



Universitat de Lleida

# DEGREE CURRICULUM **FIRST ARTISTIC AVANTGARDES**

Coordination: VALDIVIESO RODRIGO, MERCEDES

Academic year 2022-23

## Subject's general information

Subject name	FIRST ARTISTIC AVANTGARDES			
Code	100155			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	3	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	VALDIVIESO RODRIGO, MERCEDES			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	Attendance hours of the student: 63 Non-attendance hours of the student (Independent learning): 87 Total: 150			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Spanish Other: Catalan, English			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
VALDIVIESO RODRIGO, MERCEDES	mercedes.valdivieso@udl.cat	6	

## Subject's extra information

The practical sessions and seminars may take place outside the UdL campus as long as there is consensus among the participants.

Depending on the evolution of the pandemic, classes will be virtual, mixed or semi-presential.

## Learning objectives

- Comment, analyze and interpret the most significant works of art of the contemporary era.
- To establish the historical, economic and political context of each artistic manifestation, author and/or work of art that constitutes the Western Canon.
- To know the main "isms" of Contemporary Art, its historical context and the main theoretical contributions of 20th century art.
- List the basic mechanisms of production, distribution and reception of art.

## Competences

- CB3 Ability to collect and interpret relevant data (usually within their area of study) to make judgements that include reflection on relevant social, scientific or ethical issues.
- CG4 Critically recognize the spatial-temporal coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of Art History.
- CG5 Manage bibliographic references and manage search tools for general and specific bibliographic resources, including Internet access.
- CG6 Plan and manage time for decision making and development of individual tasks and teamwork environments.
- CG7 Valuing the importance of diversity and multiculturalism.
- CE3 To develop a general diachronic vision of the general and/or universal History of Art.
- CE4 To critically recognize the spatial-temporal coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of the History of Art.
- CE5 Identify and recognize the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between centre and periphery.
- CT1 Acquire an adequate comprehension and oral and written expression of Catalan and Spanish.

## Subject contents

Introduction

I The historical avant-garde

1. Cubism
2. Futurism
3. Fauvism and Expressionism
4. Abstraction
5. Dada
6. Surrealism

## 7. The “Realisms”

### II architecture and urban planning

1. The beginnings of the modern movement in architecture
2. The International Style
3. Urban planning until World War II

## Methodology

<b>Practicum (P)</b>	<b>Practical sessions</b> (classroom and non-classroom)	<b>Ind. or group</b>	<b>15</b>	<b>5</b>
<b>Course-work (T)</b>	<b>Course-work on a topic to be determined</b>	<b>Ind. or group</b>	<b>-</b>	<b>30</b>
<b>Tutorials (Tut)</b>	<b>2 scheduled tutorials for the completion of the coursework</b>	<b>Ind. or group</b>	<b>1</b>	<b>-</b>
<b>Other (AA)</b>	<b>Presentation of the coursework</b>	<b>Ind. or group</b>	<b>4</b>	<b>6</b>
<b>Evaluation (AV)</b>	<b>See table of evaluation system</b>	<b>individual</b>	<b>2</b>	<b>5</b>
<b>Total</b>	<b>The absolute total should always add up to 150 h (6 ECTS)</b>		<b>63</b>	<b>87</b>

O: Objectives. G: number of groups involved in the activity. HP: Attendance hours of the student. HNP: Non-attendance hours of the student.

## Development plan

<b>PROGRAM</b>	<b>Timeframe</b> (15 weeks: 30 sessions)
Introduction I The historical avant-garde <ol style="list-style-type: none"> <li>1. Cubism</li> <li>2. Futurism</li> <li>3. Fauvism and Expressionism</li> <li>4. Abstraction</li> <li>5. Dada</li> <li>6. Surrealism</li> <li>7. The “realisms”</li> </ol>	22 sessions

<p>II architecture and urban planning</p> <ol style="list-style-type: none"> <li>1. The beginnings of the modern movement in architecture</li> <li>2. The International Style</li> <li>3. Urban planning until World War II</li> </ol>	8 sessions
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## Evaluation

Evaluation evidences	CODING / description / typology TPD	Comments	Activity	%
<b>Assistance (As) and participation (Par)</b>	Assistance and participation in M, P, Tut	Readings, reporting and participation in discussions	All on-site activities	25
<b>Course-work (T)</b>	Course-work	The subject matter will be specified at the beginning of the course. Depending on the number of students, the course-work will be done in groups.	Writing a course work  Oral presentation of the course-work	25  25
<b>Evaluation workshop (TA)</b>	Examination of the whole subject (M, P)	Written test. It is a prerequisite to pass this part with a minimum of "APPROVED" to obtain a grade equal to or higher than "APPROVED" in the subject	Written test	25
<b>Total</b>				100

Test scores that are less than 30% of the final grade cannot be made up.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).

