

**COURSE DATA****Data Subject**

Code	33248
Name	Art and contemporary aesthetic trends
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1004 - Degree in Philosophy	Faculty of Philosophy and Educational Sciences	1	First term
1012 - Degree in Philosophy	Faculty of Philosophy and Educational Sciences	1	Second term

Subject-matter

Degree	Subject-matter	Character
1004 - Degree in Philosophy	1 - Art	Basic Training
1012 - Degree in Philosophy	1 - Art	Basic Training

Coordination

Name	Department
MARTIN MARTINEZ, JOSE	230 - Art History
PLA VIVAS, VICENTE	230 - Art History

SUMMARY

"Art and contemporary aesthetic trends" is a basic training course and it consists of the study of the world's leading contemporary art forms and their relationship to contemporary aesthetic trends.

The offer of the course is based on three criteria:

- 1) A brief history of the visual arts of the nineteenth and twentieth centuries through a selected group of masterpieces.
- 2) A comprehensive analysis of the languages of images in the context of contemporary visual culture.



3) A critical interpretation of visual creations from the perspective offered by theoretical texts.

The subject has a humanistic approach suitable for students of Philosophy, whether they have studied the matter in Baccalaureate or if it is their first academic approach to Art History.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

There is no set prerequisite

OUTCOMES

1004 - Degree in Philosophy

- Que los estudiantes hayan demostrado poseer y comprender conocimientos en un área de estudio que parte de la base de la educación secundaria general, y se suele encontrar a un nivel que, si bien se apoya en libros de texto avanzados, incluye también algunos aspectos que implican conocimientos procedentes de la vanguardia de su campo de estudio.
- Be able to apply knowledge to work in a professional manner and have competences for preparing and defending arguments and for solving problems within the field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Be able to communicate professionally both orally and in writing in the Universitat de València's native languages.
- Be able to obtain information from different primary and secondary sources.
- Be able to analyse, synthesise and interpret relevant cultural, social, political, ethical or scientific data, and to make reflective judgements about them from a non-androcentric perspective.



- Be able to convey information, ideas, problems and solutions to others (experts or not).
- Have critical and self-critical capacity.
- Be able to communicate with experts in the area of knowledge and in other areas.
- Be able to apply knowledge to practice.
- Be able to learn autonomously.
- Be competent in the philosophical study of particular areas of research and human praxis, such as mind, knowledge, language, technology, science, society, culture, ethics, politics, law, religion, literature, arts and aesthetics, avoiding androcentric biases.
- Use and rigorously analyse specialised philosophical terminology.
- Identify and evaluate clearly and rigorously the arguments presented either in texts or orally.
- Appreciate autonomy and independence of judgement.
- View original and creative thinking positively.
- Be able to take on social and ethical commitments.

1012 - Degree in Philosophy

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Be able to apply knowledge to work in a professional manner and have competences for preparing and defending arguments and for solving problems within the field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Be able to communicate professionally both orally and in writing in the Universitat de València's native languages.
- Be able to obtain information from different primary and secondary sources.
- Be able to analyse, synthesise and interpret relevant cultural, social, political, ethical or scientific data, and to make reflective judgements about them from a non-androcentric perspective.
- Be able to convey information, ideas, problems and solutions to others (experts or not).
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- Be able to apply knowledge to practice.
- Be able to learn autonomously.
- Be competent in the philosophical study of particular areas of research and human praxis, such as mind, knowledge, language, technology, science, society, culture, ethics, politics, law, religion, literature, arts and aesthetics, avoiding androcentric biases.
- Use and rigorously analyse specialised philosophical terminology.
- Identify and evaluate clearly and rigorously the arguments presented either in texts or orally.
- Appreciate autonomy and independence of judgement.
- View original and creative thinking positively.
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LEARNING OUTCOMES

1. Understanding and use of the appropriate terminology and key concepts of Art History, especially aimed at comprehension and commentary about artistic works.
2. Being able to synthesize and put in relation the different historical periods studied to their artistic production.
3. Being able to analyze and interpret a work of art.
4. Critical understanding of the different methodological approaches on art through the works of the most relevant historians and theorists.
5. Knowing and using the reference bibliography or literature on Art history, as well as the new technologies of information and communication of artistic content.
6. Being able to think critically about artistic and aesthetic arguments and as well as to write about them properly.
7. Demonstrate ability to argue and express consistently historical and aesthetic contents that have been studied in the matter.
8. Ethical use of documents and academic information in developing the personal work.
9. Demonstrate respect for different aesthetic choices, beliefs and ideals that have occurred over time and persist in the present, from thoughtful positions.
10. Be able to transfer the knowledge acquired on the artistic and cultural and aesthetic value to others.
11. Respect and support the preservation of historic and artistic heritage and collective enjoyment.



DESCRIPTION OF CONTENTS

1. Introduction to the appreciation of modern and contemporary art

What is art? Modern, contemporary and avant-garde art concepts. Analysis and interpretation of artistic works (commenting on artwork). Subjective component in Contemporary Art.

2. Origins of Modern Art: from Realism to Impressionism

The invention of photography and its artistic significance. Realism Movement. Édouard Manet and the origin of modern painting. Impressionism Movement. The birth of Modernity.

3. Towards a deeper reality: the art of the late 19th cent

Post-impressionist painting and its aspects: the formalism of Paul Cézanne, the expressionism of Vincent Van Gogh, the symbolism of Paul Gauguin. Symbolism Movement. Auguste Rodin and the renovation of the sculpture. Expression in art.

4. The first half of the 20th century: the era of the avant-garde

The discovery of primitive art and the first historical avant-gardes. The birth of Abstract art. The radical avant-gardes of the interwar period. Modern art, realism, and political compromise in the 1920s and 1930s. The age of manifestos.

