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MINISTRY OF CULTURE OF REPUBLIC OF MOLDOVA
ACADEMY OF MUSIC, THEATRE AND FINE ARTS
FACULTY OF PLASTIC, DECORATIVE ARTS AND DESIGN
Department of Technical-Theoretical Disciplines in Visual Arts
DEPARTMENT OF SOCIAL SCIENCES AND MODERN LANGUAGES

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CURRICULUM
for the discipline

**MOVEMENTS AND SYNTHESSES IN MODERN AND
CONTEMPORARY EUROPEAN ART**
(Cycle II, Master)

<i>Code and name of the field of professional training:</i>	0213 PLASTIC ARTS 0216 THEATRICAL ARTS 0215 MUSIC
<i>Study program code and name:</i>	<i>0215 The art of conducting; 0215 The art of instrumental interpretation; 0215 The art of vocal performance; 0215 Advanced Music Composition (Light Music and Jazz Composition); 0114 Music Pedagogy; 0212 The art of fashion design; 012 The art of interior design; 0213 The art of contemporary painting; 0213 Graphic arts; 0213 Sculpture-matter and form; 0213 History and theory of visual arts; 0216 The art of the contemporary actor; 0216 The art of choreographic performance; 0216 History and theory of audiovisual arts; 0229 Cultural heritage and artistic manifestations; 0211 Directing of the documentary film; 0216 Directing of the contemporary show; 0216 Theater and cinema scenography; 0216 Dramatic writing</i>
<i>Form of education:</i>	Full-Time Study (FTS)

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I. PRELIMINARIES

Movements and Syntheses in Modern and Contemporary European Art is a theoretical course intended for Cycle II students, the Faculty of Plastic, Decorative Arts and Design, the Faculty of Theatrical, Choreographic and Multimedia Art and the Faculty of Musical Art. The course is designed for 45 hours of direct contact. The curriculum is part of the Interdisciplinary Module on European Cultural Identity implemented within the Erasmus+ Jean Monnet project -JMO-2022- MODULE - 101085561 - TEIDCIPEI- "The Development of European identity through culture in the process of European integration". The role of this discipline is informative (it equips the master's students with information on style trends, transdisciplinary aspects of art, morphology, iconography, media, modern and contemporary artistic processes, but also the theories of modern and postmodern European art) and also formative (forms creative perceptive attitudes by developing and educating aesthetic taste, analytical ability, and value judgment).

The theoretical course *Movements and Syntheses in Modern and Contemporary European Art* aims to provide master's students with a perspective on the dynamics of formal systems of modern and contemporary art, languages, and artistic typologies, in relation to the demands of the cultural and technological framework of European modernity. The course points out the evolution and most important aspects of European art from 1860 to the present by analyzing a rich repertoire of works made in the field of visual arts, musical arts, and theatrical art. The synchronicity present in the manifestation of artistic fields of different natures offers a new perspective and a deeper understanding of artistic processes and major cultural phenomena of contemporaneity. The imagistic, dramaturgical, and musical heritage put in relation to the history, philosophy, and psychoanalysis of the 20th and 21st centuries reveal to us an intense and complex image of the world that gives consistency to the contemporary imaginary.

The teaching and learning methods used will be: master lecture, lecture with an opponent, seminar-debate, conversation, game, case study, guided discussion, explanation, conversation, problematization, brainstorming, practice, analysis, listening, visualization, teamwork, etc. The course will promote both basic and advanced digital skills. Students are expected to improve their knowledge and demonstrate research capabilities by developing individual and team projects for both lecture and seminar hours (ppt, commentaries, mini-essays, posters, case studies, and assessment tests). Taking into account the fact that the studies can be carried out in a hybrid format, in order to carry out individual work on the discipline, students are recommended to access the Internet and use several educational platforms, digital libraries, and digital applications: *Google Classroom, Google Arts & Culture, Internet Archive, ppt, Google Podcasts, Padlet, LearningApps, Canva, Wakelet, Google forms, Quizizz, etc.*

Language of instruction: Romanian.

The aim of the course *Movements and Syntheses in Modern and Contemporary European Art* consists in the development of the European cultural identity by consolidating theoretical-analytical professional skills in the matter of language and forms of contemporary artistic expression specific to the European space; the course tends to form a general vision of the evolution of currents and artistic ambiance in modern and contemporary art, as well as familiarization with notorious artists, prominent theorists, art critics, curators, etc.

II. GENERAL COMPETENCIES OF THE DISCIPLINE

Professional skills:

CP1. The accumulation of fundamental theoretical and historical knowledge about modern and contemporary art in the European space, and their use in the interpretation of artistic creations of different genres and styles from the national and universal artistic treasury.

Transversal skills:

CT1. The ability to learn, analyze, present, and communicate orally and in writing, including through information technologies, respecting the rules of professional ethics, in diverse cultural contexts;

CT2. Formation of a broad horizon of philosophical, sociological, aesthetic, communicative, and managerial culture for the purpose of adaptability to the requirements of the labor market;

CT3. Objective self-assessment and identification of lifelong learning opportunities.

III. SPECIFIC COMPETENCES (STUDY OBJECTIVES)

By studying the subject, students will be able to:

1. Knowledge and understanding:

- to define the basic terms specific to modern and contemporary European art;
- to identify the notions of modern art, post-modern art, and artistic current;
- to know the specifics and distinctive features of modern European music;
- to know the basic features of modern and contemporary European theatre;
- to formulate the characteristics of the current essentials of modern and contemporary European art;
- to justify the need to study modern and contemporary European art and artistic trends of the Prut-Dniester space within it;
- to understand the correlation between modern and contemporary European art and social, economic and political phenomena;
- to explain the generative and regressive factors of modern and contemporary European artistic movements and styles;
- to compare the characteristics and distinctive elements of the movements of modern and contemporary European art;
- to discuss the interdisciplinary and transdisciplinary aspects of the study of modern and contemporary art.

