

20th Century Art

Code: 100550
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	1	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Teachers

Sandra Alvaro Sanchez
Ricard Bru Turull

Prerequisites

There aren't prerequisites

Objectives and Contextualisation

The general objective is to provide students with knowledge about the artistic culture in the twentieth century.

Other objectives of the course are:

- 1- to provide theoretical instruments for analysing artistic phenomena as part of a broad cultural, historical, social and ideological context
- 2- to promote reflection on artistic languages and aesthetic ideas
- 3- to promote the critical approach of the students

Competences

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.

- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analyse a situation and identify its points for improvement.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the iconographic knowledge to the reading of artistic imagery.
7. Connecting an artistic imagery with other cultural phenomena within its period.
8. Distinguishing the elaboration techniques and processes of an artistic object.
9. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
10. Explaining the reception mechanisms of a work of art.
11. Identifying the artistic imagery, placing it into its cultural context.
12. Propose viable projects and actions to boost social, economic and environmental benefits.
13. Propose ways to evaluate projects and actions for improving sustainability.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

- The myth of modernity: industrial development and aesthetic canons
- The historical avant-garde and the exploration of new plastic languages
- Creating after World War II: Art and Geopolitics
- Postmodernity and the crisis of the artistic object
- A transforming gaze: the influence of feminism on visual culture
- New poetics and new artistic practices

*The content and focus of the course are sensitive to aspects related to the gender perspective, therefore, throughout the course will promote knowledge of the work done by women artists.

Methodology

Lectures with visual support.

Critical analysis of images and texts.

Oral presentations.

Tutorials to follow up the autonomous work.

*The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	51	2.04	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15
Type: Supervised			
Tutorials	9	0.36	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15
Type: Autonomous			
Reading and synthesis of texts, analysis of images and preparation of essays	90	3.6	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15

Assessment

The final mark of the course will be the result of the sum of the percentages of the evaluative tasks. In order to add up, these tasks must have a grade equal to or higher than 4, if the grade is lower than 4 they do not add up. Exceptionally, participation will always add up, even if the grade is lower than 4.

In order to pass the course, students must submit all the assignments.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

The students have the opportunity to retake the failed tasks, with the exception of the group work. In order to participate in it, students must have been previously assessed in a set of activities with a minimum weight equivalent to 2/3 of the total qualification.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
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Active and constructive participation in class	10%	0	0	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15
Exam	30%	0	0	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15
Group work	30%	0	0	4, 5, 3, 11, 2, 6, 1, 8, 9, 10, 13, 12, 14, 7, 15
Individual assessment task	30%	0	0	4, 5, 3, 11, 6, 1, 8, 9, 10, 14, 7, 15

Bibliography

Burger, Peter. *Teoría de la vanguardia*. Barcelona: Península, 1987.

Chipp, Hersel B. *Teorías del arte contemporáneo: Fuentes artísticas y opiniones críticas*. Madrid: Akal, 1996.

De Micheli, Mario. *Las vanguardias artísticas del siglo XX*. Madrid: Alianza Editorial, 2002.

Fer, Briony; Wood, Paul; Batchelor, David. *Realismo, racionalismo, surrealismo: el arte de entreguerras (1914-1945)*. Akal, 1999.

Foster, Hal; Krauss, Rosalind; Bois, Yve-Alain; Buchloh, Benjamin H. D. *Arte desde 1900*. Madrid: Akal, 2006.

Greenberg, Clement. *La pintura moderna y otros ensayos*. Madrid: Siruela, 2006.

Krauss, Rosalind. *La originalidad de la Vanguardia y otros mitos modernos*. Madrid: Alianza, 1996.

Pollock, Griselda. *Encuentros en el museo feminista virtual*. Madrid: Cátedra, 2010.

Ramírez, Juan Antonio. *El mundo contemporáneo*. Vol. IV. *Historia del Arte*. Madrid: Alianza Editorial, 1997.

Wood, Paul, Frascina, Francis; Harrison, Charles. *La Modernidad a debate: el arte desde los cuarenta*. Madrid: Akal, 1999.

* The bibliography will be extended throughout the course with references related to the contents of the syllabus.

Online resources

www.macba.cat

www.museoreinasofia.es

www.tate.org.uk

www.moma.org

www.centrepompidou.fr

www.nga.gov

www.metmuseum.org

Software

No a specific software is needed