5. Triumph and crisis of modernity in the second half of the twentieth century

The second avant-gardes. Post-war abstraction and figuration: Abstract expressionism, Pop art and new forms of figuration. Geometric abstraction and minimalism. The dematerialization of the Art. Action art. Conceptual art and its trends. Crisis of the avant-garde and Postmodern art. Art today. Artistic criticism

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Seminars	15,00	100
Tutorials	5,00	100
Attendance at events and external activities	5,00	0
Development of individual work	20,00	0
Study and independent work	45,00	0
Readings supplementary material	15,00	0
Resolution of case studies	15,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Lectures on the art of each historical period, supported by the projection and commentary of their most representative masterpieces. The teacher will present didactically the essential contents to the students and how to start studying them. The works displayed on screen will also be available for further work of the students in the Electronic Virtual Classroom ("Resources").

1. **Practical classes** focused on analysis and commentary collective artworks and texts representing the different historical periods studied.

2. **Individual tasks** consisting of written commentaries about previously presented artistic proposals. The resulted tasks must be delivered during the practical class arranged for that purpose as well as uploaded to the Virtual Classroom in digital format.

3. **Tutorials** aimed to guide the drafting processes of commentaries, to assess and revise the writings, to provide bibliographic extensions, or to answer questions on the final exam, etc...

4. **Visit to a museum or exhibition** opened in the city of Valencia. The student will be suggested to write a brief report from the visit as a voluntary task. The report must be delivered in printed version and uploaded in digital format to the Virtual Classroom.

5. **Study and preparation of the final exam**, using information noted down in class and taken from the handbook *¿Qué estás mirando? [What Are You Looking At? 150 years of Modern Art in the Blink of an Eye]* by Will Gompertz.



EVALUATION

1. **Final written exam** on the contents of the subject, involving the exposure of a broad question addressed in the program and the comments of two works shown in class. It will assess the level of knowledge, the ability to reason about them and to relate to each other and, of course, the ability to expose correctly. Task's percentage of the final assessment: 50-70%
2. **Reading control** as an introduction to the subject based on the texts included in a dossier related to unit 1. The reading control content is not meant to be in the final test. Task's percentage of the final assessment: 10-20%
3. **Written essays** on two artworks previously established by the teacher and according to the guidance provided during the practical classes. From the formal point of view, the essays will not exceed the 1,500 words, or the paper sheet printed on both sides. The essays must be headlined by the student's name. Essays must be delivered during the practical class arranged on purpose for sharing and reviewing the course's contents and the personal tasks, as well as uploaded in digital format to the Virtual Classroom. Task's percentage of the final assessment: 20-30%
4. A voluntary **memoir of the visit to a museum or exhibition** will be meant to increase the final mark between 0.1 and 0.5 points. The memoir should be handed in in printed version and uploaded in digital format to the Virtual Classroom.

Notes:

- A minimum qualification of 4 points on 10 in the final written exam will be required in order to add the rest of the qualifications to the final assessment.
- The sum of the qualified tasks should be equal or above 5 to pass the course.
- These assessment criteria will be applied to both calls of exams.
- The second call will only consist of the second chance for the final test. Qualifications of the rest of the tasks will be maintained for the second call.
- The grades of all the activities will be communicated through the Virtual Classroom.

REFERENCES

Basic

- GOMPERTZ, Will, ¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos, Madrid: Taurus, 2013. Manual.



Additional

- BOZAL, Valeriano (ed.), Historia de las ideas estéticas y de las teorías artísticas contemporáneas, Madrid: Visor, 1996, 2 vols.
- CALVO SERRALLER, Francisco, El arte contemporáneo, Madrid: Taurus, 2001.
- DIEGO, Estrella de, Artes visuales en occidente desde la mitad del siglo XX. Madrid: Cátedra, 2015.
- EISENMAN, Stephen F. et al., Historia crítica del arte del siglo XIX. Madrid: Akal, 2001.
- GRACIA, Carmen, Història de l'art del segle XIX, Valencia: Universitat de València, 2000.
- GUASCH, Anna Maria, El arte último del siglo XX. Del posminimalismo y lo multicultural, Madrid: Alianza, 2000.
- JIMÉNEZ, José, Teoría del arte, Madrid: Tecnos, 2002.
- LUCIE-SMITH, Edward, Artes visuales en el siglo XX, Colonia: Könemann, 2000.
- RAMIREZ, Juan Antonio (dir.), Historia del arte 4: El mundo contemporáneo, Madrid: Alianza, 1997.
- WALTHER, Ingo F. (ed.), Arte del siglo XX, Colonia: Taschen, 1999.
- THE ARCHIVE: <http://artchive.com/>
- ARTCYCLOPEDIA: <http://www.artcyclopedia.com/>
- ART HISTORY RESOURCES: <http://witcombe.sbc.edu/ARTHLinks.html>

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

1. Contents

The contents initially included in the teaching guide are maintained.

2. Workload

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept.

3. Teaching Methodology

Two hours a week of theory lectures with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups. Theory lectures may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform. Two hours a week of practice classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups.

Theory and practice classes will be both complemented with different types of materials and activities through the Virtual Classroom.



Supplementary activities won't have class attendance and are meant to be preferentially online.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

4. Evaluation

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

5. Bibliographic references

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.

Students are guaranteed that, if necessary, the teaching modality (online, hybrid or face-to-face), as well as the evaluation modality, will be adapted to the health requirements formulated by the competent authorities, maintaining the parameters assessment procedures provided for in the guidelines and without this implying an additional burden on students' work.