2. Application:

- to apply the knowledge gained in the field of artistic activity;
- to illustrate the role of modern arts in the development and functioning of contemporary civilization;
- to discover the tasks of modern and contemporary art in different decades;
- to specify the impact of philosophy, psychoanalysis, and technological innovations on the evolution of modern and contemporary European art;
- to operate with the language and terms specific to modern and contemporary artistic movements and styles.

3. Integration:

- to distinguish artistic processes in evolution;
- to analyze the modern and contemporary artistic cultural environment in the country and outside it;
- to analyze and structure the European artistic movements from the end of the 19th century to the beginning of the 21st century;
- to develop critical skills on the particularities and characteristics of modern and contemporary European art;
- to draw conclusions on the contribution of each artistic trend;
- to research the field of modern and contemporary European arts from a scientific perspective.

IV. ADMINISTRATION OF DISCIPLINE (FAM)

Discipline code	The year of studies	Semester	Total Hours			No. of hours per type of activity*				Evaluation form	No ECTS
			Total	Direct contact	Individual studies	C	S	L / P	I		
F.01. O. 002	I	I	90	45	45	25	20	-	-	exam	3
F.01.O. 001	I	I	90	45	45	25	20	-	-	exam	3

Note *: C = course, S = seminar, L = laboratory hours, practical, I – individual hours assisted by the teacher.

ADMINISTRATION OF DISCIPLINE (FAPDD)

Discipline code	The year of studies	Semester	Total hours			No. of hours per type of activity*				Evaluation form	No. ECTS
			Total	Direct contact	Individual study	C	S	L / P	I		
F.02.0.006	I	II	90	45	45	25	20	-	-	exam	3

Note *: C = course, S = seminar, L = laboratory hours, practical, I – individual hours assisted by the teacher.

ADMINISTRATION OF DISCIPLINE (FATCM) *

Discipline code	The year of studies	Semester	Total hours			No. of hours per type of activity*				Evaluation form	No. ECTS
			Total	Direct contact	Individual study	C	S	L / P	I		
	I	II	90	45	45	25	20	-	-	exam	3

Note *: This discipline is to be introduced in the study plans.

V. THEMATIC UNITS AND DISTRIBUTION OF HOURS

No.	Thematic units	Number of hours			
		Direct Contact		Individual studies	Total
		C	S		
	Year I, semester I				
1.	Introduction to Modern and Contemporary European art	2		2	4
2.	The European artistic avant-garde: expressionism and surrealism	2	2	4	8
3.	Richard Wagner – Gesamtkunstwerk – the impact on European art	2	2	4	8
4.	The European context of the emergence of abstract art: artists and styles	2		3	5
5.	Anti-Retinal Art: Dada and Neo Dada	2	2	4	8
6.	European art in the context of totalitarian regimes	2	2	4	8
7.	European cultural identity in the Cold War context. "Stunde Null"	2	2	4	8
8.	The Impact of French Existentialism on the Arts	2	2	4	8
9.	The artistic experiment and the cult of the new in postwar European art	2	2	4	8
10.	Theory of modern European art: social-critical theory, psychoanalytic and poststructuralist theories	2	2	4	8
11.	Globalization and the representation of European identity: postcolonial theory of the arts	2	2	4	8

12.	Modern and contemporary European art and new technologies	3	2	4	9
	<i>Total semester I</i>	25	20	45	90
	TOTAL: 90 HOURS				

VI. REFERENCE OBJECTIVES AND THEMATIC UNITS

Reference objectives	Thematic units
<ul style="list-style-type: none"> - to know the definition of the terms modern art, postmodern art - distinguish the ambiguity of the term contemporary art; - to know the periodization and artistic centers of modern and contemporary European art; - to argue the impact of secularism on the evolution of modern and contemporary art; - to identify the features of modernity; - to identify the impact of industrialization and modernization on artistic and cultural processes; - name the avant-garde and post-avant-garde currents; - to know the paradigm of postmodernism and to elucidate the contribution of Charles Jencks, and Jean-Francois Lyotard; - to analyze the relationship between the artistic center and the periphery; 	<p>1. Introduction to Modern and Contemporary European art</p> <p>Etymology and definition of the term modern, modern art, contemporary art; modernization, modernity, and modernism.</p> <p>Features of modern and contemporary art: secularism; individualism, bureaucracy, pluralism, and globalism.</p> <p>Periodization and currents - the problem of periodization of modern art (1860 – 1970), art contemporary/postmodern art (1970-present). Representative currents of modern art: Realism, Barbizon School, Impressionism, Post-Impressionism; Art nouveau, Expressionism, Cubism, Futurism, Dada, Art deco, Surrealism, Suprematism, Rayonism, Purism, Constructivism, Bauhaus, De Stijl.</p> <p>Transition movements from modern to postmodern art: Art Informel, Op art and Kinetic Art. European postmodern currents: conceptual art, body art, multimedia art, digital art.</p> <p>The problem of postmodernism, theorists of postmodernism: Charles Jencks, Jean-Francois Lyotard, Fredric Jameson, Rosalind E. Krauss, Hans Belting et al., Comparative analysis of modern and postmodern socio-cultural conditions; artistic production, factories and Ltd. Artistic centers of modern art and contemporary art.</p>
- to examine the thematic, morphological and	2. The European artistic avant-garde:

