

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

|                      |                                     |
|----------------------|-------------------------------------|
| <b>Code</b>          | 33906                               |
| <b>Name</b>          | History of Contemporary Spanish Art |
| <b>Cycle</b>         | Grade                               |
| <b>ECTS Credits</b>  | 6.0                                 |
| <b>Academic year</b> | 2021 - 2022                         |

**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 | 4                 | Second term   |

**Subject-matter**

| <b>Degree</b>                   | <b>Subject-matter</b>          | <b>Character</b> |
|---------------------------------|--------------------------------|------------------|
| 1006 - Degree in History of Art | 8 - Contemporary art and media | Optional         |

**Coordination**

| <b>Name</b>            | <b>Department</b> |
|------------------------|-------------------|
| FERRER ALVAREZ, MIREIA | 230 - Art History |

**SUMMARY**

The subject History of Contemporary Spanish Art is part of the optional subjects offered in the Degree in Art History and is worth 6 ECTS credits. It includes a chronological approach from the 18<sup>th</sup> century to the 2000 and intends to give an overview of art and architecture from a general perspective. The subject is divided into three thematic areas that comprise an introduction to Spanish art studies, the nature of artistic production in the nineteenth century, and finally, a study of the singularities of the most important Spanish artworks and artists in the twentieth century. The subject will cover painting, architecture and sculpture, as well as other productions from the period.

**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 and of historical and stylistic periods
- Writing and speaking skills
- Basic skills in the use of the internet

## **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.
- 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.
- 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 acquainted with contemporary art.
- Be acquainted with historical-artistic heritage.
- Have systematic and integrated knowledge of the artistic product, through the analysis of the different languages, procedures and techniques of artistic production throughout 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.
- Show motivation for quality through a personal ethical commitment to the professional environment.

## LEARNING OUTCOMES

- Know the characteristics, roles and main lines of artistic production, as well as its cultural environment and evolution. Link artworks with their social, economic, political and ideological context.
- Know and interpret the theory of art and aesthetics within several cultural, social, economic, political and ideological contexts that have influenced the discourses, the aesthetics, the role, the techniques and the formal languages of art in a certain period.
- Be familiar with the most important sources, trends, artists and works of art that represent each period studied.
- Know the different methodological approaches to art history from this period and develop skills to apply them when preparing literature reviews, reports and analyses of documentary, literary and media sources.

## DESCRIPTION OF CONTENTS

### 1. Some preliminary considerations: by way of introduction

- I. The national nature of art.
- II. From artisan to artist: the bourgeois patronage.
- III. Contemporary styles.

### 2. Spanish art in the nineteenth century

- I. The classical tradition in nineteenth-century art.
- II. The two artistic Spains.
- III. The conflict of the spirit.
  - a. From scientific landscape to committed landscape.
  - b. The triumph of portraiture.
  - c. The cherished past. d. The distant present.
- IV. Antiquity, tradition and restoration.
- V. Modernity, light and colour.

**3. Spanish art in the twentieth century**

- I. Some preliminary findings.
  - a. Contemporary artistic mercantilism.
  - b. The subjective beauty and contemporary consideration of art.
  - c. Original or copy?
- II. Picasso and the Spanish international avant-garde.
- III. The dilemma between imagination and abstraction.
- IV. The scope of Spanish art.

**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 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                |
| <b>TOTAL</b>                                 | <b>150,00</b> |                  |

**TEACHING METHODOLOGY**

Teaching hours will be distributed as follows:

Three hours of classroom-based lessons per week

- 1) Theory classes delivered by the lecturer (30 hours/course)

Classes will last 2 hours per week. In them, the lecturer will present essential aspects of the subject, will systematise contents and will provide bibliography for preparing the exam.

