

### DISCIPLINE CHART

NAME OF DISCIPLINE				<b>HISTORY AND PHILOSOPHY OF ART</b>				CODE: DO9	
CICLE OF STUDIES DE STUDII (L-BA/M-MA/D-Ph.D.) AND YEAR OF STUDIES 1, 2, 3, 4				<b>L-BA 1</b>	Semester	<b>2</b>	THE STATUS OF DISCIPLINE ( <b>OB</b> -compulsory/ <b>OP</b> -optional/ <b>F</b> -facultative)		<b>OB</b>
NUMBER OF HOURS PER WEEK				TOTAL HOURS SEMESTER	TOTAL HOURS SEMESTER *	NUMBER S OF CREDITS	TYPE OF EVALUATION ( <b>P</b> -along the way, <b>C</b> -colloquium, <b>E</b> -exam, <b>M</b> -mixed)		TEACHING LANGUAGE
C	S	L	Pr.	56	75	5	E		Romanian
28	28								

HOLDER OF THE ACTIVITIES OF COURSE	DIDACTIC AND SCIENTIFIC DEGREE, FIRST NAME, SURNAME		DEPARTMENT
	PROFESSOR PhD PETRU BEJAN		Philosophy

HOLDER OF THE ACTIVITIES OF SEMINAR / PRACTIC WORK	DIDACTIC AND SCIENTIFIC DEGREE, FIRST NAME, SURNAME		DEPARTMENT
	ASSISTANT LECTURER PhD CRISTIAN MOISUC		Philosophy

PREVIOUSLY COMPLETED DISCIPLINES	Philosophical propaedeutics
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OBJECTIVES*	<ul style="list-style-type: none"> <li>familiarizarea studenților cu principalele concepte, paradigme și teme din studiul istoriei și filosofiei artei</li> <li>explicarea și interpretarea fenomenului artistic din perspectiva stilurilor reprezentative;</li> </ul>
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#### SPECIFIC COMPETENCES GAINED