<p>technical changes that expressionism produced;</p> <ul style="list-style-type: none"> - to know the main manifestations of expressionism in visual art, theater, choreography and music; -to understand the impact of the composers Arnold Schoenberg and Anton Webern on the experimental music of the 20th century; - to evaluate the influence of psychoanalysis on the emergence of surrealism; - to know the basic theses and brief history of surrealism; - to identify the trends of surrealism in painting, sculpture, photography, collage, film, etc.; - to know the techniques and methods specific to surrealism; - to know the main exponents and basic works of historical surrealism. 	<p style="text-align: center;">expressionism and surrealism</p> <p>Premises for the emergence of expressionism, reasons, and features. Munch's proto-expressionism.</p> <p>Expressionism in the visual arts: Die Brücke, Der Blaue Reiter, Egon Schiele, Max Beckmann, George Grosz, Otto Dix, Oscar Kokoshka. Expressionism in Music: Arnold Schoenberg and Anton Webern: Atonal, Dodecaphonic Technique and Serialism. Expressionist Dance: Hilde Holger and Mary Wigman; Expressionist film and literature; expressionist theatre: Reinhard Sorge and Walter Hasenclever.</p> <p>Surrealism - Andre Breton and the Surrealist Manifesto, premises of surrealism, exploration of the subconscious, Pure psychic automatism, automatist writing, automatist drawing, surrealist techniques, surrealist visual artists: Yves Tanguy, Salvador Dali, Alberto Giacometti, Valentine Hugo, Méret Oppenheim, Max Ernst, Joan Miro, Rene Magritte. Surrealism in the Theatre: Antonin Artaud and Samuel Beckett. Surrealist photography: Claude Cahun and Brassai. "An Andalusian Dog" by Luis Buñuel and Salvador Dalí (1929), "Destino" (1945-2003) Salvador Dalí.</p>
<ul style="list-style-type: none"> - to know and understand the essence the concept of "Gesamtkunstwerk"; - to analyze the status of the artist in modern and contemporary art – as the creator of a fully executed and delivered product; - to know Adolphe Appia's contribution to modern scenography; - analyze and compare two distinct approaches to art: art as mirror of reality and art as a reality modeling tool ; - to identify the specific features of epic theater; - to know the basic concepts of Bauhaus 	<p style="text-align: center;">3. Richard Wagner – Gesamtkunstwerk - impact on European art</p> <p>"Art and Revolution" (1849), the role of art in society and the nature of work. "The Art of the Future" - The Ideal of Art and Music (1849) by Richard Wagner.</p> <p>Adolphe Appia – scenographic innovations – suppression of the painted scenery and its replacement with various practicable, constructed devices, etc.,</p> <p>The "epic theater" of Bertolt Brecht, the effect of epic distance, the evaluator position of the actors - the action is not experienced but narrated, the</p>

<p>Current;</p> <ul style="list-style-type: none"> - name the main artists and works made within the Bauhaus current; - to provide examples and generate creative visions that would embody his concept Wagner. 	<p>audience is forced to form their opinions and confront them with the presented performance. "Art is not a mirror in which reality is reflected, but a hammer with which it is shaped." - Bertolt Brecht.</p> <p>Fully delivered house - Bauhaus. Walter Gropius, Bauhaus Manifesto, Bauhaus principles, Bauhaus teachers.</p> <p>The native space - "Creative House of Piotr Alii" - the synthesis of performing arts, video, music, visual, design, etc.; The multimedia exhibition "Through Touch" (2022) - a project by the photographer Victoria Viprada, with the involvement of the poet and philosopher Alex Cosmescu and the new media artist Karen Grigorean.</p>
<ul style="list-style-type: none"> - to know and understand the nature of plastic and thematic transformations that took place throughout the XIX-XX centuries; - To define the term iconography and anti-iconography in modern art; - to argue the impact of abstract art on the evolution of modern and contemporary art; - to understand the correlation between painting and music; - to understand the contribution of artists Wassily Kandinsky and Piet Mondrian - to meet exponents of abstract art from the Republic of Moldova. 	<p>4. The European context of the emergence of abstract art: artists and styles</p> <p>The premises of the emergence of abstract art and the precursors of abstract art. Types of abstraction: geometric, lyrical, biomorphic, expressionist.</p> <p>Abstract isms in avant-garde art: De Stijl, Orphism, Suprematism, Constructivism.</p> <p>Creation of Wassily Kandinsky. "On the Spiritual in Art."</p> <p>Manifestations of abstract art in the art of the Republic of Moldova.</p>
<ul style="list-style-type: none"> - to know the historical conditions of emergence of dada; - to identify the specific features of dada; - to analyze the Dada manifesto; - to understand the impact of the ready-made and the hazard on the arts; - to debate the idea of eradicating the responsibility of the creator in music, theater and visual arts; - to reflect on the creation of John Cage and Iannis Xenakis; <p>to understand the impact of Dada on the evolution of the arts in the 20th and 21st century;</p>	<p>5. Anti-Retinal Art: Dada and Neo Dada</p> <p>The premises and starting points of dada, the centers of dada, the Dada Manifesto, Cabaret Voltaire, the contribution of Hugo Ball and Tristan Ţara, the artistic innovations of dada. Nihilism.</p> <p>The creation of Marcel Duchamp</p> <p>Duchamp's influence on John Cage. Destruction of traditional practices – "4'33'". Irradiation of the artist's fingerprint - the role of chance - "The Book of Changes"</p> <p>Apollonian impulse - the stochastic music of Iannis Xenakis - "Metastasis" (1955).</p> <p>Neo-Dada trends in the art of the Republic of Moldova in the 1990s.</p>
<ul style="list-style-type: none"> - to reflect on the functions of art within 	<p>6. European art in the context of</p>

