



Universitat de Lleida

DEGREE CURRICULUM

ART AND CULTURE OF THE CONTEMPORARY AGE

Coordination: ALONSO MADRID, CHRISTIAN

Academic year 2023-24

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/CORE	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	GEOGRAPHY, HISTORY AND HISTORY OF ART			
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 amounts 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, 1-3 pm. In order to request a tutoring session, it is necessary to previously send a message to the professor through the virtual campus messaging tool.

Subject's extra information

SCHEDULE

Monday, 1-3pm.

Tuesday, 1-3pm.

CLASSROOM NUMBER

3.20

DESCRIPTION

The course offers a panoramic vision of the main artistic manifestations, aesthetic ideas and theoretical references of the History of Western art, placing special emphasis on painting, sculpture, architecture, and applied arts. The chronological axis that we will work on begins at the beginning of the 19th century and will continue until the Second World War.

*This guide should be considered in conjunction with the teaching program posted on the virtual campus at the beginning of the course.

Learning objectives

1. 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

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. Art Nouveau
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 (in classroom and virtual): 33 hours Face-toface (F) / 47 hours Autonomous work (A)

2. Supervised activities:

Workshops: 4 hours (F) / 5 (A)

In-Class Tutorials: 4 hours (F)

3. Evaluation activities:

Work 1 + Assessment test 1 + Work 2 + Assessment test 2 + Work presentation 2: 19 hours (F) / 38 hours (A)

Development plan

Theoretical classes and classroom practices: Monday and Tuesday, 1-3pm

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

Methodology workshop: will be specified in the program uploaded on the virtual campus by the teacher at the beginning of the course

Exams: will be specified in the program uploaded 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. Workshops: 20% of the grade
2. Assignment 1: 20% of the grade
3. Evaluation test 1: 15% of the mark
4. Assignment 2: 20% 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

1. Class attendance is essential for students to carry out effective monitoring of the syllabus and adequately prepare for exams. Likewise, attendance at outings scheduled by the teacher is recommended, to which you can link assignments.

2. It falls on the students to know the evaluable activities necessary to be able to pass the subject. At all times they must refer to the teaching guide published on the UdL website, as well as the detailed subject program that the professor will post on the virtual campus at the beginning of the course. The teacher reserves the right to make changes to the subject program, as long as the student is notified in advance.

3. As a general rule, assessment 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 evaluation, presenting the corresponding documentation, within a period of 5 days from the beginning of the semester. For more information, send an email to academic@lletres.udl.cat, or contact the Secretary of the Faculty of Arts. In the case of not being in the situation of labor incompatibility, students who repeat the subject must follow the continuous evaluation.

4. It will be necessary to have obtained at least a grade of 5 in each of the two evaluation tests in order to pass the subject. Since the two assessment tests have a value lower than 30%, in application of the UdL assessment regulations, there is no recovery. Click on this link to learn about the UdL qualification system.

5. It is necessary that students carry out the required and recommended readings with care and attention.
6. In order to achieve a grade of 5, it will be necessary for the students to systematically and regularly apply the APA bibliographic citation regulations to the works (intertextual citation, paraphrase, footnotes and bibliographic compilation). Click on this link to access the UdL APA manual.
7. In order to achieve an excellent grade, the student must carry out complementary work previously agreed with the teacher.
8. It will be necessary for students to demonstrate good reading comprehension and written expression skills. Special care must be taken with spelling, syntax, grammar, and semantics. Poor use of spelling will be penalized.
9. If the professor detects plagiarism or cheating in any of the works, and in accordance with the UdL evaluation regulations, a score of 0 will be given.
10. Any work presented on the day of final delivery that has not been monitored by the teacher will not be evaluated. The delivery dates established by review of the work will be indicated in the subject program posted on the virtual campus and available from the beginning of the semester.
11. It is the responsibility of the students to request tutorials from the professor to resolve any issue that affects the understanding of the agenda or the completion of the assignments and tests. Students are expected to work autonomously, respectfully, committed, and responsibly. Tutorials can be done individually or in small groups.
12. The teacher will guide the most appropriate bibliographical selection to carry out practical work or to expand the syllabus. It is important for students to familiarize themselves with the tools and resources available in the UdL Literature Library, the UdL catalogue, the CCUC and REBIUN, as well as the rest of the resources offered by the online Literature Library, such as : <https://biblioguies.udl.cat/>
13. The professor will respond to emails and virtual campus messages by the same procedure, in order of arrival and within a period not exceeding fifteen days from receipt.
14. It is recommended that Erasmus students and other mobility programs have a good level of Catalan to be able to follow the syllabus of the subject. These students will not be applied to these students any specific evaluation criteria. Consequently, they will have to carry out the same exercises, practices and tests as the local students. The students of any mobility program can answer the 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).
15. Any disrespectful attitude towards any member of the university community will not be tolerated.

Bibliography

- Benjamin, Walter (2005). *Libro de los pasajes*. Madrid: Akal.
- Berman, Marshall (1991). *Todo lo sólido se desvanece en el aire. La experiencia de la modernidad*. Madrid: SXXI.
- Buck-Morss, Susan (2001). *Dialéctica de la mirada*. Walter Benjamin y el proyecto de los Pasajes. Madrid: Visor.
- Bürger P. (1987). *Teoría de la vanguardia*. Barcelona: Península.
- Cirlot, Lourdes, ed. (1995). *Primeras vanguardias artísticas. Textos y documentos*. Barcelona: Labor.
- E. Krauss, Rosalind (1996). *La originalidad de la Vanguardia y otros mitos modernos*. Madrid: Alianza Forma.
- Foster, Hal (2001). *El retorno de lo real. La vanguardia a finales de siglo*. Madrid: Akal.

García Canclini, Néstor (2010). *La sociedad sin relato. Antropología y estética de la inminencia*. Madrid: Katz.

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

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

Guasch, Anna Maria (2000). *Los manifiestos del arte posmoderno. Textos de exposiciones, 1980-1995*. Madrid: Akal.

Huyssen, Andreas, *Después de la gran división. Modernismo, cultura de masas, posmodernismo* (1986). Buenos Aires: Adriana Hidalgo.

Lucie-Smith, Edward (1995). *Movimientos artísticos desde 1945*. Barcelona: Destino / Thames and Hudson.

Lyotard, Jean-François (1998). *La condición postmoderna*. Madrid: Cátedra.

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

Marchán Fiz, Simon (1987). *La estética en la cultura moderna*. Madrid: Alianza Forma.

Novotny, Fritz (1994). *Pintura y escultura en Europa 1780-1880*. Madrid: Cátedra.

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

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

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