disproof of the vanguards exemplary.
5. The contemporary art, the dialect and the rhetoric of the consumerism.
6. American Pop art, European pop art. Art and media, art and consumption, art and de-aesthetification. Andy Warhol.
7. The contemporary art: from object to concept.
8. The Minimalist art. The conceptualism. Art and de-materialization.
9. The Contemporary art: from object to action.
10. The Actionist Art. Interaction and interactivity. Joseph Beuys.
11. The contemporary art between the activism and the un-engagement.
12. The contemporary art between the activism and the un-engagement: the art as protest, the artist as militant. The Feminism and the contemporary art. Traditional mediums and the studio as a refuge/withdrawal: School of London.
13. New institutions of the international system of the contemporary art.
14. The exhibition as a production of sense. Documenta, the biennials system. The museum of contemporary art.

History and Art Theory BA

History of Contemporary Art (2)

Course/Seminar

1. The 80's: the contemporary art and the postmodern cultural paradigm.
2. The 80's: between conservatorism and "anything goes". The de-centering of the international art world.
3. The revival of the traditional mediums of artistic production.
4. The traditional mediums and the art market. America, Neue Wilde, Transavanguardia.
5. The photography and the video in the contemporary art: from technical mediums to artistic mediums of the image production.
6. Photo, video and new media in the 90's till today: trends, major representatives.
7. Three-dimensional contemporary art: sculpture, sculpture in the expanded field, installation, environment.
8. Sculpture and installation from the 90's till today: trends, major representatives. Art in public spaces.
9. The status and the dilemmas of the contemporary art. The painting between death and triumph.
10. The painting from the 90's till today: tendencies, major representatives. Individual stars and local coagulations.
11. The status of the drawing in the contemporary art. The paradox of the oldest fresh medium.
12. The drawing from the 90's till today: tendencies, major representatives.
13. The contemporary art between aesthetics, politics and anthropology.

History and Art Theory BA

History of Modern Art

Course/Seminar

1. The Neoimpressionism. The Divisionism: Seurat, Signac...
2. The Postimpressionism. Gauguin, van Gogh, Cézanne, Toulouse Lautrec. Ensor, Munch, Hodler.
3. The Symbolicists. The Nabists. Naturlyrismus and the German impressionism. Jugendstil.
4. The Fauvists. Redon, Puvis de Chavannes. Matisse. Marquet, Camoin, Manguin, Puy. Derain, Vlaminck. Friesz, Braque, Dufy. van Dongen. Rouault.
5. The German Expressionism. The Northern Germany: Modersohn, Nolde, Rohlf. Die Brücke. Die Neukunstlervereinigung.
6. The Cubism. The ladies from Avignon. Picasso, Braque, Gris. The Futurism. The Orphism.
7. The Futurism. The Orphism. The Raionism.
8. Der Blaue Reiter. Franz Marc. The Abstraction. Vasili Kandinski.
9. Popular Master of The Reality. Rousseau The Publican. The Metaphysical painting. Dada.
10. The Supremacy and the Russian Constructivism. De Stijl.
11. The art between the two world's wars. The Surrealism.
12. The art between the two world's wars. The figurative and the realistic trends. France. Germany. Italy. The United States of America.
13. The sculpture.
14. The architecture.

History and Theory of Art BA

History of Civilization

Course

1. What is history? What is culture? What is civilization? The ancient East. The beginning of the civilization.
2. The Ancient Greece. The beginnings of the European civilization. The Hellenistic world: the expansion and the transformation of the Greek model.
3. The republican Rome. The imperial Rome. The fall of the Roman Empire?
4. The late ancient times and the beginning of the Middle Ages.
5. The civilization of the European Middle Age. The new political, social and economical models. The medieval culture.
6. The European Middle Age: the secular power and the religious power. The medieval states. The development of cities.
7. The Humanism, The Renaissance and The Reform. The great geographical discoveries: the European expansion.
8. The beginning of the modern world. The search of the new balance. The Enlightenment. The European states. The absolutism. Europe and the world.
9. The European revolution. The Napoleonic era. The European concert.
10. The conservatism, the liberalism and the nationalism. The Classicism, The Romantic and The Realism.
11. The industrial revolution. "The progress age". The burgher Europe. The imperialism and the colonialism. Belle Epoque.
12. The crisis and The First World War. The Bolshevik revolution. Europe between the two world wars. The second crisis and The Second World War.
13. The post-war world. The Cold War. The decolonization. The fall of the communism.
14. The western world in the age of the globalization. The western civilization and the contemporary world.