<p>totalitarian regimes;</p> <ul style="list-style-type: none"> - to identify the possible attitudes of the artists towards the restrictive ideological requirements; - exemplify and distinguish employed art from non-employed art; - to be able to explain the meaning of the term the manner of socialist realism; - to realize the impact of "Zhdanov's Doctrine" and its effect on the arts; - to know the course of the evolution of fine art in the RSSM; - to compare the condition of the autonomy of art with employed art and deduce the harmful effects of restrictions in the field of creation; <p>to analyze the impact of Soviet populism on the development of art in the Republic of Moldova.</p>	<p style="text-align: center;">totalitarian regimes</p> <p>Art forbidden under the Nazi system (degenerate art) and in the context of the socialist system (formalist art).</p> <p>Art and ideology, the position of the artist towards the regime: conformist, false conformist, nonconformist.</p> <p>Autonomy of art vs employed art. The Zhdanov Doctrine. Traits of the manner of socialist realism.</p> <p>The application of the Soviet system to the art of the SSR, the themes recommended by the party, the type of Soviet man.</p> <p>Creation of plastic artists Mihai Grecu, Valentina Rusu Ciobanu, Igor Vieru. The fate of the artists Aurel David and Andrei Sârbu.</p>
<ul style="list-style-type: none"> - To know the historical circumstances that determined the change of the political climate in Europe in the years 1940-1950; - to identify the relationship between the divided world and the cultural policies of the West and the East; - to know the importance of the Darmstadt School for the evolution of European music; - to know the particularities of the creation of composers Pierre Boulez, Karlheinz Stockhausen and Bruno Maderna; - to know the meaning of the "Stunde Null" concept and to develop in perspective a vision of its repetition in Eastern Europe; <p>-to provide relevant examples, emerging from the case of the Hungarian composer Bela Bartok.</p>	<p>7. European cultural identity in the Cold War context. "Stunde Null"</p> <p>The Darmstadt School, the premises of the foundation, the aim of providing avant-garde musicians with a protected space free from any social or political pressure. Counterpoint to pressures from the Soviet bloc. Promoting creative freedom. Serialism. The musical experiment. The creation and artistic visions of the composers: Pierre Boulez, Karlheinz Stockhausen and Bruno Maderna</p> <p>The case of the Hungarian composer Béla Bartók. In the post-war years in the Soviet bloc folklorism seemed to predominate over modernism – which helped promote two quartets, the first and sixth. Beyond the "Iron Curtain" modernist compositions banned in the Soviet bloc were heard, especially the Fourth Quartet.</p>
<ul style="list-style-type: none"> - to know the basic theses of French existentialism; - to identify the relevance between the visions of existentialist philosophy and the evolution of dramaturgy; - to know the peculiarities of the Theater of the Absurd; - to know the specifics of Eugene Ionescu's 	<p>8.The Impact of French Existentialism on the Arts</p> <p style="padding-left: 20px;">Jean-Paul Sartre and Albert Camus – existentialist philosophy;</p> <p>The origins and features of the theater of the absurd. Theater of the Absurd in European Drama: Samuel Beckett, Eugène Ionesco, Jean Genet, Harold Pinter, Tom Stoppard, Friedrich Dürrenmatt, Miguel Mihura, Alejandro</p>

<p>creation;</p> <ul style="list-style-type: none"> - to provide examples of interference between existentialist ideas and the philosophy of the absurd with European cinematography; 	<p>Jodorowsky, Fernando Arrabal and Václav Havel.</p>
<ul style="list-style-type: none"> - to know the history of performance art; - to understand the particularities of art performance as a new medium of artistic communication; - to know the most relevant artists and examples of performance art; - to know the theoretical concepts of conceptual art; - to understand the basic theses of European conceptual art; - to become familiar with the attitudes of Jean Baudrillard and Gilles Deleuze regarding linguistics and the issue of artistic language. - to know the notions of sign, symbol, signifier, meaning, metaphor, allegory, image, code, etc. - to know the most important contemporary European artistic events; - to know the artistic manifestations of a conceptual nature from the Republic of Moldova. 	<p>9. The artistic experiment and the cult of the new in postwar European art</p> <p>Art performance, pioneers of European performance art: Marina Abramović, Hermann Nitsch, Joseph Beuys and Yves Klein.</p> <p>The Premises of the Emergence of Conceptual Art in Europe, American Influence - Essays by Sol LeWitt and Joseph Kosuth. The main theses of conceptual art. The impact of semiological theories on the arts. The work of European conceptual artists: Joseph Beuys, Christian Boltanski, Bernd and Hilla Becher, Marcel Broodthaers, Daniel Buren, Roman Opałka, Marina Abramović, Rebecca Horn, Maurizio Cattelan.</p> <p>The personality of curator and art historian Harald Szeemann. "When Attitudes Take Form" (1969) and "Documenta 5", Kassel.</p> <p>Trends of conceptual art in the Republic of Moldova. The creation of Pavel Brăilă and Ghenadie Popescu; the case of Camilia Filipov. Performance art artists: Alex Medinschi and Mark Birth.</p>
<ul style="list-style-type: none"> - to know the contribution of Karl Marks to the evolution of socially critical theories; - to distinguish between idealistic and materialistic philosophy; - to know the theories of Adorno and Benjamin; - to understand the impact of ideology on art; - to identify the relationship between art and ideology; - to analyze the consequences of Soviet ideology on the evolution of art in the USSR; - to know the concepts of cultural industry and the autonomy of art; - to know Freud's contribution to the interpretation of modern art; - to analyze the aesthetic categories of modern 	<p>10. Theory of modern European art: social-critical theory, psychoanalytic and poststructuralist theories</p> <p>Social-critical theory of visual arts; Marxist theory, Frankfurt School; Herbert Marcuse, Max Horkheimer and Theodor Adorno; ideology and its effect on art; ideology in the vision of Karl Marx, Louis Althusser; Walter Benjamin and the aura of the work of art; Theodor Adorno's concept of the cultural industry and the autonomy of art;</p> <p>Psychoanalytic theories of visual arts; art as a form of sublimation; the relationship between art and memory, trace, recall, mourning and trauma. The therapeutic function of art; Art and anti-memorialistic tendencies; The new aesthetic</p>

