



Universitat de Lleida

DEGREE CURRICULUM

# LAST ARTISTIC TRENDS

Coordination: VALDIVIESO RODRIGO, MERCEDES

Academic year 2023-24

## Subject's general information

<b>Subject name</b>	LAST ARTISTIC TRENDS			
<b>Code</b>	100161			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	4	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	VALDIVIESO RODRIGO, MERCEDES			
<b>Department</b>	GEOGRAPHY, HISTORY AND HISTORY OF ART			
<b>Teaching load distribution between lectures and independent student work</b>	Attendance hours of the student: 63 Non-attendance hours of the student (Independent learning): 87 Total: 150			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Spanish Other: Catalan, English			
<b>Distribution of credits</b>	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

- Rational and critical knowledge of the basic functions and lines and main artistic manifestations of the post-World War II artistic movements, with special attention to those chronologically closer to the present time.
- To provide students with the necessary tools for a critical understanding of works and the different ways of looking at contemporary 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 Work in interdisciplinary teams with leadership and decision-making skills. Develop group tasks with common objectives.
- 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.
- SG3 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 Art History.
- CE5 Identify and recognize the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between center and periphery.
- CT1 Acquire an adequate comprehension and oral and written expression of Catalan and Spanish.

## Subject contents

1. Introduction to art after World War II
2. Abstract Expressionism
3. Informalism
4. Geometric abstraction trends
5. Figurative trends
6. The dematerialization of the artistic object
7. Postmodernism
8. Current art trends
9. Urban planning and architecture

## 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)
<b>1. Introduction to art after World War II</b>	<b>1 session</b>
<b>2. Abstract Expressionism</b>	<b>3 sessions</b>
<b>3. Informalism</b>	<b>3 sessions</b>
<b>4. Geometric abstraction trends</b>	<b>3 sessions</b>
<b>5. Figurative trends</b>	<b>3 sessions</b>
<b>6. The dematerialization of the artistic object</b>	<b>7 sessions</b>
<b>7. Postmodernism</b>	<b>2 sessions</b>

8. Current art trends	4 sessions
9. Urban planning and architecture	4 sessions

## Evaluation

Evaluation evidences	CODING / description / typology TPD	Comments	Activity	%
Assistance (As) and participation (Par)	Assistance and participation in M, P, Tut	Readings, reporting and participation in discussions	All on-site activities	25
Course-work (T)	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	15 10
Evaluation workshop (TA)	2 mid-term exams of the whole subject (M, P)	Written test	Written test of subject I Written test of subject II	25 25
<b>Total</b>				100

### COMMENTS:

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

If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

Students who want to ask for alternative assessment must submit an employment contractor to justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to [lletres.secretariacentre@udl.cat](mailto:lletres.secretariacentre@udl.cat) or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres).

Alternative assessment: global test of 100% of the content of the whole subject.

## Bibliography

### BIBLIOGRAPHY:

- ALIAGA, J. V., MAYAYO, P.: *Genealogías feministas en el arte español: 1960- 2010*, Madrid: Junta de Castilla y León, 2013.
- BIRAGHI, M.: *Storia dell'architettura contemporanea II - 1945-2008*, Einaudi, Torino, 2008.
- BOZAL, V.: *Historia de la pintura y la escultura del siglo XX en España. Vol. II: 1940-2010*, Madrid: Antonio Machado Libros, 2013 (ed. revis. de 1ª ed. 1991).
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- CAPITEL, A.: *Arquitectura europea y americana después de las vanguardias*, Madrid: Espasa Calpe, 1996.
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- CROW, T.: *El esplendor de los sesenta: arte americano y europeo en la era de la rebeldía 1955-1969*, Madrid, Akal, 2001 (1996).
- FOSTER, H., KRAUSS, R., BOIS, Y.-A. y BUCHLOCH, B.: *Arte desde 1900. Modernidad, antimodernidad, postmodernidad*, Madrid: Akal, 2006 (2004).
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- FRIZOT, M. (ed.): *A New History of Photography*, Köln: Könemann, 1998.
- GUASCH, A.: *El arte en la era de lo global*, Madrid: Alianza, 2016.
- GUASCH, A.M.: *El arte del siglo XX en sus exposiciones*, Barcelona: Serbal, 1997.
- GUASCH, A.M.: *El arte último del siglo XX: del posminimalismo a lo multicultural*, Madrid, Alianza, 2000.
- JONES, A. (ed.): *A Companion to Contemporary Art since 1945*, Malden / Oxford / Carlton: Blackwell, 2006.
- LIPPARD, L.: *Seis años: la desmaterialización del objeto artístico de 1966 a 1972*, Madrid: Akal, 2004 (1973).
- LUCIE-SMITH, E.: *Movimientos artísticos desde 1945*, Barcelona: Destino, 1991 (1969).
- MADERUELO, J. (ed.): *Medio siglo de arte. Últimas tendencias 10955-2005*, Madrid: Abda, 2006.
- MARCHÁN FIZ, S.: *Del arte objetual al arte de concepto*, Madrid: Akal, 2012 (1972).
- MARK, L. G.(ed.): *WACK! Art and the Feminist Revolution*, Cambridge, MA. / London: MIT Press, 2007.
- MARZO, J. L., MAYAYO, P.: *Arte en España 1939-2015, ideas, prácticas, políticas*, Madrid: Cátedra, 2015.
- MAYAYO, P.: *Historias de mujeres, historias del arte*, Madrid: Cátedra, 2017 (2003).
- MESCH, C.: *Art and Politics: A Small History of Art for Social Change Since 1945*, London / New York: I. B. Tauris, 2013.
- MONTANER, J.M.: *Después del movimiento moderno. Arquitectura de la segunda mitad del siglo XX*, Barcelona: Gustavo Gili, 1999 (1993).
- PERRY, G., WOOD, P. (eds.): *Themes in Contemporary Art*, New Haven / London: Yale University Press,

2004.

RAMÍREZ, J.A. y CARRILLO, J. (eds.): *Tendencias del arte, arte de tendencias a principios del siglo XXI*. Madrid: Cátedra, 2004.

SELZ, P., STILES, K.: *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, Berkley: University of California Press, 2012 (2º ed. revisada).

STANGOS, N. (ed.): *Conceptos de arte moderno*, Madrid: Alianza, 1999 (1981).

WALLIS, B. (ed.): *Arte después de la Modernidad. Nuevos planteamientos en torno a la representación*, Madrid. Akal, 2001 (1984).

WOOD, P. (ed.): *La modernidad a debate. El arte desde los cuarenta*, Madrid: Akal, 1999 (1993).

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.).