Seminar

1. The ancient east. The beginning of the civilization.
2. The ancient Greece. The beginning of the European civilization. The Hellenistic world: the expansion and the transformation of the Greek model.
3. The republican Rome. The imperial Rome. The fall of the Roman Empire?
4. The late Antiquity and the beginning of the Middle Ages. Byzantium. The early Middle Age in the West.
5. The civilization of the European Middle Age. The new political, social and economical models. The medieval culture.
6. The European Middle Age: the secular power and the religious power. The medieval states. The development of cities.

7. The Humanism, The Renaissance and The Reform. The great geographical discoveries: the European expansion.
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11. The industrial revolution. "The progress age". The burgher Europe. The imperialism and the colonialism. Belle Epoque.
12. The crisis and The First World War. The Bolshevik revolution. Europe between the two world wars. The second crisis and The Second World War.
13. The post-war world. The Cold War. The decolonization. The fall of the communism.
14. The western world in the age of the globalization. The western civilization and the contemporary world.

History and Art Theory BA

History of the Romanian Art (1)

Course/Seminar

1-2. The Romanesque art in Transylvania.

3-4. The early Medieval art in Moldavia and Romanian Country.

5-6. The Early and The Late Gothic in Transylvania.

7-8. The Late Gothic in Transylvania.

9-10. The art of The Late middle Ages in Moldavia (The Moldavian style).

11-12. The art of the Late Middle Ages in The Romanian Country.

13-14. The art of The Renaissance in Transylvania.

History and Art Theory BA

History of the Romanian Art (2)

Course/Seminar

1. The "post-byzantine" Baroque in the fine arts from Moldavia in the 17th century.
2. The "Brancoveanu" art between "post-byzantine", late Renaissance and Baroque.
3. Pre-modern and modern fortifications (Vauban) in Transylvania.
4. The religious baroque architecture in Transylvania and Banat.
5. The secular baroque architecture in Transylvania. The baroque castle, representation and representativeness.
6. The secular baroque architecture in Transylvania: urban palace, public buildings: colleges, pharmacies, residences.
7. Symbol, pathos and representativeness in the sculpture and in the baroque painting from Transylvania.
8. The neo-classicism: architecture and sculpture. The Transylvanian painting in the early 19th century.
9. The beginnings of the easel painting in the Romanian Country and Moldavia. Transylvania.
10. Art in Romania in the first middle of the 19th century. Architecture: Romanticism, Historicism, Eclectic. Sculpture. Painting: academics and romantics.
11. The art in Romania at the end of the 19th century. The 1900's Art. The building of the national schools of architecture. Romania: the advent of the Neo-Romanian style. Transylvania.
12. Art in Romania and Transylvania in the early 20th century. Art in Romania between the two world's wars. The vanguard and the links with Europe.
13. Art in Romania after the Second World War. The situation of the artists. The Socialist Realism: architecture, sculpture, painting, graphic art.
14. Art in Romania after 1965. The official and none-official art. The experimental art. Art in Romania after 1989.

History and Art Theory BA

History of the Universal Art (1)

Course

1. Introduction. What is art? The fine and applied arts. The artists. The prehistoric art. The art of the primitive peoples.
2. The art of the Ancient East. The art of Mesopotamia. The art and the architecture of the Ancient Egypt.
3. Minoan art. Mycenaean art.
4. Greek art of the 7th century – 5th – 4th century BC. Cycladic Art. Archaic period. Greek classicism.
5. The Late Classicism. The Hellenistic period.
6. Etruscan art. Roman art.
7. Hebrew art. Early Christian art.
8. Byzantine art.
9. Europe in the first millennium. Romanesque art.
10. The Gothic style. The Gothic from the north of the Alps.
11. Italy in the second part of the 13th century. Nicola Pisano. Giotto. The mature Gothic. The international Gothic.
12. The Renaissance. Italy at the early 15th century. Italy in the second part of the 15th century. The art from the north of the Alps in the 15th century.
13. The mature Renaissance (the beginning of the 16th century). Tuscany. Venice and the northern Italy.
14. The 16th century at the north of the Alps. Germany. Flanders. The Manierism. The crisis of arts in the 16th century.