<p>and postmodern art;</p> <ul style="list-style-type: none"> - to justify the therapeutic function of art; - to understand the application of the theory of deconstructivism in visual art. - to appreciate the simulacrum effect on the construction of the visual image. 	<p>categories - the formless and the abject. Poststructuralist theories of visual arts; Jean Baudrillard and Gilles Deleuze on the simulacrum; The concept of hyperreality; deconstructivism and Jacques Derrida</p>
<ul style="list-style-type: none"> - to know European cultural policies and directions and to provide examples of local cultural policies; - to characterize the role of identity in the context of globalization; - to understand the multiple identity elements revealed within postmodernism; - to understand the impact of colonialism and the relationship between artistic centers and the periphery; - to provide examples of the exoticization in art of the image of the "other" and the way in which stereotypes influence the reception of identity; - to know the relationship between self and colonial otherness and to provide examples of its influence in art. 	<p>11. Globalization and the representation of European identity: postcolonial theory of the arts Politics of European cultural identity and representation. Eurocentrism; Multiple identities – essentialism and anti-essentialism (poststructuralism – Derrida's deconstructivism); Exoticization – the alienation of the other. Center and peripheral culture. The case of the Balkans and Eastern Europe. Marginal identity models.</p>
<ul style="list-style-type: none"> - to express himself on the issue of symbiosis between art and technologies; - to know the relationship and inter-influence of art and new technologies; - to analyze the evolution of new artistic environments; - to appreciate the impact of photography on the evolution of modern art; - to know the role of photography in the 19th-21st century; - to analyze the direction of artistic photography; - to become familiar with the work of artists Joseph Nicéphore Niépce, Louis-Jacques-Mandé, Timothy O'Sullivan, Eadweard Muybridge, Alfred Stieglitz, Robert Demachy, Edward Steichen. - to identify the relevance of video art for postmodern isms; - to exemplify the evolution of video art as a medium - get familiar with the work of artists Wolf Vostell, Andy Warhol, Nam June Paik, Bruce 	<p>12. Modern and contemporary European art and new technologies Historical dynamics of interference between technology and art; The impact of technologies and science the effect of oil tubes, the law of simultaneous contrast, lithography, chromolithography, the stereoscope, photography, chronography and cinematography on modern art; The art of photography; Louis-Jacques-Mandé Daguerre and the emergence of photography; The definition of photography, the functions of photography in the 19th and 20th centuries, the positioning of photography as art; Major photographic directions; Kodak's impact on the perception of photography; The work of Joseph Nicéphore Niépce, Louis-Jacques-Mandé, Timothy O'Sullivan and Eadweard Muybridge;</p>

<p>Nauman, John Baldessari, Martha Rosler and Bill Viola;</p> <ul style="list-style-type: none"> - to know the specifics of the emergence and evolution of new media art; - to characterize the historical stages of new media; - to interpret the role of new media in contemporary art; - to meet the pioneers of new media art; - to know the artistic fields in which AI is applied; - to know the prominent personalities, groups and companies in the field. 	<p>Alfred Stieglitz, Robert Demachy, Edward Steichen and pictorialism;</p> <p>Photography in the creation of pop art artists, as well as in conceptual art, hyperrealism, feminist art, etc. The work of 20th century photographers Jacob Riis, Lewis Hine, Alfred Stieglitz, Alexander Rodchenko, Laszlo Moholy-Nagy, Dorothea Lange, Robert Frank, Lee Friedlander, Bernd and Hilla Becher, Cindy Sherman and Andreas Gursky.</p> <p>Video art;</p> <p>The beginnings of video art; Definition of video art; The particularities and forms of video art; Television and video camera;</p> <p>Video Art in the US and Europe;</p> <p>Art and Artificial Intelligence, Scope, Prospects and Risks.</p> <p>Art in the digital age – the vision of Martin Heidegger and Byung-Chul Han.</p> <p>New media art. Ars Electronica (Austria), ZKM in Karlsruhe (1989), New Media Institute in Frankfurt (1990) and ISEA (Inter-Society for the Electronic Arts) in the Netherlands (1990).</p> <p>At the local level: Bold Fest, Unde, Karen Grigorean and Oxana Căpațină.</p>
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VII. ORGANIZATION OF THE STUDENT'S INDIVIDUAL WORK

Nr.	Thematic units	Activities for individual work	Hours
1.	Introduction to Modern and Contemporary European art	<ul style="list-style-type: none"> - Acquisition of the theoretical material. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Studying the bibliography available in physical format, exploring digital libraries and web platforms relevant to the discipline: <i>Currents and syntheses in modern and contemporary art</i>; • Elaboration of a digital brochure that would reflect the essence of modern art and or contemporary art, the brochure is to be generated on <i>canvas - text to image</i> application 	2
2.	The European artistic avant-garde: expressionism and surrealism	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar (debates). - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with audiovisual and visual materials recommended for expressionism and surrealism (Google Classroom, youtube, vimeo, 	4

		<p>google art & culture, wakelet);</p> <ul style="list-style-type: none"> • Elaboration of a digital animation (mp4) that would reflect the essence of expressionism and or surrealism, animations created with the help of canvas – the text to image application; • Practicing the techniques developed by the surrealists: automatic writing, drawing automatist, cubomania, smoking, frottage, coulage, surrealist collage. 	
3.	Richard Wagner – Gesamtkunstwerk – the impact on European art	<ul style="list-style-type: none"> - Studying the theoretical material and the recommended additional bibliography. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Team work on the development of a concept that would reflect the idea of "Gesamtkunstwerk". Involvement and collaboration with representatives of the 3 faculties of AMTAP to implement the concept Elaboration of a ppt and presentation of the concept; • Familiarization with the audiovisual and visual materials recommended for the topic (youtube, google art & culture). 	4
4.	The European context of the emergence of abstract art: artists and styles	<ul style="list-style-type: none"> - Studying the theoretical material. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the visual repertoire of abstract art from Wikiart; • Elaboration of photo collages that would reflect the types of abstraction: biomorphic, lyrical, expressive, geometric. Digital collages created using canvas – the text to image application. • Reading the Manifestos and theoretical treatises signed by Kandinsky, Malevich and Theo van Doesburg. 	3
5.	Anti-Retinal Art: Dada and Neo Dada	<ul style="list-style-type: none"> - Studying the theoretical material and the recommended additional bibliography. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with audiovisual and visual materials recommended for dada and non-dada (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Reading Duchamp's instruction for a future ready-made and developing my own instructions. 	4
6.	European art in the context of totalitarian	<ul style="list-style-type: none"> - Studying the theoretical material and the recommended additional bibliography. 	4

	regimes	<ul style="list-style-type: none"> - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, Wakelet); • Elaboration of a ppt on the topic Impact of the method of socialist realism on the art of the RSSM. • Presentation and analysis of examples of art employed within the Nazi and Communist systems. 	
7.	European cultural identity in the Cold War context. "Stunde Null"	<ul style="list-style-type: none"> Studying theoretical material and bibliography recommended supplements. - Preparation for the seminar-debate: "Here and beyond the Iron Curtain". - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Elaboration of a ppt with the generic "Comparative analysis of the situation in the field of arts at East and West of the Iron Curtain". 	4
8.	The Impact of French Existentialism on the Arts	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Case study - "Eugène Ionesco" National Theater in Chisinau - analysis theater repertoire (ppt, mp4). 	4
9.	The artistic experiment and the cult of the new in postwar European art	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Visit to the Contemporary Art Gallery "Lutnița" from Chisinau and the current exhibitions of contemporary art in MNAM - themes for reflection - a) the situation of contemporary art in the Republic of Moldova; b) the issues addressed by contemporary artists; • Elaboration of the concept for an art performance or video art and the realization him in the team. 	4

