

Art Criticism

Code: 100558
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	2

Contact

Name: David Gutierrez Torres
Email: david.gutierrez.torres@uab.cat

Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Prerequisites

There are no prerequisites beyond the usual third-grade degree.

Objectives and Contextualisation

The aim of the subject is to develop the knowledge, analysis and use of conceptual and methodological tools that allow the student to produce critical content in different areas of art.

The subject is structured in three aspects:

- From a diachronic point of view, there will be a tour of the main lines that have shaped the critical practice since the Second World War
- From a synchronic point of view, it will reflect on the current role of art criticism, rather, on the roles of criticism, basically in its extension towards curating as a configurator of content in art
- And, in a practical sense, the practice of art criticism will be worked on, both from writing and from curating and debate as a basic critical tool.

The subject is configured in strong correlation with the artistic practice and with the artistic manifestations in course. It will encourage critical analysis of the current status of art and the ability to make proposals. In this sense, the subject proposes a work seminar in which to articulate theory and practice.

1. Know the main lines of art criticism
2. Become familiar with tools of analysis and opinion
3. Work on writing and critical argumentation skills
4. Learn to develop projects in the different issues of the critic
5. Develop concepts related to curating as an extension of art criticism
6. Apply the ability to relate concepts and works and diverse cultural productions to each other.
7. Become aware of the relationship between current and critical activity

Competences

- Applying the mastery of the basic critical and methodological tools in order to understand and narrate Art History and reflect on the profession of art historian.
- Applying the specific scientific methodologies of the discipline of Art History.
- Demonstrating they know the history of the artistic ideas and the main theoretical currents that inspired the reflection about art, cinema, its creators and its audience through history.
- Expressing specific knowledge about the origin, evolution and various fields of study of Art History, as well as the classic and actual subjects, vocabulary and debates of the discipline.
- 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 fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

Learning Outcomes

1. Analyse the sex- or gender-based inequalities and the gender biases present in one's own area of knowledge.
2. Analysing classical and current debates of the History of Art.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Applying the knowledge about aesthetic ideas and Art Theory to the analysis of the artistic imagery.
9. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
10. Demonstrating the knowledge of scientific methodology, sources and Art Theory in the reading, criticism and formal, iconographic and symbolic interpretation of any artistic or cinematographic imagery.
11. Differentiating artistic theories about an artistic phenomenon, its creators and recipients in a given cultural context.
12. Engaging in debates about historical facts respecting the other participants' opinions.
13. Interpreting the fundamental concepts of Theory of Art with a critical eye.
14. Propose new methods or well-founded alternative solutions.
15. Summarising acquired knowledge about the origin and transformations experienced by the general Theory of Art and the various fields of study of the discipline.
16. Using the knowledge of general Art Theory in the criticism of the artistic imagery.

Content

Introduction to art criticism from the configuration of the art system: art and city; Baudelaire; Walter Benjamin
The American critical tradition from Clement Greenberg; the criticism to formalism; the question of gender and queer theory, from Guerrilla Girls, Douglas Crimp, activism against AIDS and gender studies.

Criticism as a critical state: the questioning of its effectiveness; the possible meteorological inesspecificity; the disappearance of critical space.

Map of criticism in Spain: the effervescence of the art system from 90's and the appearance of critics, magazines, art centers, curators...

Tasks of criticism: curating as an extension of art criticism.

Criticism of art as a rapporteur: the consideration of criticism as a literary form of non-fiction; the definition of an author who speaks for others; the criticism of imagination and originality

Subjectivity vs. trans subject: the trans space of criticism and curating and the configuration of a contemporary subject.

Methodology

Autonomous activities are basically formed by reading and working on the evaluable texts as well as visits to exhibitions.

The directed activities consist of master classes with a high incentive to participation from the visits to recommended museums and artistic centers in the attempt that the discursive practice accompanies a critical praxis and analysis.

The supervised activities are formed by the contributions to the seminars, the contributions in the written tests and the public presentation of the projects of the students

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			
Master classes (curating introduction)	25	1	
Master classes (history of criticism, space of criticism, the story-teller and the Trans subject)	25	1	7
Type: Supervised			
Critical reading	20	0.8	7
Public presentation of a critical reading project about artistic practices	20	0.8	7
Seminar: the state of criticism; the description and the critical attitude based on the observation.	25	1	7
Type: Autonomous			
Critical reading and writing	20	0.8	7
Exhibitions visiting	15	0.6	7

Assessment

The evaluation takes into account the contribution of the student in the dynamics of discussion of the subject and its contributions. It also proposes several exercises in continuous evaluation that lead to the preparation of an art critic writing.

The student's grade will be "not evaluable" when he has not been submitted to all the tests either on the indicated calendar day or on the day of the reevaluation. Even so, to be eligible for reevaluation, you must have submitted a minimum of two of the three required papers and the final essay. In no case must the grade be less than 3.5

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
-------	-----------	-------	------	-------------------

Active participation in critical debates	10	0	0	9, 5, 6, 3, 4, 13, 12
Paper on analysis and positioning	20	0	0	9, 1, 3, 7, 8, 10, 13, 12, 16
Paper on observation, recognition and description	15	0	0	6, 7, 11
Participation in the elaboration criticism map	15	0	0	5, 2, 6, 1, 3, 4, 8, 13, 12, 15, 16
Writing of a critical essay on a current artistic manifestation	40	0	0	9, 5, 2, 6, 3, 4, 8, 11, 13, 12, 14, 15, 16

Bibliography

- BALZER, David, *Curatorism. How Curating Took Over the Art World and Everything Else*, Toronto, Coach House Books, 2014
- BASSAS, Xavier, *Genealogías curatoriales*, Casimiro Libros, 2016
- BENJAMIN, Walter, *El autor como productor*, Madrid, Taurus 1975
- BOURDIEU, Pierre. *Las reglas del arte. Génesis y estructura del campo literario*, Barcelona, Anagrama, 2002
- BOURRIAUD, Nicolas. *Post producción*. Buenos Aires: Adriana Hidalgo, 2004
- CRIMP, D. *Posiciones críticas*. Akal: Madrid, 2005.
- DANTO, A. *Después del fin del arte. El arte contemporáneo y el linde de la historia*. Paidós: Barcelona, 1999
- DE DUVE, T. *Clement Greenberg entre líneas*. Acto ediciones, 2005.
- FERNÁNDEZ PORTA, Eloy. *Homo Sampler. Tiempo y consumo en la Era Afterpop*, Barcelona, Anagrama, 2008
- FRIED, M. *Arte y objetualidad. La balsa de la medusa*: Madrid, 2004.
- GLICENSTEIN, Jérôme, *L'invention du curateur*, Paris, Presses universitaires de France, 2015
- GREENBERG, C. *La pintura moderna y otros ensayos*. Siruela: Madrid, 2006
- GOLDSMITH, Kenneth. *Escritura no-creativa: gestionando el lenguaje en la era digital*, La caja negra, 2015
- GUASCH, Anna. *El arte del siglo XX en sus exposiciones: 1945-1995*, Barcelona, Ediciones del Serbal, 1997
- GUASCH, A.Mª. *La crítica dialogada*. Cendeac: Murcia, 2006
- MANEN, Martí, *Salir de la exposición (si es que alguna vez habíamos entrado)*, Bilbao, Consonni, 2012
- ULRICH
- MILLET, C. *Le critique d'art s'expose*. Editions Jacqueline Chambon: París, 1993
- NICKAS, Robert. *Live Free or Die*, París, Les presses du réel, 2000
- OBRIST, Hans. *Breve historia del comisariado*, Exit, 2010.

Software

Not applicable.