2. Seminar /Laboratory

1. The prehistoric art. The art of the primitive people.
 2. The art of the Ancient East. The art of Mesopotamia. The art and the architecture of the Ancient Egypt.
 3. Minoan art. Mycenaean art.
 4. Greek art of the 7th century – 5th – 4th century BC. Cycladic Art. Archaic period. Greek classicism.
 5. The Late Classicism. The Hellenistic period.
 6. Etruscan art. Roman art.
 7. Hebrew art. Early Christian art.
 8. Byzantine art. Arab art.
 9. Europe in the first millennium. Romanesque art.
 10. The Gothic style. The Gothic from the north of the Alps.
 11. Italy in the second part of the 13th century. Nicola Pisano. Giotto. The mature Gothic. The international Gothic.

12. The Renaissance. Italy at the early 15th century. Italy in the second part of the 15th century. The art from the north of the Alps in the 15th century.
13. The mature Renaissance (the beginning of the 16th century). Tuscany. Venice and the northern Italy.
14. The 16th century at the north of the Alps. Germany. Flanders. The Manierism. The crisis of arts in the 16th century.

History and Art Theory BA

History of the Universal Art (2)

Course/Seminar

1. Introduction. The baroque. The Classicism.
2. The Baroque architecture in the catholic countries.
3. The Baroque architecture in the northern Europe.
4. Italy and Spain in the 17th century.
5. Painting in Flanders and Holland in the 17th century.
6. France and England in the 17th century.
7. Rococo.
8. Neoclassicism.
9. The romantic Classicism. The Romantism.
10. The Realism.
11. The official French art in the 19th century. The Halls.
12. The architecture and the sculpture in the 19th century.
13. Eduard Manet. The Impressionism.
14. The photo image appearance. The decorative arts. Art nouveau.

The History and Art Theory BA

Museology

1. The museum and the museology, definitions and avatars.
2. Museums and the antique muzeion.
3. The Hellenism and the hoarding in the Roman ages.
4. The antique inheritance and the Christianity.
5. The collectionism in the Middle Ages.
6. The spirit of the Renaissance and the idea of collectionism.
7. The burgher museums.

The History and Art Theory BA

Museology

Course/Seminar

1. The evolution of the burgher museum after The French Revolution.
2. The modern museum, diversification and specialization.
3. The museum in the states with totalitarian ideologies.
4. The contemporary functions of the museum.
5. The museum and the cultural politics.
6. Elements of the museum legislation.
7. The current challenges of the museum in Romania.

The History and Art Theory BA

Philosophy

Course

1-2. INTRODUCTION IN PHILOSOPHY

3-4. ANCIENT PHILOSOPHY

5-6. MEDIEVAL PHILOSOPHY AND THE PHILOSOPHY IN THE RENAISSANCE.

7-8. MODERN PHILOSOPHY

9-10. CONTEMPORARY PHILOSOPHY

11-12. THE CONTEMPORARY SOCIETY AND THE NEW VALUE SYSTEMS.

13-14. THE CRITICAL DISCOURSE ON THE CONTEMPORARY SOCIETY.

Seminar

1-2. INTRODUCTION IN PHILOSOPHY. Terminology. Themes/ philosophical subjects.

3-4. ANCIENT PHILOSOPHY. The pre-Socratic philosophy. Socrates. Plato. Aristotle.

5-6. MEDIEVAL PHILOSOPHY AND THE PHILOSOPHY IN THE RENAISSANCE. The Christian philosophy (St. Augustine, Thomas Aquinas). Renaissance (Nicolaus Cusanus, Thomas Morus).