10.	Theory of modern European art: social-critical theory, psychoanalytic and poststructuralist theories	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Development of a digital animation (mp4) that would reflect the essence of the new aesthetic categories of contemporary art, animations created with the help of canvas – the text to image application. • Theme for reflection: Logocentric Concepts and their representation in art. 	4
11.	Globalization and the representation of European identity: postcolonial theory of the arts	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture); • Elaboration of a ppt or digital collage that would elucidate the features of the local color (tendencies, stereotypes, mentality, etc.) in relation to the culture and artistic trends in the centers European arts.. 	4
12.	Modern and contemporary European art and new technologies	<ul style="list-style-type: none"> - Studying the theoretical material. - Preparation for the seminar-debate "Art and technology - benefits or threat". Elaboration of essays on the given topic. - Practical tasks (individual/team): <ul style="list-style-type: none"> • Familiarization with the recommended audiovisual and visual materials (Google Classroom, youtube, vimeo, google art & culture, wakelet); • Development of artistic concepts with the help of AI (Rytr, canva, NightCafe, DALL-E). 	4
Total hours:			45

VIII. TEACHING METHODS

Teaching and learning methods used: master lecture, lecture with an opponent, seminar-debate, conversation, game (grid, integrane, etc.), case study, discussion, explanation, conversation, problematization, brain storming, practice, analysis, group training etc.

IX. THE EVALUATION OF THE DISCIPLINE

1. Types, methods and forms of assessment

<i>The type of assessment</i>	<i>Evaluation period</i>	<i>Modalities and forms of assessment</i>	<i>Weight in the final grade</i>
Current evaluation	During the semester	Oral/conversational assessment Written assessment test	60 %
Periodic evaluation	week VII week XIV	Oral evaluation	
Semester evaluation	According to the academic calendar	Written evaluation test	40 %

2. The criteria for assessing knowledge/skills

Grade	To obtain that grade, the student must:
10 (A)	Grade 10 (grade A) is awarded for demonstrating outstanding knowledge, skills and competences developed within the course unit/module, for creativity and considerable independent/team work, as well as for well-versed knowledge of the literature in the respective field.
9 (B)	Grade 9 (grade B) is awarded for demonstrating knowledge, skills and very good competences, some insignificant/non-essential errors being admitted.
8 (C)	Grade 8 (grade C) is awarded for demonstrating good knowledge, skills and competence but with some lack of confidence/artistry and imprecision which it depends on the depth and details of the course/module.
7 (D) - 6 (E)	Grades 6 and 7 (grade D) are awarded for demonstrating basic knowledge, skills and competences developed within the course unit/module. The student's response lacks confidence and there are considerable gaps in knowledge/practical achievement of the unit content course/module.
5 (E)	Grade 5 (grade E) is awarded for demonstrating knowledge, skills and minimum skills developed within the course unit/module.
4, 3 (FX)	Grades 3 and 4 (grade FX) are awarded if the student demonstrates minimum knowledge, skills and competence, but work is required to pass the course unit additional.
2, 1 (F)	Grades 1 and 2 (grade F) are given to the student who copied or failed to demonstrated minimal knowledge, skills and competencies and substantial additional work is required to pass the course unit.

X. RECOMMENDED BIBLIOGRAPHY

Mandatory:

1. Cristea, M. *Teatrul experimental contemporan: Curente, tendințe, orientări*. București: Editura Didactică și Pedagogică, 1996. 200 p. ISBN 973-30-4886-0.
2. De Mèredieu, F. *Arta și noile tehnologii: Arta video. Arta digitală*.

- București: Enciclopedia RAO, 2004. 240 p. ISBN 973-717-001-6.
3. Drîmba, O. *Istoria teatrului universal*. București: SAECULUM I.O., 2005. 351 p. ISBN 973-9399-75-4.
 4. Gompertz, W. *O istorie a artei moderne: tot ce trebuie să știi despre ultimii 150 de ani*. Iași: Polirom, 2014. 384 p. ISBN 978-973-46-4184-0.
 5. Nae, C. *Moduri de a percepe. O introducere în teoria artei moderne și contemporane*. București: Polirom, 2015. 230 p. ISBN 978-973-46-5115-3.
 6. Toma, L. *Procesul artistic în Republica Moldova (1940-2000)*. Chișinău: MNAM, 2018. 247 p. ISBN 978-9975-129-50-3.
 7. Taruskin, R. *Oxford History of Western Music, Volume 4: Music in the Early Twentieth Century*. New York: Oxford University Press, 2005. 987 p. ISBN-13: 978-0195222739. Disponibil online: https://files.cercomp.ufg.br/weby/up/269/o/TARUSKIN_-_Oxford_History_of_Western_Music_Richard_Taruskin_Vol.4a.pdf (accesat 05.01.23)
 8. Taruskin, R. *Oxford History of Western Music, Volume 5: Music in the Late 20th Century*. New York: Oxford University Press, 2009. 610 p. ISBN-13: 978-0195384857. Disponibil online: https://files.cercomp.ufg.br/weby/up/269/o/TARUSKIN_-_Oxford_History_of_Western_Music_Richard_Taruskin_Vol.5a.pdf (accesat 05.01.23)

Supplementary:

