

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

Code	41011
Name	Contemporary visual culture
Cycle	Master's degree
ECTS Credits	12.0
Academic year	2019 - 2020

Study (s)

Degree	Center	Acad. year	Period
2014 - M.D. in History of Art and Visual Culture	Faculty of Geography and History	1	First term

Subject-matter

Degree	Subject-matter	Character
2014 - M.D. in History of Art and Visual Culture	2 - Contemporary visual culture	Optional
3130 - History of Art	1 - Complementos de Formación	Optional

Coordination

Name	Department
GIL SALINAS, RAFAEL	230 - Art History

SUMMARY

The contents of the module aim to offer the student a high level of specialisation in contemporary art, not based on the chronological study of the main manifestations, but establishing the most operative lines of interpretation in order to face an understanding of the cultural structures that comprise our contemporary visual culture. The module entails two intentions: on one hand, the analysis of new theoretical perspectives, particularly the most representative ones, to understand new forms of visibility and our historical ways to relate to images and to perceive our experiential surroundings that those images determine. On the other hand, the module is aimed to encourage the students to sketch and develop their own research strategies, and to apply the analysis proposals to the concrete forms of the contemporary imaginary universe in the current cultural and artistic spaces.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Relationship to other subjects of the same degree

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

Other requirements

No previous knowledge is required.

OUTCOMES

2014 - M.D. in History of Art and Visual Culture

- Conocimiento del entorno sociocultural y profesional que estimule una investigación comprometida con el bienestar comunitario sostenible, especialmente en todo lo relacionado con la protección, conocimiento y disfrute social del patrimonio histórico-artístico y de la creatividad contemporánea.
- Capacidad de comprender, describir e interpretar los ingredientes de la cultura visual contemporánea y su relación con la sociedad surgida de la revolución industrial.
- Capacidad para comprender, describir e interpretar la arquitectura y el urbanismo contemporáneos con los instrumentos conceptuales de la Historia del arte y de otras disciplinas como la Estética, la Antropología, la Literatura o la Sociología.
- Capacidad para comprender, describir e interpretar la influencia del diseño gráfico e industrial en la evolución y tendencias de las artes contemporáneas y en la vida cotidiana.
- Conocimiento crítico del papel de las vanguardias históricas en las artes figurativas y en la cultura audiovisual, así como en la génesis de las imágenes dominantes en el mundo contemporáneo.
- Conocimiento crítico de las últimas tendencias del arte (arte corporal, performance, vídeoarte ciberarte) y de sus conexiones con otras actividades limítrofes como el teatro, el cine o la publicidad.
- Capacidad para comprender, describir e interpretar las relaciones entre las actuales tendencias de las artes y las últimas corrientes de la crítica y la historiografía artística (crítica de género, estudios visuales, estudios multiculturales)
- Capacidad de analizar los principales elementos musicales (melodía, arreglos e interpretación) en la banda sonora original de una creación audiovisual
- Capacidad de analizar la función de la música preexistente (música de concierto, jazz, rock) en la banda sonora de una creación audiovisual
- Conocimiento del funcionamiento de los mercados y las instituciones relacionadas con el arte contemporáneo.



- Capacidad para comprender, describir e interpretar las artes plásticas contemporáneas con los instrumentos conceptuales de la Historia del arte y de otras disciplinas como la Estética, la Antropología, la Literatura o la Sociología.

LEARNING OUTCOMES

- Skills to apply acquired knowledge and being capable of solving problems in new or unfamiliar situations in broader (or multidisciplinary) contexts that are related to the field of study.
- Being able to incorporate knowledge and to face the complexity of making judgements on the basis of information that, being incomplete or limited, implies social or ethical reflections linked to the application of knowledge and judgements from the gender perspective.
- Knowing how to communicate conclusions as well as knowledge and background behind them to a specialised and non specialised public, in a clear and unambiguous manner.
- Ability to present orally or in writing the results of the research or management projects on any artistic field, through a coherent and thorough discourse, customised to its potential addressees.
- Knowledge of good practice in scientific research and responsible appliance of the results, by taking on values of democracy, human diversity, equality and multiculturality.
- Assimilation of heuristic and methodological procedures for constructing knowledge and of their constant updating.
- Having a practical understanding of the links between the latest methodological or theoretical perspectives regarding art creation, forms and media through which contemporary visual culture develops and disseminates.
- Knowing the new lines or fields of development of History of Art, as well as the most interesting contributions with respect to the complex phenomenon of visual representation in mass societies.