7-8. MODERN PHILOSOPHY. Rationalism (Descartes, Spinoza, Leibniz). Empiricism (Locke, Berkeley, Hume). The Kantian criticism. Enlightenment. Hegel. Nietzsche.

9-10. CONTEMPORARY PHILOSOPHY. Philosophical currents (phenomenology, existentialism, analytical philosophy, structuralism, post structuralism)

11-12. THE CONTEMPORARY SOCIETY AND THE NEW VALUE SYSTEMS.

13-14. THE CRITICAL DISCOURSE ON THE CONTEMPORARY SOCIETY.

The History and Art Theory BA

Semiotics and Hermeneutics

Course

1-2. Fundamental concepts of semiotics: the branches of semiotics: the semantic, the syntax and the pragmatics; the communicative situation; the concepts of Ferdinand de Saussure and Charles Peirce about semiosis.

3-4. The sign: definition; signifier, signified, reference, sense, object; connotation, denotation;

Types of signs: icon; index; symbol.

5-6. The image as sign: the image-definition; the image structure; the principles of the image functioning.

Image and communication: the scheme of communication (R. Jakobson); types of images; the image as medium.

7-8. The analysis of the elements of the picture: the iconic messages; the fine images; the linguistic posts.

Hermeneutics as seen by Wilhelm Dilthey.

9-10. The genesis and structure of the art symbol: the analysis of the symbolic work; the interpretation of the symbolical work;

The symbolical work and the myth: What is the myth?; myth and symbol; iconography, iconology, art criticism.

11-12. The theoretical grounds of the art symbol in the 20th century: The iconography of Cesare Ripa and Cristoph Giarda; the outlook of Ernst Cassirer; the art as game: Johann Huizinga.

13-14. The theoretical grounds of the art symbol in the 20th century: the iconology and the multi-symbolism of the work: Erwin Panofsky; Art as symbol of enlightenment and concealment: Martin Heidegger.

SEMINAR:

1-2. The meaning of the geometrical symbols in different cultures and civilizations;

The semantics of the plant and animal symbols.

3-4. The semantics of the fantastic being's symbols; The semantics of the dual being's symbols.

5-6. The symbols of the mythological creature's symbols. The monsters.

7-8. The semantics of the painting of Hieronymus Bosch – the analysis of the `Pleasure garden` (triptych, Prado Museum);

The symbolism of the art as `world` and `earth` seen by Heidegger.

9-10. The outlook of Ernst Cassirer about the culture forms;

The game – the play – the art seen by Johann Huizinga.

11-12. The semantic analysis of a brand;

Techniques of image shaping in the current pop-art.

13-14. The semantic of the popular Romanian art.

The History and Art Theory BA

Theory and Practice of the Exhibition

Course

1-2. Introduction. Art – a history of exhibitions. The forms of existence of exhibitions. Contemporary theories.

2-4. Remarkable exhibitions of the 20th century. The evolution of the history of exhibitions from salon to biennial exhibition and artist run space.

5-6. The theory of exhibition. Definitions. Functions. Context. Topics. Concept. Determinants. Methodology.

7-8. the institution. The museum. The gallery. The exhibition as socio-symbolic device.

9-10. The practice of the exhibition. The staging. The show. The exhibition's design. The exhibition as medium space.

11-12. Curatorial practices. The evolution of the exhibition's concept. The role of the curator in the present. The artist as curator. The curator as artist.

13-14. Exhibition proposals, correspondents, style. The exhibition - step by step.

Seminar

1-2. Art – a history of exhibitions. Contemporary theories. Case studies.

2-4. The history of exhibitions. Exhibitions that made history. Case studies.

5-6. The exhibition planning. Context. Topics. Concept. Determinants. Methodology. Case studies.

7-8. The exhibition as socio-symbolic device. The revisited museum. The role of the exhibition in various institutional contexts.

9-10. The exhibition as medium space. The installation of the exhibition, the exhibition's design, communication.

11-12. Curatorial practices. The figure's and the role's evolution of the curator in present. The artist as curator, the curator as artist. Examples and case studies.

13-14. Exhibition proposals, correspondences, style. The exhibition – step by step. Concept, planning, staging.