1. Arnason, H.H., *History of modern Art: Painting, Sculpture, Architecture*, 4th ed. New Jersey: Prentice Hall, 1998. 856 p. ISBN-13: 978-0132273237. Disponibil online: <https://archive.org/details/historyofmoderna0000arna> (accesat 05.01.23)
2. Brettell, R.R. *Modern art. 1851-1929*. New York: Oxford University Press, 1999. 258 p. ISBN 978-0-19-284220-6.
3. Carroll, N. *Philosophy of Art: A Contemporary Introduction*. London & New York: Routledge, 1999. 273 p. ISBN 0-415-15963-6.
4. Cârnci, M. *Artele plastice în România 1945-1989*. Iași: Polirom, 2013. 211 p. ISBN 978-973-46-3445-3.
5. Fride-Carrasat, P., Marcade, I. *Mișcări artistice în pictură*. București: RAO, 2007, 239p. ISBN 978-973-717-192-4.
6. Grovier, K. *Art since 1989*. London: Thames & Hudson Ltd., 2015. 224 p. ISBN 978-0-500-20426-9.
7. Groys, B. *Despre nou*. Cluj: Idea Design & Print, 2003. 153 p. ISBN 973-7913-18-3.
8. Huigli, A. Lubcke, P. (coord.). *Filosofia în secolul XX. Volumul I*. București: ALLEDUCATIONAL, 2003. 544p. ISBN 973-684-368-8
Disponibil online: <https://archive.org/details/anton-hugli-poul-lubcke-filosofia-in-secolul-xx-vol.-ii/Anton%20Hugli%2C%20Poul%20Lubcke%20-%20Filosofia%20in%20secolul%20XX%2C%20vol.%20I/> (accesat 05.01.23)

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ANNEXES

A. 1. Themes of the reports:

1. *Trends in contemporary artistic photography.*
2. *Unappreciated artists, unknown artists.*
3. *The posterity of collages: the triumph of remnants.*
4. *The features of Post-romanticism (post-Wagnerism).*
5. *Minimalist music.*
6. *European abstract art from the second half of the 20th century.*
7. *Electronic music origins and evolution.*
8. *Naturalism or realism? – "The Living Corpse" and "The Power of Darkness" by Leo Tolstoy.*
9. *Assembly sculpture.*
10. *The theater of the absurd, genesis and evolution.*
11. *The modern character of the "Epic Theatre".*
12. *Antonin Artaud and the surrealist theater.*
13. *The Italian opera "Verisimo" - Pietro Mascagni and Ruggero Leoncavallo.*
14. *Rejection of conventions – Experimental theatre.*
15. *Bohemian art and Montparnasse.*

16. Monochrome painting – a trend of the 20th century.
17. Death, God and Religion in Postmodern Art.
18. The death of the artistic object: the move towards conceptualism.
19. The antimemorialist movement in the 21st century.
20. Trauma and mourning in art.
21. Walter Gropius – the pioneer of modern architecture.
22. "Triadic Ballet" - avant-garde art.
23. The life and work of the German composer Karlheinz Stockhausen.
24. The creation of the French composer Pierre Schaeffer.
25. Analysis of the dramaturgical and theoretical activity of Bertolt Brecht.
26. The cohesion between cinematography and fine art.
27. The life and work of the Austrian composer Arnold Schoenberg.
28. The life and work of the painter Edvard Munch.
29. The life and work of Salvador Dalí.
30. The futuristic theater.
31. Austrian theater and German expressionist theater.
32. Contemporary European dramaturgy.
33. Contemporary directions in performance art.
34. The creative activity of the German architect Ludwig Mies van der Rohe.
35. Analysis of the creation of the plastic artist Mihai Grecu.
36. Analysis of the creation of the painter Valentina Rusu-Ciobanu.
37. Jean-Paul Sartre and existentialism.
38. Creation of plastic artist Alexandru Plămădeala.
39. Analysis of the creation of the Bessarabian painter Eugenia Maleševski.
40. Walter Benjamin - "The work of art in the age of mechanical reproduction".

A. 2. Recommended audiovisual material:

1. Charles Ives - „Întrebarea fără răspuns” (1908). Disponibil online:
https://www.youtube.com/watch?v=WBiL0VEttZw&ab_channel=hrSinfonieorchester%E2%80%93FrankfurtRadioSymphony (accesat 05.01.23).
2. Arnold Schönberg – „String Quartet No. 2” (1907-1908). Disponibil online:
https://www.youtube.com/watch?v=eB5I5iU0OoE&ab_channel=olla-vogala
(accesat 05.01.23).
3. Anton Webern. „Cinci mișcări pentru cvartet de coarde, op. 5, I” (1909). Disponibil online:
https://www.youtube.com/watch?v=ELAKF8ZxDmg&ab_channel=DavidRussellHarrick (accesat 05.01.23).
4. Béla Bartók – „String Quartet No. 4” (1928). Disponibil online:
https://www.youtube.com/watch?v=nJLb7-m-pAY&ab_channel=%EAB9%80%EC%A7%80%ED%9B%88 (accesat 05.01.23).
5. John Cage – „Peisaj Imaginar No. 1” (1939). Disponibil online:
https://www.youtube.com/watch?v=p-3iLnXV90s&ab_channel=SebastianArsAcoustica (accesat 05.01.23).
6. Stefan Wolpe – „Quartet” (1950/1954). Disponibil online:
<https://www.youtube.com/watch?v=XFMr2sVrLI>

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7. Karlheinz Stockhausen – „Kreuzspiel” (1951). Disponibil online:

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8. John Cage – „Muzica schimbărilor” (1951). Disponibil online:

https://www.youtube.com/watch?v=B_8-B2rNw7s&ab_channel=WelleszTheatre.
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9. John Cage – „Peisaj Imaginar No. 4” (1951). Disponibil online:

https://www.youtube.com/watch?v=SSSn0odpHKE&ab_channel=ThisisClassicalGuitar (accesat 05.01.23).

