

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

Code	33888
Name	Present-Day Art
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	4	First term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	16 - History of contemporary art. Film history	Obligatory

Coordination

Name	Department
ORTIZ VILLETA, AUREA MARGARITA	230 - Art History
PATUEL CHUST, JOSE P.	230 - Art History
PLA VIVAS, VICENTE	230 - Art History

SUMMARY

Present-Day Art is a compulsory subject within the Degree in History of Art. With a workload of 6 ECTS credits, it provides a chronological and conceptual overview of the different artistic streams from the 1980s to the present day. It aims at encompassing various reviews on certain aspects of the artistic streams developed in the twentieth century, as well as those from the new media of the twenty-first century. The subject area is structured in four thematic areas that include Postmodernity and the appraisal of painting during the 1980s; the concepts of simulation and appropriation; the deconstruction of modern values during the 1980s and 1990s; new mass media supports such as digital art, video art and net.art; ecological values; feminist and multicultural art; the evolution of architecture from postmodern rationalism to current fragmentation; exhibition spaces, artistic events and art criticism.



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 History of Art.
- Written and oral communication skills.
- Basic internet skills.

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 the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.
- Show commitment to fundamental rights as regards equal opportunities for men and women.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- 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 design an integral project for the management of artistic property, from its knowledge to its social exploitation.



- Develop skills for independent learning and for interpersonal relations.
- 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.
- Have a general diachronic view of the history of universal art.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Be acquainted with contemporary art.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.
- 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.

LEARNING OUTCOMES

To learn about the characteristics, roles and main aspects of artistic production, its environment and evolution, bearing in mind the social, political and ideological contexts of the artworks.

To understand and interpret the theory of art and aesthetic thought within the different cultural, social, economic, political and ideological contexts that have conditioned the discourse, aesthetics, functions, techniques and formal languages of art.

To know the most important and representative sources, trends, artists and pieces of art from the artistic streams between the twentieth and twenty-first century.

To learn about the different methodological approaches to History of Art to be able to apply them to literature research, states of art, and/or interpretation and analysis of mass media, literature and documentary sources.

DESCRIPTION OF CONTENTS

1. Introduction: The path to Postmodernity

2. Postmodernity and appraisal of painting during the 1980s and 1990s

**3. New media as a hotbed for artistic discourses****4. Committed art: feminism, multiculturalism, queer identity and social criticism****5. Sculpture, environment and ecology****6. Architecture: from postmodern rationalism during the 1970s to current fragmentation****7. Exhibition spaces, artistic events and art criticism****WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	15,00	0
Development of group work	0,00	0
Development of individual work	15,00	0
Study and independent work	15,00	0
Readings supplementary material	15,00	0
Preparation of evaluation activities	20,00	0
Preparing lectures	10,00	0
TOTAL	150,00	

TEACHING METHODOLOGY**A. Three hours per week of face-to-face lessons, distributed as follows:**

- 1) Theoretical classes delivered by university lecturers (30 hours/course). These classes will last two hours per week in which lecturers will present the main aspects of the subject, will systematize contents and will provide bibliographical references for preparing the final exam.
- 2) Practical classes (15 hours/course). Practical exercises will be completed within scheduled classroom-based lessons. The aim is to assist students in reading, understanding and analyzing the texts and academic articles provided in the reference bibliography.



B. Attendance at workshops and complementary activities

This section includes compulsory attendance at an activity organized by the lecturer, such as visits to museums, collections or monuments and attendance at conferences or monographic seminars. To evaluate this section, a report must be submitted, according to the features and the structure provided by the lecturer prior to the activity. A portfolio must be submitted with all the activities carried out within and outside the classroom for the final evaluation.

C. Non-scheduled tutorial sessions

Students may attend tutorials during the hours designated by the lecturer for solving doubts and queries related to the subject.

D. Scheduled tutorials

Students may attend tutorials scheduled outside teaching hours for gaining theory and practical knowledge.

EVALUATION

Evaluation will be based on the following items:

1st Follow-up of theory and practice that will be monitored through case studies and reading assessments, as well as analysis of artworks conducted in the classroom. In-class participation and individual written exercises will also be evaluated.

