



IDENTIFYING DATA

Art: Art and modernity

Subject	Art: Art and modernity			
Code	P01G010V01401			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	2nd	2nd
Teaching language	Galician			
Department				
Coordinator	Cendán Caaveiro, Marina Susana			
Lecturers	Cendán Caaveiro, Marina Susana			
E-mail	scendan@uvigo.es			
Web				
General description	Study of the History of the Art centered in the fundamental stage of the historical avant-gardes of beginnings of the century XX, doing a chronological route and a *labor of *interrelación with the artists and the past movements, present and future.			

Training and Learning Results

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C2	Critical understanding of the development of esthetic, historical, material, economic and conceptual values. To analyze the development of art values from a socio-economic and cultural perspective.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
C21	Ability to understand and evaluate artistic discourses in relation to one's own work. To establish means of comparison to relate one's own personal work with the creative context.

Expected results from this subject

Expected results from this subject	Training and Learning Results
Knowledge of the different concepts of *modernidade and avant-garde.	C1 C8
Knowledge of the fundamental artistic movements of the *modernidade and the avant-garde.	C2 C8
Knowledge of the Galician art in the context of the *modernidade and the avant-garde.	C2 C8
Knowledge of the relations go in the modern period and the contemporary art.	C1 C2
Knowledge of the evolution of the thought and the methods *historiográficos.	C1 C2
Capacity to comprise the work of art in the context of the modern society.	C1 C21
Capacity to understand the evolution of the contemporary art from it *modernidade.	C1 C5 C21

Capacity to relate the current artistic production with the his origins in the *modernidade.		C2 C5 C21
Skill for *contextualizar the modern Galician art and underground.		C2 C8
Skill to recognize the different artistic movements modern and underground.	B1 B2	C1 C2
Skill in the establishment of lines of influence *diacrónicas.	B1 B2	C1 C2

Contents

Topic	
1ª WEEK. PRESENTATION OF The ASIGN#PUT. Exhibition of the professor of the global plan of the *asignatura: Objective, contents, competitions to purchase, methodology, exercises and activities, dates of deliveries, system of evaluation and criteria. Presentation of the general bibliography of the course.	1ª WEEK. Exercise 1: The value of the multidisciplinary. Reflection envelope to contemporary creativity
2ª WEEK. SUBJECTS 1 and 2: The *Subxectividade Romantic. The starts of the contemporary art Realism and Industrial Revolution Impressionism and *Posimpresionismo.	2ª WEEK. SUBTEMAS 1 and 2: The transit of the objectivity *Neoclásica to the *subxectividade Romantic Intensification of the ideas on creativity, originality, individuality... The new situation of the art and the artist To landscape how expression of the *subxectividade and the sublime ethical Connotations and of commitment of the Realism *Novedades formal and *lumínicas in the Impressionism and *Posimpesionismo.
3ª WEEK. SUBJECT 3: *Laberinto of movements in the transit of century. The *Sezession *Vienesa	3ª WEEK. SUBTEMAS 3: The start of the movements anti-art The Workshop *Vienés: the work of total art Gustav *Klimt, Emilie *Flöge and the Movements of the Reform Mariano *Fortuny *i *Madrazo
4ª WEEK. TRIP To ARCH. With reason of the trip to ARCH to Faculty puts a service of buses *gratuito stop the students. Stop the maximum *aproveitamento of the trip, since it *asignatura ART And MODERNIDADAnd propose an exercise related with the visit to temporary exhibitions that coincide with the development of the Fair. The *estructuración of the exercise will depend of the offer *expositiva and will detail accurately it each group in the previous kind.	4ª WEEK. Exercise trip to ARCH (will detail in the kind of the week *anteiror)
5ª WEEK SUBJECT 4: The underground idea how ideal future The cold Movements and the revolutions in the dominance of the form: Cubism Sonia *Delaunay: art and life To futuristic provocation.	5ª WEEK SUBTEMA 4: The value of the primitive The *collague cubist New space conceptions In the margins of the *modernidade: *multidisciplinaridade and New experimentation *roles of artist and provocation (reading of futuristic texts) The value of the provocation how split of the creative process (*F.*T. *Marinetti)
6ª WEEK SUBJECT 5: The Movements *cálidos and the revolutions of the colour *Fauvismo: Salon of Autumn of 1905 *Matisse Expressionism and precursors: Munch and *Ensor *Alemania: Theoretical and centres of incidence ""He Punte"": *Kirchner and *Nolde ""He *jinete Blue"": Kandinsky and Marc.	6ª WEEK SUBTEMA 5: The importance of the colour in the *Fauvismo Matisse: paint with the scissors To *subxectividade Expressionist *Kandinsky: theory and practical The birth of the *abstración.
7ª WEEK. SUBJECT 6: Russian Avant-gardes and utopia *Constructivismo and *Rayonismo Art and life in the revolutionary Russia: *Rodchencko, *Popova and *Estepanova *Diaghilev and the Russian Ballets (1909-1929)	7ª WEEK SUBTEMA 6: *Malevich and the pictorial Realism *Tatlin: the artist how *constructor graphic Design, art of the *proganda and life *cotía Way of the *indiferenciación sexual: *Popova and *Estepanova The photograph how art.

