

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

<b>Code</b>	33887
<b>Name</b>	History of Art in the 20th Century
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	3	Second term
1902 - Training for specific skills (R.D. 860/2010)	Faculty of Geography and History	1	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	16 - History of contemporary art. Film history	Obligatory
1902 - Training for specific skills (R.D. 860/2010)	4 - Historia del Arte	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
MARTIN MARTINEZ, JOSE	230 - Art History
PEREZ OCHANDO, LUIS	230 - Art History

**SUMMARY**

The subject "History of 20th century art" is one of the compulsory subjects in the History of Art Degree. It has a load of 6 ECTS credits and offers a chronological journey through the different artistic movements of the twentieth century until 1970. The course aims to widely cover the establishment of the origins of art and architecture and its development throughout the twentieth century, until the early seventies. The subject is divided into four thematic areas that include the emergence of avant-gardes until the Second World War; the artistic trends of the visual arts and architecture in the interwar period; new artistic avant-gardes after the Second World War; concluding with the dematerialization of art in the seventies.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Basic knowledge of Art History.

Oral and written abilities to develop matters related to the subject.

Basic knowledge to browse the web.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Develop a commitment to democratic values and the culture of peace within the framework of artistic activities.
- Show commitment to fundamental rights as regards equal opportunities for men and women.
- Conceive activities that facilitate the integration of people with disabilities.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Be able to communicate orally and in writing in one's own language and in at least one foreign language.
- Be able to apply computer tools and use networks to make national and international contacts.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Be able to assess artistic production under the perspective of sustainability, forging values and attitudes that contribute to the sustainable development of the environment.
- Have critical knowledge of the space-time coordinates of art history.
- Be acquainted with contemporary art.



- Be acquainted with cinema and other audiovisual media.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.
- Be able to apply comprehensive knowledge of modern languages, focusing on technical vocabulary.
- Show motivation for quality through a personal ethical commitment to the professional environment.

## LEARNING OUTCOMES

1. Knowing the features, functions and basic lines of artistic production, its role, its cultural environment and its evolution, always relating the artwork to social, economic, political and ideological context.
2. Understanding and interpreting art theory and aesthetic thought in different cultural, social, economic, political and ideological contexts, and how they have shaped discourses, aesthetics, function, techniques and formal languages of twentieth century art.
3. Knowing specifically sources, trends, artists and most important artworks of the twentieth century.
4. Knowing different methodological approaches to the History of Art in the 20th century and being able to apply them through bibliography, state of the art and / or analysis and interpretation of documentary, literary or mass-media sources.

## DESCRIPTION OF CONTENTS

### 1. The avant-garde breakthrough.

Introduction to 20th century art. The concepts of contemporary art, modern art and avant-garde. The origins of modern architecture. The discovery of primitive art. Fauvism and first German expressionism. The cubist revolution. The futurist proclamation. The birth of abstract art.

### 2. Avant-garde art between the Great Wars.

Russian constructivism. Dutch neoplasticism. The architecture of the Modern Movement and the Bauhaus. Dadaism and the frontiers of art. The surrealist movement. Modern art, realism and political commitment in the 20s and 30s.

### 3. The second avant-gardes

The classicism of the Modern Movement. European Informalism and North American Abstract Expressionism. Neofiguration, critical realism and Pop art. Neo-concrete trends, Op art and kinetic art. Post-pictorial abstraction and minimalism.

**4. The dematerialization of artistic work**

Action art: happening, performance and Body art. Process art: arte povera and Land art. Conceptual art and its trends. Return and reaffirmation of painting.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of individual work	20,00	0
Readings supplementary material	15,00	0
Preparation of evaluation activities	45,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

A. Three hours lectures per week. These hours are distributed as follows:

1. Theoretical lessons taught by teachers (30 hours / year). These lessons have a duration of two hours a week; teachers will expose students the essential aspects of the subject, they will try to systematize and facilitate its contents and provide bibliography to prepare exams.
2. Practical classes (15 hours / year). The practical exercises will take place for one hour a week in the lectures. The aim is to help students in their reading, analysis and understanding of texts, the analysis of works of art and the relevant bibliography.

B. Attendance at seminars or complementary activities

Within this section is included compulsory student attendance at an activity organized by teachers of the subject, such as visits to museums, monuments and collections; or attendance at conferences and / or seminars. If the activity must be valued, it will be necessary to submit a report; its characteristics and structure will be previously communicated to students. Practical inside and outside classroom activities will be delivered in a portfolio for the final evaluation.