2nd Attendance at seminars or complementary activities requires students to submit a report for final evaluation. This section will be supplemented with reading assessments, specifically those recommended for the preparation of in-class hours.

3rd Final test, where knowledge of both theory and practice will be assessed.

The weighting for each section towards the final mark is:

Written test: 60-50%

Reading assessments and supplementary activities: 30-20%

Practical work: 20-10 %

TOTAL 100%

At the end of the academic year, each lecturer will let students know the exact percentage for each of the aforementioned sections.

Marks for theory and practice, follow-up evaluations, reading assessments and complementary activities will only be carried forward for the first two examination sessions. If no activities have been submitted during the course, no marks will be added towards the final mark. For the second examination session, the marks obtained in the written and reading assessments submitted during the course will be considered, but only the exam can be re-taken.



REFERENCES

Basic

- ALFONSO ESCUDER, Pilar (2020): De Warhol a @yodominguez. Mirar l'art i veure el món, València: Onada Edicions.
- ARDENNE, P. (2006): Un arte contextual. Creación artística y medio urbano, en situación, de intervención, de participación, Murcia, CENDEAC.
- AA.VV. (1990): En el umbral de los 90. Reflexiones sobre la crítica de arte. I Seminario de la Asociación Valenciana de Críticos de Arte. IVAM noviembre de 1989, Generalitat Valenciana,.
- BREA, J.L. (2005): Estudios Visuales. La epistemología de la visualidad en la era de la globalización, Madrid, Akal.
- CARRILLO, J. (2004): Arte en la red, Madrid, Cátedra
- CHAVARRÍA, J. (2002): Inmaterial, Hondarribia, NEREA.
- FOSTER, Hal; HABERMAS, J.; BAUDRILLARD, J. y otros, (1986): La postmodernidad, Barcelona, Kairós, 1986
- GUASCH A.M^a, (2000): El arte último del siglo XX. Del posminimalismo a lo multicultural, Madrid, Alianza
- KRAUS, R.E., (2002): Pasajes de la escultura moderna, Madrid, AKAL.
- LARRAÑAGA, J., (2001): Instalaciones, Hondarribia, NEREA.
- LIESER, W. and Cols. (2009): Arte Digital, Colonia, Tamdem Verlag GMBH.
- LYOTARD, J-F., (2006): La condición postmoderna, Madrid, Cátedra.
- MARTIN, S., (2006): Videoarte, Barcelona, Taschen.
- MARTIN PRADA, J. (2001): La apropiación Posmoderna. Arte, práctica apropiacionista y teoría de la Posmodernidad, Madrid, Ed. Fundamentos.
- PATUEL, P., (2016): Arte Actual, Universitat de València.
- PATUEL, P. (2016): Arquitectura Actual, Valencia, Tirant Humanidades.
- PATUEL, P. (2021): Media Art. Imagen y Tecnología, Murcia, Editum Artes.
- REBENTISCH, J., Teorías del arte contemporáneo. Una introducción, València, Publicacions de la Universitat de València, 2021.

Additional

- AA.VV.,(1990): En el umbral de los 90. Reflexiones sobre la crítica de arte. I Seminario de la Asociación Valenciana de Críticos de Arte. IVAM noviembre de 1989, Generalitat Valenciana.
- AA.VV., (2005): Estética después del fin del arte. Ensayos sobre Arthur Danto, Madrid, La balsa de la Medusa.



- FOSTER, Hal; HABERMAS, J.; BAUDRILLARD, J. y otros, (1986): La postmodernidad, Barcelona, Kairós, 1986.
- GARDNER, J. (1996): ¿Cultura o basura?. Una visión provocativa de la pintura, la escultura y otros bienes de consumo, Madrid, Acento, 1996.
- GARCÍA CANCLINI, N., (1999): La globalización desbordada, México, Paidós.
- GODOY, L., (2002): Documenta de Kassel. Medio siglo de Arte Contemporáneo, Valencia, Institució Alfons el Magnànim.
- POPPER, F., (1989): Arte, acción y participación. El artista y la creatividad de hoy, Madrid, Akal.
 - WALLIS, B., (2001): Arte después de la modernidad. Nuevos planteamientos en torno a la representación, Madrid, AKAL.