8ª WEEK GONE OUT OF STUDIES. Visit of a temporary exhibition for determining. The context of a Faculty of BBAA, attentive to the that *artísticamente succeeds to the his around, forces to keep a flexible programming for no *desaproveitar the frame of reflection and analysis that provides the visit of exhibitions *fundamenais during it *periodo academic.	8ª WEEK EVALUACI*ÓN And OBJECTIVE. The exit of studies has a character *obligatorio, registering by means of one listed of signatures to assistance of the students. *Asimesmo, the professor will value the need to realize an exercise related with the visit or the *impartición of a specific kind for *profundizar in the contained of the same. All the details related will clear in the kind of the previous week.
9ª WEEK SUBJECTS 7 and 8: Utopia and aesthetic Rationalism: Holland and *Neoplasticismo *Piet *Mondrian and Theo vain *Doesburg Architecture and design how expression of the rationalism *Bauhaus: functional utopia and social transformation The pedagogical legacy of the School.	9ª WEEK SUBTEMAS 7 and 8: The total art of ""Of *Stijl"" *Abstracción radical: *Mondrian and *Doesbrug The abstract interiors: the *confluencia of the art and the architecture *Bauhaus: the fusion of the art and the craft *Johannes *Itten: utopia and *practicidad The teaching staff of the *Bauhaus Design *Bauhaus *Oskar *Schelmmmer: The Ballet *Triádico Memory and oblivion: the women in the *Bauhaus.
10ª WEEK SUBJECTS 9 and 10: Given and the *porqués of the his importance The centres of the international Dadaism: *Suiza, *Alemania and *Nueva York Marcel Duchamp and his *inagotable *estela Surrealism: of him automatism *al *onirismo The surrealism in Galicia The return to the artistic order of *entreguerras (1919-1930)	10ª WEEK SUBTEMAS 9 and 10: The *Cabaret *Voltaire Tristan *Tzara and the *azar Hans *Arp and the painting Given Art and political: *Jonh *Heartfield and the *fotomontaxe A special case: Hannah *Höch The artist how mechanical: Raoul *Hausmann Duchamp: the art and his context *Daaalí Women artists: *Meret *Oppenheim, Leonora Carrington, *Dorothea *Tanning, Wrap *Miller, *Dora *Maar, Claude *Cahun Surrealism and fashion.
