

**Historical Perspective of the World and of
Contemporary Art**

Code: 104997
ECTS Credits: 6

Degree	Type	Year	Semester
2501928 Audiovisual Communication	FB	1	2

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.
Please note that this information is provisional until 30 November 2023.

Prerequisites

Interest in visual culture and art are not essential but recommended

Objectives and Contextualisation

The main objective is to stimulate the critical thinking through the analysis of contemporary art and its historical and cultural context and to enrich the visual culture of the students.

The methodological objectives are to:

- familiarize students with the methods of analysis of art and visual culture
- promote the use of appropriate vocabulary and specialised information sources
- identify gender, ideological and cultural biases in the history of art
- encourage creativity
- facilitate the transfer of acquired knowledge to audiovisual media

Competences

- Differentiate the main cultural and artistic theories and trends in the modern world.
- Disseminate the area's knowledge and innovations.
- Manage time effectively.
- Use advanced technologies for optimum professional development.
- Use one's imagination with flexibility, originality and ease.

Learning Outcomes

1. Assimilate the artistic dimension of cultural trends.
2. Disseminate the area's knowledge and innovations.
3. Identify interactions between art and audiovisual creation.
4. Manage time effectively.
5. Use advanced technologies for optimum professional development.
6. Use one's imagination with flexibility, originality and ease.

Content

The thematic focus of the subject is art from the end of the 19th century to the beginning of the 21st century. The central field of study is the avant-garde movements that developed throughout the 20th century, mainly in Europe and the USA. A field of study that allows a deeper understanding of the most relevant artistic currents and the aesthetic canon of this period. It also enables analysis from a gender perspective to highlight the androcentric bias of the established narrative. A critical analysis that makes possible to highlight the role of women in the artistic framework - as models, muses, activists and creators - and to observe the mechanisms that have made them invisible, in order, in turn, to emphasise the contributions of women in the field of the arts.

* The detailed calendar with the content of the different sessions will be available on the day the course is presented. In addition, students will be able to consult the Virtual Campus for a detailed description of the exercises and practices, teaching materials and the information necessary to follow the course.

Methodology

- Lectures with visual support
- Critical analysis of images and texts
- Exhibition visit
- Tutorial sessions

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	37	1.48	6, 1, 2, 3, 5
Seminars	15	0.6	6, 1, 2, 4, 3, 5
Type: Supervised			
Tutorial sessions	8	0.32	6, 1, 2, 4, 3, 5
Type: Autonomous			

Assessment

CONTINUOUS ASSESSMENT

The evaluation of the subject is based on a continuous evaluation process and the final mark is obtained from the weighted sum of the evaluative evidences:

- Tasks 30 %
- Oral presentation 20 %
- Team work 20 %
- Individual work 30 %

In order to pass the course, the weighted sum of all the marks must be equal to or higher than 5.

The assessment activities only add up if they have a qualification equal or higher than 4, therefore, a minimum mark of 4 must be obtained in the evaluation evidences in order for them to count in the final mark.

Students will be entitled to the revaluation of the subject if:

- a. the final grade is lower than 5
- b. an assessment activitie has a mark lower than 4.
- c. having been previously assessed in 2/3 of the assessment activities.

In the case of a second enrolment, students can do a single synthesis exam. The grading of the subject will correspond to the grade of the synthesis exam.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

SINGLE ASSESSMENT

- Exam 40 %
- Analysis of an artistic controversy 30%
- Work on an artist/piece of art/subject 30 %

In order to pass the course, the weighted sum of all the marks must be equal to or higher than 5.

The assessment activities only add up if they have a qualification equal or higher than 4, therefore, a minimum mark of 4 must be obtained in the evaluation evidences in order for them to count in the final mark.

Students will be entitled to the revaluation of the subject if:

- a. the final grade is lowerthan 5
- b. an assessment activitie has a mark lower than 4.
- c. having been previously assessed in 2/3 of the assessment activities.

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event, that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Individual work	30 %	0	0	6, 1, 2, 4, 3, 5
Oral presentation	20 %	0	0	6, 1, 2, 4, 3, 5
Tasks	30 %	0	0	6, 1, 2, 4, 3, 5
Teamwork	20 %	0	0	6, 1, 2, 4, 3, 5

Bibliography

Mandatory reading

Gompertz, Will, *¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos*. Madrid: Taurus 2013 + eBook

(English edition, 2012)

Bibliography*

Fontana, Josep. *El Siglo de la revolución: una historia del mundo desde 1914*. Barcelona: Crítica, 2017.

Foster, Hal; Krauss, Rosalind; Bois, Yve-Alain; and Buchloh, Benjamin H. D. *Art since 1900*. Londres: Thames & Hudson, 2004.

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

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

Sturken, Marita and Cartwright, Lisa. *Practices of looking: An introduction to visual culture*. New York: Oxford University Press, 2009.

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

Online resources

www.macba.cat/

www.museoreinasofia.es/

www.tate.org.uk/

www.centrepompidou.fr/

www.moma.org/

www.nga.gov/

www.metmuseum.org/

Software

Not needed