



Faculty of Philology and Arts University of
Kragujevac

SYLLABUS

Study program	Fine Arts
Course Name	Symbols in Art
Course structure (lectures)	Lectures (2+0)
Year of Study	Master
Academic year	2024/2025.
Semester	Spring
ECTS Credits and Course Status (Mandatory or elective)	2
Name and Surname of teacher / associate	Jasmina Ćirić , Assistant Professor
Requirements	Mandatory attendance of lectures with active participation
Aim of Course	The student will gain a profound understanding of the significance of various symbols and their presence in works of art from both distant and recent pasts. Additionally, the student will develop the ability to thoughtfully utilize traditional symbols within contemporary contexts. They will learn to purposefully select symbols and integrate them into their own creative work. Furthermore, the student will be equipped to creatively employ specific symbols with a comprehensive understanding of their content, thereby providing a solid foundation for their art while allowing the symbols to acquire new, authorially crafted nuances.
Course Overview	This course introduces students to the fundamental symbols of various cultural traditions, which they may have encountered only sporadically during their undergraduate studies and which, due to the program's nature, were not systematically or thoroughly explored. The materials covered in this course span from prehistory to modern times. Students will first learn about the origins of specific symbols and their original applications within the contexts in which they arose. Following this, the evolution of each symbol within a particular culture over the centuries will be presented. The course will also explore the mechanisms by which symbols are transferred from one culture to another, along with the changes in their meanings and applications in new contexts. The inclusive nature of individual symbols and the various nuances of their use in visual arts will be illustrated through numerous examples. By the end of the course, students will have mastered the material, gaining both a broad and detailed understanding of the nature of symbols and their role in art.
Grading system (participation in classes, colloquium, seminar paper, presentation, written exam, final exam, etc.)	Lecture attendance and participation: 20% Seminar paper: 20% Final exam: 60%
Textbooks and Mandatory Reading	M. Eliade, <i>Images and Symbols: Studies in Religious Symbolism</i> , London 1961; G. Ferguson, <i>Signs & symbols in Christian art: with illustrations from paintings of the Renaissance</i> , Oxford University Press, London 1976; A. Frutiger, <i>Signs and Symbols: Their Design and Meaning</i> , New York 1989; C. Gandelman, "Penetrating Doors", <i>Reading pictures, viewing text</i> , Bloomington 1991, 36-55; D. Fontana, <i>The Secret Language of Symbols: A Visual Key to Symbols and Their Meanings</i> , San Francisco 1994

	<p><i>The Essential Gombrich: Selected Writings on Art and Culture</i>, ed. R. Woodfield, London 1996</p> <p>A. Coomaraswamy, <i>Figures of Speech or Figures of Thought</i>, New Delhi 1981;</p> <p>R.M. Jensen, <i>The Cross: History, Art, and Controversy</i>, Harvard University Press, London 2017;</p> <p>J. Hall, <i>Illustrated Dictionary of Symbols in Eastern and Western Art</i>, London 2019.</p> <p>M. Wilson, <i>Symbols in Art</i>, Thames and Hudson, London 2020.</p>
Elective Reading	<p>G. Kubler, <i>The Shape of Time: Remarks on the History of Things</i>, New Haven - London 1962;; M. Bojanić Ćirković, "Multidisciplinary Journey Through the History of the Color Green," <i>Philologia Mediana: Annual for Serbian and Comparative Literature</i> 8 (2016), 870–885; E. H. Gombrich, <i>A Little History of the World</i>, New Haven - London 2005;</p>