11ª WEEK SUBJECT 11: The transfer of the artistic capitality of París the *Nueva York Abstract Expressionism American *Art *of *this *Century: *Peggy *Guggenheim The *lenguaxe of the *abstracción in Europe The Spanish case: He Spend and *Dalí	11ª WEEK SUBTEMA 11: social Context, political and cultural of the art ""*made *in"" America Clement Greenberg and the painting *xenuina Art and fame: Jack ""*The"" *Dripper Analysis of individualities The *Informalismo European: Michael *Tapié *Dubuffet and the *Art *Brut The Italian case: Lucio *Fontana The *abstracción in Spain in the his context: analysis of the his main representatives.
12ª WEEK SUBJECT 12: Transformations in the transit of the years 50/60 The new *conciencia cultural Pop *Art: an art for it ""*mid *cult"" The British and American models The Spanish case: Team Chronicle and Eduardo *Arroyo Art *Cinético and *Op *Art.	12ª WEEK SUBTEMA 12: The *bonanza of the capitalist system: *The *American *way *of *Life (context partner-cultural) The boom of the *hiperrealidad television *Principales *novedades stylistic of the Pop *Art transitional Artists: Robert *Rauschenberg and Jasper *Jonhs Andy Warhol and the *Factory To *plenitude of the Pop: *Lichtenstein, *Wesselman, *Rosenquist, *Ruscha, *Segal *Pops peripheral.
13ª WEEK SUBJECT 13: The reconsiderations of the object and the systems of accumulation: Cease, Arm, *Tinguely Yves Klein: The New French Realism Piero *Manzoni: The birth of the irony *posmoderna.	13ª WEEK SUBTEMA 13: Pierre *Restany and manifest it of the New French Realism The waste: commitment and utopia Experiments *Neo-*dadaístas: the recovery of the bequeathed of Duchamp Klein and the pictorial sensibility *inmaterial To *reinención of the painting: *antropometrías, shots, *rasgaduras...
14ª WEEK SUBJECT 14: The Art *Povera The Conceptual Art: antecedents The Conceptual Linguistic *Conceptualismos today.	14ª WEEK SUBTEMA 14: Art *Povera: Context partner-*politico Germano *Celan: ""Art *Povera and *im *Spazo"": Models *expositivos that mark trend Analysis of the main individualities *Povera: Anselmo, *Kounellis, *Merz, *Penone, *Pistoletto... The trace *Povera in the contemporary art *Conceptualismos fundamental and peripheral.
15ª WEEK SUBJECTS 15 and 16: *Abstracción Post-pictorial ""Less is more"": Art *Mínimal and the *estructuras primary of the art The models: Carl Andre, Give *Flavin, Donald *Judd, Sun *LeWitt, Robert *Ryman *Accionismo *Vienés *Body *Art *Land *Art.	15ª WEEK SUBTEMAS 15 And 16: The revival of Clement Greenberg Other *Minimalismos in the 90 The landscape how bear artistic Robert *Smithson and them ""in-the-places"" Other models *corporales-*performativos Feminism and *Body *Art The *internacionalismo of *Fluxus Joseph *Beuys: ""each man an artist"".