If the professor detects plagiarism in any of the documents submitted by the student or on tests (practica, coursework, or exams), according to the Regulation of Evaluation and Qualification of the teaching in the Degrees and Masters of the UdL (Chapter 3, article 3.1, point 10), that assignment will be graded with a 0. The teacher will

inform the affected student during the evaluation review.

## Bibliography

### BIBLIOGRAPHY:

- ARGAN, G. C.: *El arte moderno. Del iluminismo a los movimientos contemporáneos*, Madrid: Akal, 1991 (1988).
- BENEVOLO, L.: *Historia de la arquitectura moderna*, Barcelona, Gustavo Gili, 2005 (ed. revisada y ampliada de 1º ed. 1960).
- BIRAGHI, M.: *Storia dell'architettura contemporanea I - 1750-1945*, Einaudi, Torino, 2008.
- BOZAL, V.: *Historia de la pintura y la escultura del siglo XX en España: 1900-1939*, Madrid: Antonio Machado Libros, 2013 (1992).
- BRADLEY, W., ESCHE, CH. (eds.): *Art and Social Change. A Critical Reader*, London: Tate Publishing, 2007.
- BRIHUEGA, J.: *Las vanguardias artísticas en España. 1900-1936*, Madrid: Istmo, 1981.
- CHADWICK, W.: *Mujer, arte y sociedad*, Barcelona: Destino, 2000 (1990).
- CHIPP, H. B.: *Teorías del Arte Contemporáneo: fuentes artísticas y opiniones críticas*. Madrid, Akal, 1995 (1984).
- DE MICHELI, M.: *Las vanguardias artísticas del siglo XX*, Madrid: Alianza, 1979 (1959).
- FOSTER, H., KRAUSS, R., BOIS, Y.-A. y BUCHLOCH, B.: *Arte desde 1900. Modernidad, antimodernidad, postmodernidad*, Madrid: Akal, 2006 (2004).
- FRAMPTON, K.: *Historia crítica de la arquitectura moderna*, Barcelona: Gustavo Gili, 1991 (1985).
- FRIZOT, M. (ed.): *A New History of Photography*, Köln: Könemann, 1998.
- GIEDION, S.: *Espacio, tiempo y arquitectura*, Barcelona: Reverté, 2009 (ed. rev. y act. de 1941<sup>5</sup>).
- GONZÁLEZ GARCÍA, A., CALVO SERRALLER, F., MARCHÁN FIZ, S., (eds.): *Escritos de arte de vanguardia 1900/1945*, Madrid: Turner, 1979.
- GREST, D., Conway, P., Kanes Weisman, L. (eds.): *The Sex of Architecture*, New York: Harry N. Abrams, 1996.
- HEARD HAMILTON, G.: *Pintura y escultura en Europa 1880-1940*, Madrid: Cátedra, 1989 (1967).
- HITSCHCOCK, H.-R.: *Arquitectura de los siglos XIX y XX*, Madrid: Cátedra, 2008 (1958).
- MARCHÁN, S.: *Las vanguardias en las artes y la arquitectura, 1900-1930*, 2 vols., Madrid: Espasa, 2000.
- MAYAYO, P.: *Historias de mujeres, historias del arte*, Madrid: Cátedra, 2017 (2003).
- PEVSNER, N.: *Pioneros del Diseño Moderno. De William Morris A Walter Gropius*, Buenos Aires: Infinito, 2011 (1936).
- RUBIN, W.: *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, 2 vols., New York: The Museum of Modern Art, 1984.
- STANGOS, N. (ed.): *Conceptos de arte moderno*, Madrid: Alianza, 1999 (1981).
- VERGINE, L.: *L'altra metà dell'avanguardia 1910-1940*, Milano: Il Saggiatore, 2005. (1980).

ZEVI, B.: *Historia de la arquitectura moderna*, Barcelona, Poseidón, 1980, (1950).

The bibliography will be expanded throughout the course with specific recommendations for each subject: art history books, writings of artists and critics, as well as literary texts (novels, poems, letters, diaries, electronic resources, etc.).