DESCRIPTION OF CONTENTS

1. ART IN THE 19TH CENTURY: VALENCIAN PAINTING BETWEEN TRADITION AND MODERNITY

The subject will focus on the new historiographical trends for the light in the age of Enlightenment, the shadows of Romanticism and the momentum of modernity within the building of late modern culture and thinking in the 19th Century. From this point on, the issues addressed will focus on breaking the stereotyped view that, traditionally, considers the arrival of modernity and contemporaneity during vanguards and understands 19th Century a culturally anachronistic moment, not traditional, yet not modern either. Thus, the perspective intends to understand the visual culture in the 19th Century



associated with the period of transformations proffered by Rosemblum. The study of cultural and artistic changes that chaired the Ancien Régime and the start of modernity, firstly through the Enlightenment thought and, later, with revolutions and the outbreaks of liberalism will set the starting point. In terms of temporality analysis, an emphasis should be made on the crucial idea of configuration and crisis of the modern subject during this period: the culture of modern subjectivity, the bourgeois subject. With respect to painting, particular attention will be paid to landscape painting, portrait, history painting, literary topics, artistic criticism and cultural magazines, Costumbrism in painting, Orientalism, Romanticism, social depiction and Realism, Modernism, Symbolist painting, the academies and exhibitions world, the artistic life at various centres, Spanish painters in Paris and Rome, travellers, tastes, imaginaries and collecting. Lastly, the novel approach of the New Art History will be applied under the visual culture and gender perspectives, which imply incorporating new methodological propositions.

2. ART, IDENTITY AND GENDER

Block I

1. Identity as a project:
 - a. Identity.
 - b. Solid identity-identity liquidates. Migrant identities. Name gender.
 - c. Autonomous identity Imagination and difference, Individualism Spectacular recognition of life. The fusion Art-life.
 - d. The identical- the different.
 - e. The era of the post-identity Selfie. Amateur-Artist Frankenstein.
2. The image of oneself. The look speculate. A camera own.
3. The body in dispute. The performance spin. Your body is a battleground. Private body-political-public.
4. Disappear of itself. The projection in the object.

Block II

1. Masculine/feminine
 - a. From sex to gender: Construction Gender In the material order. Pink and blue educate in difference. In the relational order. Women and hypersexualization in the symbolic order. Behavior and standards, Nature /Culture.
 - b. The androcentric model Eco-feminism scotophilia. The look and image of the other Heterotopias.
 - c. Subversive identities/dissident identities dissidents of masculinity and femininity. The asexual androgynous/ the third sex. Queer.
2. Feminism.
 - a. Feminism in neoliberal society. The falsehood of free choice.
 - b. Waves of feminism.
 - c. Origins of feminism.
 - d. Existentialism. Feminism of equality. The second sex. The mystique of femininity.



- d. Essentialism 70. Feminism of the difference. The pattern and decoration movement (P&D).
- e. Feminism post-structuralism 90. Performative feminism.
- f. Techniques.
- g. History of art and feminist critique.

- 3. Multiculturalism and postcolonialism.
 - a. Colonial white discourse. The construction of the wild.
 - b. Art in the margins.
 - c. Blackness.
 - d. Creole native.
 - e. Latin America
- Art Naif
- Formalisms and Conceptualisms Political
- Art-Artivism.

3. TECHNOLOGY AND STRATEGIES OF REPRESENTATION IN FANTASY FILM

The fantastic as an aesthetic category or as an artistic genre is a rich, varied and complex cultural phenomenon. Mythology, the main source of the fantastic, stands as the main topic source in the history of art; and art, at the same time, has played a fundamental role in transmitting and maintaining the myth. The social impact of the fantastic as an applied aesthetic category on the world's population and the commercial relevance derived from the revenue generated from the sales of related products, justify the study of the principles, mechanisms and strategies that filmmakers, and audiovisual creators use to materialise such concept on their work.