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	45	25	70
Seminars	15	15	30
Case studies	15	15	30
Essay questions exam	10	10	20

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies	
	Description
Lecturing	(*)Exposición por parte do profesor/a dos contidos sobre a materia obxecto de estudo, bases teóricas e/ou directrices dun traballo, exercicio que o/a estudante ten que desenvolver.
Seminars	(*)Actividade enfocada ao traballo sobre un tema específico, que permite afondar ou complementar os contidos da materia. Pódese empregar como complemento das clases teóricas
Case studies	(*)Análise dun feito, problema ou suceso real coa finalidade de coñecelo, interpretalo, resolvelo, xerar hipóteses, contrastar datos, reflexionar, completar coñecementos, diagnosticalo e adestrarse en procedementos alternativos de solución.

Personalized assistance

Methodologies	Description
Lecturing	
Seminars	
Case studies	

Assessment

	Description	Qualification	Training and Learning Results
Lecturing	(*)Exposición por parte do profesor/a dos contidos sobre a materia obxecto de estudo, bases teóricas e/ou directrices dun traballo, exercicio que o/a estudante ten que desenvolver	0	
Seminars	(*)Actividade enfocada ao traballo sobre un tema específico, que permite afondar ou complementar os contidos da materia. Pódese empregar como complemento das clases teóricas	40	
Case studies	(*)Análise dun feito, problema ou suceso real coa finalidade de coñecelo, interpretalo, resolvelo, xerar hipóteses, contrastar datos, reflexionar, completar coñecementos, diagnosticalo e adestrarse en procedementos alternativos de solución.	20	
Essay questions exam	(*)Actividade na que se formulan problemas e/ou exercicios relacionados coa materia. O alumno/a debe desenvolver a análise e resolución dos problemas e/ou exercicios de forma autónoma.	40	

Other comments on the Evaluation

Art and Modernity is a *asignatura shared between two professors: Susana *Cendán (80%) and Rebeca López *Villar (20%). The methodology of the *asignatura structures in practical theoretical/classes. The THEORETICAL CLASSES (2 hours to the week) consist in the oral exhibition of a series of contents supported in *sopor*tes audiovisual whose aim is that the student reach own points of view and *globalizadores on the contents of the matter.&*nbsp;The theoretical introductions initiate to the student in the territory of the History of the art of gradual and orderly form. The assistance to the theoretical classes is an indispensable requirement for the correct understanding of the contents of the program, supposing the same 5% of the value of the *asignatura. Prays *puntualidad. *desaconseja The access to the classroom once have passed 20 minutes from the start of the class. The PRACTICAL CLASSES structure in four groups or seminars of work (**P1, **P2, *P3 and **P4) of an hour of length.&*nbsp;The practical classes expand and deepen in the theoretical contents of the *asignatura, allowing develop analysis on problematic concrete as well as a real and effective participation of the student.&*nbsp;The contents of the practical classes are heterogeneous and vary in function of the annual update of the contents: readings and analysis of texts, cycles of cinema, practical exercises of review of the *asignatura, artistic actions, debates on problematic related with the creativity, exits of studies, etc. So that *contabilicen the practical classes, only will allow 2 FAULTS And justified.&*nbsp;Prays the maximum *puntualidad. *desaconseja The access to the class once have passed 20 minutes of the beginning of the practical class. The training of the groups of work Has a character limited in the time. The professor will indicate the term for the forming of the groups. On the hours of autonomous work of the student. The educational model of the *EEES (European Space of Upper Education) pleads for educational methodologies oriented to favour the active learning of the student, his implication and autonomy. The learning does not begin and finishes in the classroom. The student, like protagonist of his process of learning, has to assume the paper of main actor and act consistently, so much inside as it had been of the classroom: his training depends to a large extent of the work that realises had been of the classroom. Like this it contemplates it the system of transfer of credits *ECTS. In definite, the evaluation of the *asignatura Art and Modernity *conjugate the modalities that detail to continuation: 1. A evaluation continued Based in the assistance and realisation of the exercises and activities proposed to the groups of work in his corresponding seminar.&*nbsp;The belonging to a group of work is immovable. It will not value the realisation of exercises had been of the group of corresponding work. Yes the follow-up of the work is discontinuous (more than two faults) will not value . Will take into account to *puntualidad of the deliveries of the exercises in the dates stipulated. The fault of *puntualidad in the deliveries will value negatively.

The evaluation continued supposes a 35% of the value of the *asignatura.2. A final evaluation formalised in a proof of examination of character *sumatorio, And whose value supposes a 65% of the total of the *asignatura. The application of the present proof allows him to the professor analyse results and obtain individual assessments of each student at the end of the *cuatrimestre.IMPORTANT EXPLANATIONS1. So that *contabilicen the practical (that is to say, so that these do average with the theoretical examination) it will be necessary to take out a minimum of 4 points in the theoretical proof.2. IMPORTANT: The announcements of June/July are two different announcements. In no case it can understand the announcement of July like an opportunity to go up note.DATE PROOFS OF EVALUATION:For concretising

