



Universitat de Lleida

DEGREE CURRICULUM
**ART AND CULTURE OF THE
CONTEMPORARY AGE**

Coordination: ALONSO MADRID, CHRISTIAN

Academic year 2021-22

Subject's general information

Subject name	ART AND CULTURE OF THE CONTEMPORARY AGE			
Code	100136			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	2		4
	Number of groups	1		1
Coordination	ALONSO MADRID, CHRISTIAN			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	60 contact hours. 90 hours of autonomous work.			
	This distribution is subject to changes that may result from the Covidien-19 pandemic.			
Important information on data processing	Consult this link for more information.			
Language	Catalan			
Distribution of credits	1 credit is equivalent to 25 hours of student work. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ALONSO MADRID, CHRISTIAN	christian.alonso@udl.cat	6	Monday, 12-1pm. The tutorials will be in virtual format, through the virtual campus videoconference tool. To request tutoring, it is necessary to previously send a message to the professor through the virtual campus messaging tool.

Subject's extra information

SCHEDULE

Monday (face-to-face), 1-2:30pm.

Tuesday (remote), 1-2:30pm.

CLASSROOM NUMBER

1.03

DESCRIPTION

This subject addresses, from a theoretical and practical point of view, the formal, typological, technical and iconographic characteristics that have governed the main artistic languages over time. In turn, it undertakes a critical analysis of the different modes of representation and production contexts.

About ACTIVITIES and WORKS:

Any work that has any of these deficiencies will automatically be considered **NOT SUITABLE**, without having to evaluate its contents:

1. Works / activities without the corresponding critical apparatus, where appropriate, with approved criteria (preferably footnotes or at the end of the text, citation systems ISO 690 or APA).
2. Works / activities with serious and persistent spelling, syntactic, grammatical and / or semantic problems.
3. Works / activities performed by copying bibliographic or network materials. Plagiarism.
4. Works / activities done with the exclusive support of materials not recommended by the teacher. Works or exercises in which the materials explicitly recommended by the teacher in a previous correction or in tutorial are not used.
5. Works / activities that, in short, do not reach a minimum level of professionalism.

About TUTORIALS

1. The face-to-face or remote tutorials will be held at the times, dates and places established in this teaching guide.
2. The tutorial is a fundamental tool to solve aspects of the content of the course and to guide the accomplishment of the exercises and works.
3. The tutorials can be done individually or in a small group.
4. In order to solve doubts about specific materials (films, books, images, texts ...), it is advisable to take the material to be consulted.
5. In the case of works / activities / texts that require the use of bibliography, this should be the one recommended by the professor. In addition, in the case of usage of other materials that are not recommended, it is very convenient to be sure of its suitability by informing the teacher in tutoring.
6. Whole works / activities / texts will not be tutored or corrected in their entirety before their formal presentation. Tutorial is designed so that the student exposes specific problems about his work or general doubts about procedures and methodological techniques, with the healthy intention of generating an intellectual debate with the professor. It is never a preliminary presentation, but a continuous process of problem solving and construction and improvement of work.
7. Tutorials or written inquiries (email) should be relevant and should exhibit formal neatness in expression and writing. In such case, the same procedure shall be carried out on a first-come, first-served basis and within a period not exceeding fifteen days from receipt. **Tutorials or written questions that do not have a minimum of formal polish in expression and writing will not be answered.**
8. During periods when there are no classroom classes, tutorials will be attended only by email. Under no circumstances will tutorials be taken during the August vacation.

About BIBLIOGRAPHY

Professors will guide the most suitable bibliographic selection to carry out practical work or to expand the contents of the course (in class or individually during tutorial hours).

Consulting bibliography:

- Biblioteca de Letras de la UdL.
- Biblioteca Pública. Maternidad.
- Libraries of the different Catalan universities.
- UdL catalogues and other Catalan or Spanish universities. Consult **CCUC** and **REBIUN** and other online resources offered by the Biblioteca de Letras, such as:

<https://biblioguies.udl.cat/>

About ERASMUS students or other international or state MOBILITY PROGRAMS

It is recommended to have a good level of Spanish for a correct monitoring of the theoretical classes.