- 2) Practical classes (15 hours/course)

Practical exercises will be completed during 1 hour per week in classroom sessions. The goal is to help students to read, analyse and understand those texts, analyses of artworks and published works listed in the reference bibliography.



a- Attendance at seminars and completion of complementary activities

Activities will be supervised by lecturers and will include visits to museums, collections and monuments, attendance at seminars and congresses, etc. For assessment, students must submit a report following the structure and characteristics made known beforehand. The activities completed inside and outside the classroom must be submitted in a dossier during the final assessment period.

b- Attendance at non-scheduled tutorials

Students may attend tutorials to ask for assistance or information on any aspect related to the subject.

c- Attendance at scheduled tutorials

Students can attend tutorials to ask for clarification of theory or practical contents in sessions scheduled outside teaching hours.

## EVALUATION

The final mark will be calculated from:

- 1- Exam: it will test both the knowledge acquired and its practical application.
- 2- Attendance at seminars and conferences, analysis of specific aspects, reading of theory materials or other additional activities, which will be assessed through the corresponding report submitted.
- 3- Additional activities proposed by the lecturer

The weighting of each section is divided as follows:

Written exam 60%

Readings 20%

Additional activities 20%

For the second examination session, the lecturer will consider the marks obtained during the course in other activities. However, these marks will only be carried forward for the same academic year. Reports of activities submitted after the first examination session will not be considered towards the final mark, and in this case only the written exam will be assessed.





## REFERENCES

### Basic

- AGUILERA CERNI, V., Panorama del Nuevo Arte Español, Guadarrama, Madrid, 1966.
- Iniciación al Arte Español de Postguerra, Barcelona, 1970.
- Canogar, Madrid, 1972.
- (dir. por), Diccionario del Arte Moderno. Concepto, Ideas y Tendencias, Biblioteca Valenciana, Valencia, 1986.
- ALCOLEA I GIL, S. y ALCOLEA I BLANCH, S., Escultura Catalana del Segle XIX. Del Neoclassicisme al Realisme, Barcelona, Casa Llotja del Mar, noviembre, Barcelona, 1989.
- APOLLINAIRE, G., Los Pintores Cubistas, Nueva Visión, Buenos Aires, 1964.
- AREÁN, C., Balance del Arte Joven en España, Madrid, 1971.
- AREÁN, C., Treinta Años de Pintura Española, 1943-1972, Madrid, 1972.
- ARIAS ANGLÉS, E., Jenaro Pérez Villaamil, Atlántico, La Coruña, 1980.
- El Paisajista Romántico Jenaro Pérez Villaamil, CSIC, Madrid, 1986.
- "La visión del mundo clásico en el joven José de Madrazo", VI Jornadas de Arte "La visión del mundo clásico en el arte español", 15-18 de diciembre de 1992, CSIC, Madrid, 1993, pp. 349-363.
- ARNAIZ, J.M., Eugenio Lucas, su vida y su obra, Madrid, 1981.
- ARÓSTEGUI, A., El Arte Abstracto, Granada, 1954.
- AA.VV., Surrealismo en España, Gal. Multitud, Madrid, 1975.
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- AA.VV., España. Vanguardia Artística y Realidad Social: 1936-1976, Barcelona, 1976.
- AA.VV., Arte del Franquismo, Madrid, 1981.
- AA.VV., Le Néoclassicisme en Espagne. Journées d'étude, 20-21 juillet 1989, Castres, 1991.
- BARR, A., Cubism and Abstract Art, (1936) Nueva York, 1964.
- BARRIO GARAY, J.L., José Gutiérrez Solana. Paintings and Writings, Londres, 1978.
- BARROSO VILLAR, J., Grupos de Pintura y Grabado en España 1939-1969, Oviedo, 1979.
- BASUALDO, A., Julio Romero de Torres, Barcelona, 1980.
- BATICLE, J., "Eugenio Lucas et les satellites de Goya", Revue du Louvre, núm. 3, París, 1972, pp. 162-175.



## **ADDENDUM COVID-19**

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

### **SEMI-PRESENTIAL TEACHING**

#### **1. Contents**

The contents initially included in the teaching guide are maintained

#### **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original Course Guide will be kept. Theoretical classes (hours T) will have a presence of 100% of the students and the weekly hour of complementary activities (hour P: 15 h. in total) will be carried out preferably online. Teaching planning will be specified at the beginning of the term.

#### **3. Teaching Methodology**

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

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.