Sources of information

Basic Bibliography

ARGAN, Giulio Carlo, **El arte moderno: Del iluminismo a los movimientos contemporáneos**, Akal, 1998

CIRLOT, Lourdes (ed), **Primeras vanguardias artísticas. Textos y documentos**, 3ª ed. rev., PPU, 2011

GUASCH, Anna María, **El arte último del siglo XX. Del posminimalismo a lo multicultural**, Alianza Forma, 2000

HONOUR, Hugh, **El Romanticismo**, Alianza Editorial, 1981

MARCHAN FIZ, Simón, **Del arte objetual al arte del concepto (1960-1974)**, 11ª ed., Akal, 2012

MICHELLI, Mario D., **Las vanguardias artísticas del siglo XX**, Alianza, 2009

NOCHLIN, Linda, **El realismo**, Alianza D.L., 1991

POOL, Phoebe, **El Impresionismo**, Destino, 1991

RAMIREZ, Juan Antonio (ed.), **Historia del Arte, Vol. IV e V**, Alianza, 1996

RAMIREZ, Juan Antonio, **El arte de las vanguardias**, Anaya, 1991

REWALD, John, **El Postimpresionismo. De Vang Gogh a Gauguin**, Alianza, 1982

SEDLMAYR, Hans, **La revolución del arte moderno**, Acontilado, 2008

VV.AA., **Arte desde 1900. Modernidad Antimodernidad Posmodernidad**, Akal, 2006

VV.AA., **La modernidad a debate. El arte desde 1940**, Akal, 1999

VV.AA., **Primitivismo, Cubismo y Abstracción. Los primeros años del siglo XX**, Akal, 1998

VV.AA., **Realismo, Racionalismo y Surrealismo. El arte de entreguerras (1914-1945)**, Akal, 1999

Complementary Bibliography

ASHTON, Dore, **Una fábula del arte moderno**, Turner ; Fondo de Cultura Económica, 2001

BOZAL, Valeriano (ed.), **Historia de las ideas estéticas y de las teorías artísticas contemporáneas, Vol I y II**, 1ª Ed., Historia 16, 1998

BÜRQUER, Peter, **Teoría de la vanguardia**, Península, 1997

CAWS, Mary Ann (ed.), **Surrealism**, Phaidon, 2004

CREPALDI, Gabriele, **El Arte Moderno (1900-1945): La época de las vanguardias**, Electa, 2006

FAHR-BECKER, G., **El modernismo**, Könemann, 1996

FOUCAULT, Michel, **Esto no es una pipa. Ensayo sobre Magritte**, Anagrama, 2001

GOLDBERG, Roselee, **Performance Art. Desde el futurismo hasta el presente**, Destino, 2002

GUASCH, Anna María, **El arte del siglo XX en sus exposiciones (1945-1995)**, Ed del Serbal, 1999

KRAUSS, Rosalind E., **La originalidad de la vanguardia y otros mitos modernos**, Alianza D.L., 1996

LIPPARD, Lucy R., **Seis años: La desmaterialización del objeto artístico (1996-1972)**, Akal, 2004

SUBIRATS, Eduardo, **El final de las vanguardias**, Antrophos, 1989

SUREDA, Joan; GUASCH, Anna María, **La trama de lo moderno**, Akal, 1987

Recommendations

Subjects that continue the syllabus

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art and contemporary culture/P01G010V01601

Philosophy of art/P01G010V01501

Art and social space/P01G010V01901

Related arts/P01G010V01801

Subjects that are recommended to be taken simultaneously

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art and contemporary culture/P01G010V01601

Philosophy of art/P01G010V01501

Subjects that it is recommended to have taken before

History: History of art/P01G010V01202

Other comments

SCHEDULE OF *TUTORÍAS (Deanship)

Monday of 10.30 to 13.30 hours

Wednesday of 10.30 to 13.30 hours