No specific evaluation criteria will be applied to these students. Consequently, they should perform the same exercises, practices and tests as the local students.

Students of any mobility program can answer exercises and written tests in English, French or Italian, as well as in any of the two official languages of the UdL (Catalan and Spanish). The test type exam will be provided exclusively in Spanish.

Learning objectives

1. Comment on, analyze and interpret the most significant works in the history of Western art from contemporary

times to the Second World War.

2. Obtain its historical, political-economic and sociocultural context.

3. To know the main movements of modern art and their relevance in the definition of the art of the 20th and 21st centuries.

4. Critically understand the discipline of art history, understand the nature of artistic creation and the function of the public.

5. To develop a personal, critical and well-founded perspective that allows to understand the stories of art history, what are the mechanisms of production, communication and reception of art, and to develop new forms of experimentation with the artistic work.

6. To develop the capacity of synthesis, critical reflection and relation of a source of the history of the art, to value its social and cultural importance, and to elaborate a reasoned discussion.

7. Develop the ability to analyze and evaluate works of art, curatorial techniques and mediation devices.

Competences

COMPETENCES

CB1 Possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of your field of study

CG1 Analyze, synthesize, organize and plan information

CG2 Develop critical reasoning

CG3 Search, find and manage information

CE1 Develop a critical vision of the basic processes of scientific methodology in Art History

CE3 Develop a general diachronic vision of the general and / or universal History of Art

CE13 Critically acknowledge the dialogue between the different methodologies for approaching the History of Art and its historical evolution (Historiography of Art)

CT1 Acquire an adequate oral and written comprehension and expression of Catalan and Spanish

CT6 Apply the gender perspective to the functions of the professional field

LEARNING OUTCOMES

Comment, analyze and interpret the most significant works of the different eras or periods, from different perspectives and approaches, from the History of Ancient Art, History of Medieval Art, History of Modern Art and History of Contemporary Art.

Analyze the concept and meaning of space in architecture, in order to study and know the configuration of the different typologies and their evolution.

Establish the historical, economic and political context of each artistic manifestation, author and / or work of art that make up the Western Canon.

Know the main "isms" of Contemporary Art, its historical context and the main theoretical contributions of the art of the 19th and 20th centuries.

Knowing how to recognize the great themes of Greco-Roman and Judeo-Christian iconography.

6. To develop the capacity of synthesis, critical reflection and relation of a source of the history of the art, to value its social and cultural importance, and to elaborate a reasoned discussion.

7. Develop the ability to analyze and evaluate works of art, curatorial techniques and mediation devices.

Subject contents

1. The 19th century. Social, political, economic context
2. Neoclassicism
3. Romanticism
4. Realism
5. Impressionism
6. Post-Impressionism
7. Neo-Impressionism
8. Modernism
9. The 20th century: social, political, economic context
10. Fauvism
11. Cubism
12. Futurism
13. German Expressionism
14. Abstraction
15. Dadaism
16. Surrealism
17. Architectural rationalism

Methodology

The program of the subject consists of:

Introductory sessions (of the subject, of the teacher, of the students)

Theoretical sessions (of the subject syllabus)

Practical sessions (in and out of class, including the methodology workshop)

Group work sessions (to carry out the work)

Individual work sessions

Tutorial sessions (for support and performance monitoring)

Assessment sessions (such as exams)

The training activities and their distribution in working hours (face-to-face and non-face-to-face) will be as follows (Legend: HP: contact hours / HNP: non-contact hours):

1. Directed activities: Theoretical classes (classroom and virtual): 26 HP / 39 HNP

2. Supervised activities: Methodology workshop: 15HP / 10 HNP Tutorials: 3 HNP

3. Evaluation activities:

Work 1 + Assessment test 1 + Work 2 + Assessment test 2 + Presentation of work 2: 19 HP / 38 HNP

TOTAL HOURS of dedication of the students: 60 HP / 90 HNP

Development plan

Theoretical classes and classroom practices: Monday and Tuesday, 1-2:30pm

Internships outside the classroom: they will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

Group work: the program posted on the virtual campus by the teacher at the beginning of the course will be specified

Methodology workshop: Wednesday, 5 sessions of 3 hours, according to the calendar that will be sent to the students

Exams: will be specified in the program posted on the virtual campus by the teacher at the beginning of the course

Note on data protection (recording of virtual sessions):

Videoconferencing classes will be recorded.