C. Attendance unscheduled tutorials

Students may attend the opening hours the teacher set in order to perform queries or concerns about any aspect related to the subject.

D. Students may attend scheduled by the teacher in order to wide theoretical or practical aspects, scheduled outside of school hours tutoring sessions.



## EVALUATION

The following items will be evaluated:

1. Monitoring the preparation of lectures and practical classes. This control will be place through exercises and text commentaries and analysis of works of art made in the practical classes in evaluating each student's participation in the discussion and also the individual written exercises that shall be delivered to teachers.
2. Attendance at seminars or complementary activities, which will have to submit a report for final assessment. This will be complemented with the recommended control face classes to prepare readings.
3. The final exam in which both the exposure of theoretical knowledge and practical application will be assessed.

The exact percentage for each of these sections of the final grade is as follows:

Written test: 60-50%

Readings and complementary activities: 30-20%

Evaluation of individual work: 20-10%

For the second summon, teachers necessarily take into account the califications obtained during the course on the different tasks and activities, outside the written tests. However, the scores of preparing lectures, reading tests, practical work and complementary activities will be considered only in the first two summons. In case you have not done during the course activities, shall not be counted in the final score of the second summon corresponding to them in the final grade part. In the second sumon, no work was allowed reading or control is recovered; only the exam is performed.

## REFERENCES

### Basic

- BENEVOLO, L., Historia de la arquitectura moderna, Barcelona, Gustavo Gili, 1999 (8ª ed.)
- CALVO SERRALLER, F., Arte Contemporáneo, Madrid, Taurus, 2001
- KRAUSS, R., La originalidad de la vanguardia y otros mitos modernos, Madrid, Alianza,
- LUCIE-SMITH, E., Movimientos artísticos desde 1945, Barcelona, Destino, 1995
- LUCIE-SMITH, E., Artes visuales en el siglo XX, Colonia, Konemann, 2000.
- MARCHAN FIZ, S., Las vanguardias históricas y sus sombras (1917-1930). Summa Artis, Historia general del arte, vol. XXXIX, Madrid, Espasa Calpe, 1995





- MICHELI, M. de, Las vanguardias artísticas del siglo XX, Madrid, Alianza, 1979
- PATUEL, P., Arte Actual, Valencia, Nau Llibres, 2010
- RAMÍREZ, J.A., (dir.), El mundo contemporáneo, Historia del Arte, Madrid, Alianza, 1997, Vol. 4
- STANGOS, N., Conceptos de arte moderno, Madrid, Alianza, 1986 (edición revisada y aumentada en Barcelona, Ediciones Destino, 2000).
- WALTER, I.F., Arte del siglo XX. Pintura, Escultura, Nuevos Medios, Fotografía, Barcelona, Taschen, 2001
- DE FUSCO, R., Historia de la arquitectura contemporánea, Madrid: Celeste, 1992.
- FOSTER, H. et al. Arte desde 1900. Modernidad, antimodernidad, posmodernidad, Tres Cantos (Madrid): Akal, 2006.
- GOMPERTZ, W., ¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos, Madrid: Taurus, 2013.
- TIETZ, J., Historia de la arquitectura del siglo XX, Colonia: Könemann, 1998.

#### **Additional**

- ASHTON, D., La Escuela de Nueva York, París: Thames & Hudson, 1999
- FIEDLER, J. y FEIERABEND, P., Bauhaus, Barcelona, Könemann Verlagsgesellschaft, 2000
- GOLDBERG, R., Performance Art. Desde el futurismo hasta el presente, Barcelona, Destino, 1998
- KRAUSS, R.E., Pasajes de la escultura moderna, Madrid, AKAL, 2002
- LIPPARD, L., Seis Años: La desmaterialización del objeto artístico de 1966 a 1972, Madrid, AKAL, 2004
- MARZONA, D., Arte Minimalista, Madrid, Taschen, 2004
- OSTERWOLD, T., Pop Art, Colonia, Taschen, 1992
- RAQUEJO, T., Land Art, Hondarribia, Guipúzcoa, Nerea, 1998
- GRANÉS, C., El puño invisible. Arte, revolución y un siglo de cambios culturales, Madrid: Taurus, 2011.