

Degree programme	Type	Course
Art History	OP	3
Art History	OP	4

Contact lecturer

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Teaching staff

David Gutierrez Torres

Group languages

You can consult this information at the [end](#) of the document.

Prerequisites

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

Objectives

The objective of the course is to provide an in-depth exploration of contemporary Catalan art.

To accomplish this, we will undertake a two-fold approach. Firstly, we will analyze the primary common characteristics among current artists, investigating their influences, discursive origins, and relationships with other artists within movements such as Dau al Set and the Catalan conceptual movement. Secondly, we will examine the construction of an institutional framework for art in Catalonia, considering the development of museums, artistic institutions, art centers, and exhibitions.

The ultimate aim is for students to develop familiarity with the local artistic production and acquire the ability to recognize and situate it within the broader context of global contemporary art.

Learning outcomes

1. Applying the iconographic knowledge to the reading of artistic imagery.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Connecting an artistic imagery with other cultural phenomena within its period.
6. Reconstructing the artistic outlook of a particular cultural context.
7. Identifying the artistic imagery, placing it into its cultural context.

8. Accurately defining and explaining an artistic object with the specific language of art criticism.
9. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
10. Distinguishing the elaboration techniques and processes of an artistic object.
11. Explaining the reception mechanisms of a work of art.
12. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
13. Coordinating working teams, developing conflict resolution and decision making abilities.

Contents

The course will follow an inductive process based on student research. These will focus on the study of current contemporary art and Catalan art institutions. From this investigation in the present, the themes and the historical journey that has marked contemporary Catalan art will be deduced:

- The avant-garde as a problem and the persistence of noucentisme in Catalan culture (the incidents of Plensa, the Catalan conceptual and Picabia in Barcelona)
- Catalan emigrant artistic production (from Picasso or Miró, through conceptual artists, to the present day)
- The change of world capital of art and Serge Guilbaut in relation to Informalism and the opening to globalization in the nineties
- The explosion of the art system in the nineties and the construction of museums and art centers.
- The swing of Catalan art: from conceptual purity to punk traces
- Conceptual art, appropriationism and new media: the seventies reflected in the nineties.
- The Barcelona question: Barcelona and centralism; Barcelona vs. Madrid; Barcelona in the mirror of London.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
master classes	40	1.6	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
Preparation of works and comments on works and texts of Catalan Art	70	2.8	
Completion of a work and comments on works and texts of Catalan Art	40	1.6	2, 3, 12

The course will be developed mainly in the form of a seminar and the analysis of case studies that allow for historical insights. To do this, they will be attentive to current exhibitions in the territory and the possibilities they offer to be contextualized within the framework of the subject.

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.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Group research work	25%	0	0	2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
Presentation of an individual investigation	25%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
Active participation in discussions and research done in class	20%	0	0	2, 3, 4, 5, 6, 7, 8, 9, 11
Practical proposal elaborated from the research processes in class	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

It is essential to attend and collaborate in class dynamics (debates, presentations and possible visits). The evaluation will take into account this participation and the presentation of several works: one in a research group of an institution, group, magazine or specific initiative; another individual that involves research on an agent (artist, critic, curator, magazine...) of the context; and a final work that must incorporate a real practical realization/presentation part.

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.

Simple assessment:

Preparation of three research papers that imply the relationship of current practices of art with its genealogy:

1. From the analysis of an artistic institution, group, magazine or initiative. 30%
2. From the analysis of an agent (critical artist, curator, magazine...) 30%
3. From an ongoing exhibition in the form of an art critic or publishable article. 40%

Recovery

To participate in the recovery process, you must have obtained a final median grade of 4 and you must have been previously evaluated in a set of activities, the weight of which is equivalent to a minimum of 2/3 of the total grade. (CONTINUOUS ASSESSMENT) or free all scheduled tests (SINGLE ASSESSMENT).

The same recovery system will be applied as for the continuous evaluation.

Penalties for irregularities

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.

Use of AI

This subject allows the use of AI technologies technologies is permitted as an additional tool for the development of the assignment, specifically for bibliographic or information searches, text corrections, or translations, provided that the final result reflects the student's personal contribution to the analysis and reflection.

The student must specify the tools used.

Lack of transparency in the use of AI in this assessable activity will be considered academic dishonesty and

will result in the assignment being graded with a 0, which cannot be retaken, or in more serious cases, with greater sanctions.

Bibliography

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ALBARRÁN DIEGO, Juan. *Disputas sobre lo contemporáneo: arte español entre el antifranquismo y la postmodernidad*. Madrid: Exit. Producciones de Arte y Pensamiento, S.L., 2019.

ARAMBURU, Nekane (ed.). *Historia y situación actual de los colectivos de artistas y espacios independientes en el Estado español (1980-2010)*. Vitoria: Archivos colectivos, 2011.

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Art es just un mot. Idees i actituds. Entorn de l'art conceptual a Catalunya, 1964-1980. (Catálogo de la exposición en el Centre d'Art Santa Mònica del 15 de enero al 1 de marzo de 1992). Barcelona: Departament de Cultura de la Generalitat de Catalunya, 1992.

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BREA, José Luis. *Las Auras Frías: El Culto a La Obra De Arte En La Era Postaurática*. Barcelona: Anagrama, 1991.

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A*DESK, Instituto Internacional e Independiente de Crítica y Arte Contemporáneo. a-desk.org

ADN Galería <https://www.adngaleria.com/>

Arts Santa Mònica <https://artssantamonica.gencat.cat/ca/>

CaixaFórum <https://caixaforum.es/>

Can Felipa <http://www.cccanfelipa.cat/arts-visuals/>

Carles Congost <http://carlescongost.blogspot.com/>

Daniel García Andujar <https://danielandujar.org/>

David Armengol <https://davidarmengol.com/>

David Bestué <https://www.davidbestue.net/>

Domenec <http://www.domenec.net/es/>

Fabra i Coats. Fàbrica de creació de Barcelona <https://www.barcelona.cat/fabraicoats/>

Francesc Ruíz <http://francescruiz.com/>

Frederic Montornés <https://montornes.net>

Fundació Joan Miró <https://www.fmirobcn.org>

Galeria Àngels Barcelona <http://www.angelsbarcelona.com/>

Galeria Estrany-de la Mota <http://www.estranydelamota.com/>

Galeria Toni Tàpies <https://www.tonitapies.com/>

Ignasi Aballí <http://www.ignasiaballi.net>

Institut Ramon Llull <https://www.llull.cat/>

Joan Morey <http://joanmorey.com/>

Jordi Colomer <http://www.jordicolomer.com>

Jorge Luís Marzo <https://www.soymenos.net/>

La Capella <https://lacapella.barcelona/ca>

La Muga Caula <https://www.lamugacaula.cat/es/>

La Virreina. Centre de la Imatge <https://ajuntament.barcelona.cat/lavirreina/ca>

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Mireia C. Saladrigues <http://www.mireiasaladrigues.com/>

Momu y NoEs <http://momuandnoes.com/>

Montse Badía <http://www.montsebadia.net/spip/>

Núria Güell <https://www.nuriaguell.com/>

ON MEDIATION Platform on curatorship and research <https://onmediationplatform.com/>

Sala d'Art Jove <http://www.saladartjove.cat/>

Sant Andreu Contemporani <https://santandreucontemporani.org/ca/>

Tere Recarens [http://tere.cat/\(20.07.20\)](http://tere.cat/(20.07.20))

Software

No aplicable.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan/Spanish	first semester	morning-mixed
(PAUL) Classroom practices	1	Catalan/Spanish	first semester	morning-mixed