Information on data protection in the audiovisual register in the subject Artistic languages and production.

In accordance with current regulations on the protection of personal data, we inform you that:

- The person responsible for the recording and use of your image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection delegate: dpd@udl.cat).

- Your recorded image and voice will be used exclusively for the purposes inherent in the teaching of the subject.

- Your recorded image and voice will be kept until the end of the current academic year, and will be destroyed in the terms and conditions provided in the regulations on conservation and disposal of administrative documents of the UdL, and the document evaluation tables approved by the Generalitat of Catalonia (<http://www.udl.cat/ca/serveis/arxiu/>).

- Your voice and image is essential to teach in this subject, and teaching is a right and a duty of the teaching staff of the Universities, which must exercise with freedom of chair, as provided in article 33.2 of Organic Law 6/2001, December 21, of universities. For this reason, the UdL does not need your consent to record your voice and image for this exclusive purpose, to teach in this subject.

- The UdL will not transfer the data to third parties, except in the cases strictly provided for in the Law.

- You can access your data; request its rectification, deletion or portability; oppose the treatment and request the limitation, provided that it is compatible with the purposes of teaching, by writing to the address dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, through the Authority's electronic office (<https://seu.apd.cat>) or by non-electronic means.

-We remind you that the recordings and other contents of the CV are protected by intellectual and industrial property rights of the University of Lleida, in accordance with the clause included in the "Legal notice", visible on all websites owned by the UdL.

Evaluation

MECHANISMS OF THE EVALUATION SYSTEM

1. Methodology workshop and associated work: 10% of the grade
2. Work 1 (in group): 25% of the grade
3. Evaluation test 1: 15% of the mark
4. Work 2 (in group): 25% of the grade
5. Assessment test 2: 15% of the mark
6. Oral presentation of work 2: 10% of the grade

PLEASE BEAR IN MIND

As a general rule, the evaluation at the UdL is continuous. Students who combine their studies with a part-time or full-time job have the right to request an alternative assessment, presenting the corresponding documentation, within 5 days from the beginning of the semester. For more information, send an email to academic@lletres.udl.cat, or contact the Secretariat of the Faculty of Letters.

In the case of not being in the situation of labor incompatibility, the students who repeat the subject must follow the

continuous evaluation.

It will be necessary to have obtained at least a 5.0 (of 10 points) in the two evaluation tests, in order to be able to pass the subject.

Since the two evaluation tests have a value of less than 30%, in application of the evaluation regulations of the UdL, there is no recovery.

Click on this [link](#) to find out about the UdL's qualification system.

Confined students must contact the teacher in order to ensure proper follow-up of the subject.

Bibliography

Benjamin, Walter (2005). *Libro de los pasajes*, Akal, Madrid.

Berman, Marshall (1991). *Todo lo sólido se desvanece en el aire. La experiencia de la modernidad*, SXXI de España Editores, Madrid.

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E. Krauss, Rosalind (1996). *La originalidad de la Vanguardia y otros mitos modernos*, Alianza Forma, Madrid.

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Guasch, Anna Maria (1997). *El arte del siglo XX en sus exposiciones. 1945-1995*, Ediciones del Serbal, Madrid.

Guasch, Anna Maria (2000). *El arte último del siglo XX. Del posminimalismo a lo multicultural*, Alianza Forma, Madrid.

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Marchán Fiz, Simon (1997). *Del arte objetual al arte de concepto*, Akal, Madrid.

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Sartre, Jean-Paul (1999). *Baudelaire*, Anagrama, Barcelona.

Tzara, Tristan (1999). *Siete manifiestos DADA*, Tusquets editores, Barcelona.

Wallis, Brian (ed.) (2001). *Arte después de la modernidad. Nuevos planteamientos en torno a la representación*, Akal/Arte Contemporáneo, Madrid.