4. ANALYSIS AND MANAGEMENT OF THE CURRENT ARTISTIC PRACTICE

Currently, two clearly distinguished profiles converge in the art scene: the professionalised sector and the emerging artists. Each one of them addresses to well differentiated realities, needs and distinctive features. Therefore, to understand them it is necessary to face their analysis and criticism as well as the role they play in the different social classes and institutions. Additionally, management, cultural and artistic policies, planning, curatorship, organising exhibitions, museology techniques, conservation, restoration, and art didactics are the essential elements for creation progress and artistic production. Analysis and Management of the Current Artistic Practices main objective is the study of all the components that are part of current artistic creation, with clear guidance to professional practice. In this respect, it is necessary to recognise the current situation of contemporary art, galleries, globalisation of art, and the use of new means of expression, as well as acquiring knowledge of museology and museography, copyright and preventive conservation.

- I.- Management of contemporary art
- Curatorship and collecting in current art.
- Galleries and art market.
- Art as an investment.
- Museography and management of exhibitions.
- Conservation and restoration.

**II.- Analysis of current art**

Art and public space.

Art and globalisation.

The new role of artists and art.

Art critics and their diverse functions.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	76,50	100
Seminars	9,00	100
Tutorials	4,50	100
Attendance at events and external activities	30,00	0
Development of individual work	50,00	0
Study and independent work	50,00	0
Readings supplementary material	40,00	0
Preparation of evaluation activities	30,00	0
Resolution of case studies	10,00	0
TOTAL	300,00	

TEACHING METHODOLOGY

The development of the subject is based on the following items:

a) Theory classes:

Practical and theory lessons given by the professor, through audiovisual media, in which essential aspects of the subject are showcased, being the bibliography systematised.

b) Attending at exhibitions, guided tours or conferences led by specialised professors.

c) Attending tutorials. Students may attend to tutorials according the schedule established by each professor, to make inquiries on any topic or aspect related to the subject.

d) In order to encourage student's independent work and ongoing communication with the professors, postgraduate degrees at the University of Valencia are integrated in a distance learning platform, called "Virtual Classroom", that is a top resource for students training, complementary to theory and practical classes, seminars and the rest of supplementary activities. Through this platform, professors and students can maintain ongoing communication, plan academic activities and have material, documents and all sort of information available in relation to the corresponding courses, as well as professors are able to review and evaluate the students training tasks.



EVALUATION

The skills to be acquired will be evaluated in blocks, each of them belonging to the four subjects of this module, based on 20% of the total of the module. Another fifth block belongs to a research work, valid for the whole module, directed and evaluated by one of the professors based on 20% of the total of the module.

Attendance to classes and active involvement will be essential as a basic tool of evaluation.

The platform Virtual Classroom is established as a mean for evaluation and communication of the results.

Depending on the nature of the subject, the following evaluation systems will be applied either separately or modified:

I. Individual or/and group work, as well as the possibility to present and read personal research projects (40%-50%).

In this part the following items are evaluated:

- Acquisition of a specific scientific methodology for History of Art and their adjustment to the specific issues of contemporary art through documentary, literary, visual and audiovisual sources.
- Mastery of the conceptual lines of the different subjects.
- Presentation of reasoned, coherent and organised discourses.
- Ability to produce interpretative hypothesis and undertake, in line with them, analysis and proposals for interpreting works of art.
- Ability for practical application of the formal requirements to write a scientific work.

II. Seminars, tests, reports or critical reviews of readings, audiovisual material and the recommended bibliography; as well as reports on the practical activities in direct contact to the contemporary artistic facts, and on their effect on the construction of our imaginary, on the exhibition activity and artistic promotion, on heritage and on manifestations developed on the base of the specific language of industrial societies (30%-40%). The evaluation criteria are as follows:



- Acquisition of theoretical and practical knowledge of means and dissemination forms of contemporary creation.
- Comprehension of general and specific bibliography of the subject.
- Ability to interact with current essayists and creators in order to establish a productive communication that maintains and increases the presence and influence of art historians in the current contexts of creation.
- Acquisition of an analytical and critical spirit from the bibliography and sources used in History of Art and Aesthetics.

III. Portfolio (20%-30%). Compilation of the students' work throughout the course that allows them to get involved in the learning process and the continuous assessment of:

- Knowledge applied to problem solving.
- Progress of skills throughout the course.
- Student's motivation and improvement capacity.

The general grading system will follow the regulations of the University of Valencia, approved by the Consell de Govern on 27 January, 2004, in compliance with the Royal Decrees 044/2003 and 1125/2003.

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- IV. ANÁLISIS E INTERPRETACIÓN DEL ARTE ACTUAL

Additional

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ADDENDUM COVID-19

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

English version is not available