10. John Cage – „4'33'” (1952). Disponibil online:

https://www.youtube.com/watch?v=JTEFKFiXSx4&ab_channel=JoelHochberg
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11. Ernst Krenek – „Sestina, Op. 161” (1957). Disponibil

online: <https://www.youtube.com/watch?v=GfaLGpa22g>

(accesat 05.01.23).

12. Pierre Boulez – „Structures I & II” (1952, 1962). Disponibil online:

https://www.youtube.com/watch?v=EmErwN02fX0&ab_channel=hu

(accesat 05.01.23).

13. Iannis Xenakis – „Metastasis” (1953-54). Disponibil online:

https://www.youtube.com/watch?v=Jjqq2Y4tUGI&ab_channel=Pourceuxquelelangagead%C3%A9sert%C3%A9s (accesat 05.01.23).

14. Karlheinz Stockhausen – „Piesa pentru pian XI: schema de colaj Karlheinz” (1956). Disponibil online:

https://www.youtube.com/watch?v=ueyqTzJPUZg&ab_channel=TheBreakdownofthePromenade

<https://www.youtube.com/watch?v=3APlotandTemporalityinJamesStirling%E2%80%99sArchitecture%2C1959-1979>
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https://www.youtube.com/watch?v=vdIe2CrorMM&t=108s&ab_channel=WelleszTheatre. (accesat 05.01.23).

17. Luigi Nono - O fantomă umblă prin lume (1971). Disponibil online:

https://www.youtube.com/watch?v=5QjmI72Pbuc&ab_channel=LeCap

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18. Balet triadic de Oskar Schlemmer – Bauhaus. (1921-1929).

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19. Luis Buñuel și Salvador Dalí „Un Chien Andalou” (1929). Disponibil

online: https://www.youtube.com/watch?v=W8yKT7H_KJ0 (accesat 05.01.23).

20. Theodore Ushev – Turnul lui Tatlin (2005). Disponibil online:

https://www.youtube.com/watch?v=zap6AICQsQk&t=33s&ab_channel=Deax342

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21. Walt Disneys și Salvador Dali – „Destino” (1946). Disponibil online:

https://www.youtube.com/watch?v=y_TlaxmOKqs&ab_channel=MovDoc

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<https://www.youtube.com/watch?v=rKRCJhLU7rs&t=429s>

(accesat 05.01.23).

23. Fritz Lang – „Metropolis” (1927). Disponibil online:

<https://www.imdb.com/title/tt0017136/> (accesat 05.01.23).

24. Mary Wigman (1886-1973) dansatoare, coreograf german, pionerul dansului expresionist. Disponibil online:

https://www.youtube.com/watch?v=nV1Q9buVe04&ab_channel=JohnHall (accesat 05.01.23).

25. John Baldessari - „I am making art” (1971). Disponibil online:

https://www.youtube.com/watch?v=MOF3qhM6vIA&t=45s&ab_channel=girighizz

(accesat 05.01.23).

26. Martha Rosler – „Semiotics of the Kitchen” (1975). Disponibil online:

https://www.youtube.com/watch?v=ZuZympOIGC0&t=166s&ab_channel=Everythinghasitsfirsttime (accesat 05.01.23).

27. Pavel Brăilă - „Corabia” (2017), documenta 14, Kassel.

Disponibil online: <https://vimeo.com/347915511> (accesat 05.01.23).

28. Mies Van Der Rohe Casa „Farnsworth” (1945-1951).

Disponibil online:

https://www.youtube.com/watch?v=MgSCR_OIKz4&ab_channel=architecturepropotion (accesat 05.01.23).

29. Mies Van Der Rohe „Seagram Building” (1958).

Disponibil online:

<https://www.youtube.com/watch?v=u9oLWEFRDHM>

(accesat 05.01.23).

30. Gerrit Rietveld Casa „Shroeder”, Utrecht, 1924. Disponibil online:

https://www.youtube.com/watch?v=r0tvx6rA1os&ab_channel=CentraalMuseum (accesat 05.01.23).

A. 3. Item models for docimological tests:

1. Mark A (true) or F (false) the statements below:

- contemporary art can also be called the art of our moment, or the art of a generation (1970);
- the artistic center of contemporary art is Florence;
- the artistic center of modern art is New York and London;
- the institutional theory of art, was aggressively attacked by George Dickie;
- art is a form of knowledge of the reality that surrounds us;
- impressionists are artists who revolutionized the plastic language of painting;

- formalist art emphasizes the subject represented, being focused on narrative and major message;
- video art may not involve actors, may not contain dialogue, or have a discernible narrative or plot.

2. Circle the characteristic features of modern art:

- a) *secularism*; b) *individualism*, c) *anonimat* d) *religios*

3. Circle the artistic centers/capitals of contemporary art:

- a) Chişinău b) Londra c) Berlin d) Iaşi e) New York f) Los Angeles

4. List the basic features of modern art and those of post-modern art:

<i>Modern</i>	<i>Post-modern</i>
<i>1860-1970</i>	<i>1970 - prezent</i>
<i>Text ...</i>	<i>Text ...</i>

5. Give an example from the 20th century for each type of artist below. 1. artist "direct revolutionaries" - Text ...

2. indirect revolutionary artist - Text ...
3. revolutionary artist of plastic/musical means/etc - Text ...
4. conformist artist - Text ...
5. false conformist artist - Text ...
6. nonconformist artist - Text ...

6. Indicate whether the works below belong to modern art or postmodern art?



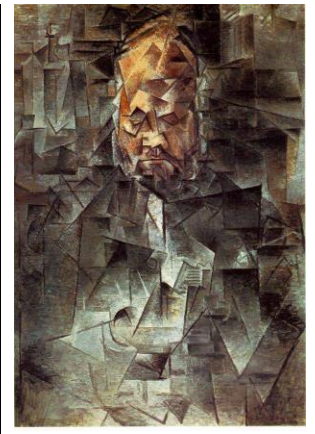
Text ...



Text ...



Text ...



Text ...

7. Explain the concept of the autonomy of art according to Theodor Adorno:

Text ...

8. Give 2 examples of anti-memorialistic tendencies.

Text ...

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