PROFESSIONAL COMPETENCES **	<ul style="list-style-type: none"> <li>Identifying and properly applying the theoretical and historical fundamentals of art: presuppositions, principles, values, ethics, manners of thinking and practices</li> <li>Ordering and formulating philosophical ideas, themes and issues, general and at branch level</li> <li>Producing/drafting and communicating philosophical ideas/knowledge</li> <li>Interpersonal and intercultural mediation through the identification, analysis and solving of interpersonal and intercultural problems</li> </ul>
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TRANSVERSAL COMPETENCES	<ul style="list-style-type: none"> <li>Approaching realistically and through both theoretical and practical argumentation some problem-situations with a medium degree of difficulty in order to efficiently solve them</li> <li>Applying the techniques for efficient work in a multidisciplinary team on various hierarchical positions</li> <li>Self-assessing the need for professional training for the purpose of developing personal autonomy, insertion and adaptability to labour market requirements</li> </ul>
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CONTENT OF COURSE	<ol style="list-style-type: none"> <li>The concept of art. The classification of arts</li> <li>Introduction to the philosophy of art             <ol style="list-style-type: none"> <li>The concept of the work of art</li> <li>The ontology of the work of art</li> </ol> </li> <li>Art history as history of styles. The style</li> <li>Elements of art history. Styles and movements in:             <ol style="list-style-type: none"> <li>Classical art</li> <li>Modern art</li> <li>Postmodern art</li> </ol> </li> </ol>
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BIBLIOGRAPHY (SELECTIVE)	<ul style="list-style-type: none"> <li>• Udo Kultermann, <i>Istoria istoriei artei</i>, Editura Meridiane, București, 1977</li> <li>• E.H. Gombrich, <i>Istoria artei</i>, Editura Pro, București, 2007</li> <li>• Julian Bell, <i>Oglinda lumii. O nouă istorie a artei</i>, Ed. Vellant, București, 2007</li> <li>• Alois Riegl, <i>Istoria artei ca istorie a stilurilor</i>, Ed. Meridiane, București, 1998</li> <li>• Elie Faure, <i>Istoria artei. Spiritul formelor</i>, 2 vol., Ed. Meridiane, București, 1990.</li> <li>• M. Heidegger, <i>Originea operei de artă</i>, Editura Humanitas, București, 1995</li> <li>• Stephen Little, <i>...isme. Să înțelegem arta</i>, Enciclopedia RAO, București, 2006</li> <li>• Umberto Eco, <i>Istoria frumuseții</i>, Editura RAO, București, 2005</li> <li>• Umberto Eco, <i>Istoria urâtului</i>, Editura RAO, București, 2007</li> <li>• George Oprescu, <i>Manual de istoria artei</i>, 5.vol., Ed. Meridiane, București, 1986</li> </ul>
CONTENT OF THE WORKS OF SEMINAR / LABORATORY	<ul style="list-style-type: none"> <li>• Introduction to art history. Visual arts. Branches, genres, species. The relationship between art history and philosophy</li> <li>• The conception of art in Antiquity: the relationship with the aesthetics of imitation (Plato, Aristotle). Styles/architectural orders</li> <li>• The analysis of some representative works for the ancient Egyptian, Greek, Roman art: architecture, sculpture, painting</li> <li>• Comparative analyses between the canons of Egyptian art and Greek art</li> <li>• Plotinus's conception of art</li> <li>• Romanesque, Gothic, Byzantine art (architecture, sculpture, painting, mosaic and decorative arts)</li> <li>• The visual order in Renaissance (the man as a model of the world, philosophical fundamentals of the pictorial practice: the Platonism of Renaissance, art as creation, the perspective)</li> <li>• Renaissance, Mannerism</li> <li>• The Baroque space and forms; representation as a graphic transposition of the object through conventional signs. Descartes: a rationalist theory on figurative art</li> <li>• The Baroque</li> <li>• Romantic art and the idealistic aesthetics: Schelling, Hegel</li> <li>• The Romanticism</li> <li>• From realistic to surrealist art. The crisis of representation; the sacrifice of form</li> <li>• Realism, Impressionism, Symbolism, Cubism, Futurism, Dadaism, Surrealism, conceptual art, kinetic art, optic art, pop art, minimal art, <i>action painting</i>.</li> </ul>
BIBLIOGRAPHY (SELECTIVE)	<ul style="list-style-type: none"> <li>• Ellie Faure, <i>Istoria artei</i>, vol.I,II, III, Editura Meridiane, 1987</li> <li>• George Oprescu, <i>Istoria artei</i>, Editura Meridiane, 1988</li> <li>• J.J. Winkelmann, <i>Istoria artei antice</i>, Ed. Meridiane, 1981</li> <li>• Virgil Vătășianu, <i>Arta Evului Mediu</i>, Editura Meridiane, 1969</li> <li>• V. Lazarev, <i>Istoria picturii bizantine</i>, Ed. Meridiane, 1979</li> <li>• Ch. Bouleau, <i>Geometria secretă a pictorilor</i>, Ed. Meridiane, 1979</li> <li>• Germain Bazin, <i>Clasic, baroc și rococo</i>, Editura Meridiane, 1970</li> <li>• Rene Huyghe, <i>Dialog cu vizibilul</i>, Editura Meridiane, 1970</li> <li>• Vasile Drăguț, <i>Arta românească</i>, Editura Meridiane, 1982</li> <li>• G.C. Argan, <i>Arta modernă</i>, Ed. Meridiane, 1982</li> <li>• Wernwr Hofmann, <i>Fundamentele artei moderne</i>, Ed. Meridiane, 1977</li> <li>• Andrei Pleșu, <i>Pitoresc și melancolie</i>, Ed. Humanitas, 1992</li> <li>• Hans Sedlmayr, <i>Epoci și opere</i>, Ed. Meridiane, 1991</li> <li>• Henri Focillon, <i>Arta Occidentului</i>, Ed. Meridiane, 1983</li> <li>• Erwin Panofsky, <i>Artă și semnificație</i>, Ed. Meridiane, 1980</li> <li>• George Oprescu, <i>Arta românească a secolului XIX</i>, Editura Meridiane, 1984</li> <li>• P.F. Carrasat, I. Marcade, <i>Curenți în pictură</i>, Ed. Aquila '93, 2001</li> <li>• J.F. Fabre, D. Grünwald, <i>Istoria artei. Pictură, sculptură, arhitectură</i>, Enciclopedia RAO, 1998</li> </ul>
METHODOLOGICAL LANDMARKS ***	<ul style="list-style-type: none"> <li>• methods: analysis, debate, discovery learning, problematization, comparison, interpretation, case study, learning through critical thinking and cooperation, learning in groups and so on</li> <li>• forms of organization: frontal, group, individual</li> </ul> <p>material resources: laptop+projector, PowerPoint presentations, documentaries, narrative texts, collections of documents, boards, history of art - DVD, virtual visits to the great museums of the world</p>

EVALUATION	methods	Examining theoretical knowledge	
	forms	Written exam	
	Weight of evaluation forms in the formula of final grade	<ul style="list-style-type: none"> <li>▪ 50% attendance + activity during the seminars</li> <li>▪ 50% assessment of knowledge</li> </ul>	
	Minimal standards of performance ****	Constant activity during the seminars	

\* objectives are made according to the chart of professional competences for the program of studies

\*\* at the level of description

\*\*\* didactical strategy, materials, resources

\*\*\*\* reported to the competences made in Objectives or at the Minimal standards of performance from the chart 1L / 1M, according to case

Date of filing      Signature of course holder

Signature of seminar holder

Date of approval in department

Signature of director of department