



## IDENTIFYING DATA

### Art and social space

|                     |  |          |      |            |
|---------------------|--|----------|------|------------|
| Subject             | Art and social space   |          |      |            |
| Code                | P01G010V01901  |          |      |            |
| Study programme     | Grado en Bellas Artes  |          |      |            |
| Descriptors         | ECTS Credits   | Choose   | Year | Quadmester |
|                     | 6  | Optional | 4th  | 1st        |
| Teaching language   | Others   |          |      |            |
| Department          |  |          |      |            |
| Coordinator         | Bermejo Arrieta, María Natividad   |          |      |            |
| Lecturers           | Bermejo Arrieta, María Natividad   |          |      |            |
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| Web                 |  |          |      |            |
| General description | <p>The cities build attending to the demands of the people that inhabit them. From always and satisfied the social needs have gone changing, the art has been present in the public space. In this subject, the student learns to interpret the urban context and the art that does in the street, from the promoted by the State to any another private intervention. Executing the exercises proposed, the student develops skills that allow him comprise and take part in the urban space developing his own projects.</p> |          |      |            |

## 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.   |
| B13  | Appreciation of diversity and multiculturalism.   |
| B15  | Awareness of cultural heritage.   |
| B16  | Professional ethical commitment.  |
| 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.   |
| C3   | Critical understanding of the responsibility to develop the artistic field itself. The social commitment of the artist.   |
| C4   | Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.   |
| 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.   |
| C6   | Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.  |
| C35  | Ability to activate a cultural context and/or to change a public or private context. To be able to understand the cultural context to generate initiatives and revitalize a milieu.   |
| C37  | Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production. |
| C45  | Ability to communicate and disseminate artistic projects.   |
| C46  | Ability to carry out artistic projects with social and media impact. To use means of dissemination of artistic projects with the aim of promoting their social influence.   |
| C47  | Ability to carry out and integrate artistic projects in wider contexts. To develop strategies of dissemination of artistic creation beyond its field of activity.   |
| C48  | Ability to present artistic projects appropriately. To be able to communicate artistic projects in different contexts.  |

## Expected results from this subject

|                                    |                               |
|------------------------------------|-------------------------------|
| Expected results from this subject | Training and Learning Results |
|------------------------------------|-------------------------------|

|   |            |                      |
|---|------------|----------------------|
| The student will be able to recognise the tendencies of the society and the contemporary culture.                                 |            | C1<br>C2<br>C5<br>C6 |
| The student *sera able to know the contemporary artistic demonstrations in his social and cultural context.                       |            | C5<br>C6             |
| The student *sera able to understand the art like demonstration of the culture in that it originates .                            | B13<br>B15 | C1<br>C4             |
| The student *sera able to comprise the paper of the art and of the artist in the contemporary society.                            | B16        | C1<br>C3             |
| The student *sera able to comprise the creative speech like demonstration of the contemporary culture.                            | B13        | C1<br>C4<br>C35      |
| The student *sera able to analyse and question the current cultural context   | B1<br>B2   | C1<br>C37            |
| The student *sera able to comprise the structures and contemporary social processes in relation to the art and to the culture.    |            | C1<br>C4             |
| The student *sera able to integrate the own creative project in the contemporary cultural speech.                                 |            | C47<br>C48           |
| The student *sera able to develop critical speeches that integrate artistic projects in the society and the contemporary culture. |            | C45<br>C47           |
| The student *sera able to develop artistic projects in the social space.  |            | C35<br>C46<br>C47    |

## Contents

| Topic  |   |
|--|---|
|  | -Manual of best practices in urban spaces.  |
| 1- artistic interventions in the urban space | -Big international urban exhibitions. It Documents it of Kassel, the Biennial of Istanbul, the biennial of Venecia. |
|  | -Artistic interventions in the local field and announcements of urban projects.                                     |
| 2-Functions of the art in the public space   | -The monumental function of the art.  |
|  | -The approach between the art and the life.   |
|  | -Social function of the museums, cultural centres, foundations and other places of exhibitions.                     |
|  | -The revitalisation of spaces degraded.   |
|  | -Activism in Internet.  |
| 3- critical Art and activism                 | -The artist and the society. Paper of the artist in the society of the art and in the society in general            |
|  | -The training of the artist. Libertad of expression.  |
|  | -Art and political. The art like propaganda in the authoritarian and democratic diets.                              |
|  | -Thematic urban: advertising, gentrificación, degradation of the public space, minorities, consumerism, grafitti.   |
|  | -Documenta of Kassel 2022   |
| 4 -Collaborative art and collective.         |   |

## Planning

|               | Class hours | Hours outside the classroom | Total hours |
|---------------|-------------|-----------------------------|-------------|
| Presentation  | 6           | 4                           | 10          |
| Lecturing     | 12          | 0                           | 12          |
| Debate        | 6           | 8                           | 14          |
| Mentored work | 6           | 0                           | 6           |
| Seminars      | 10          | 0                           | 10          |

|                         |    |    |    |
|-------------------------|----|----|----|
| Introductory activities | 10 | 0  | 10 |
| Essay                   | 0  | 64 | 64 |
| Case studies            | 0  | 12 | 12 |
| Portfolio / dossier     | 0  | 12 | 12 |

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

| Methodologies           |  |
|-------------------------|--|
|                         | Description  |
| Presentation            | The student exposes in class the works that has made and explains them in a time of some five minutes.   |
|                         | In exceptional situation will be able to make of virtual form if the professor considers it convenient.  |
| Lecturing               | The professor explains in class the subjects of the subject and shows images in relation to each subject.  |
| Debate                  | It will prepare the subject of debate in groups of 4 students.   |
|                         | Later in class the group exposes his presentation and debate the exposed ideas.  |
| Mentored work           | During the *cuatrimestre make three practical works that will go posing in class. Also they will indicate the form of presentation and the times of delivery.                              |
| Seminars                | It analyses in group the development of the projects of each student. So much the students like the professor argue on the formal subjects or of content that *atañen to the works.        |
| Introductory activities | After the approach of each exercise, makes in class and in group a rain "of ideas", to describe the possible fields of performance. Later, the proposals order and elaborate individually. |

## Personalized assistance

| Methodologies | Description   |
|---------------|---|
| Mentored work | They will make three practical projects during the course. The works have to be *tutorizados personally to be evaluated. It will deliver a memory that explain the work made. The *tutorías will be able to be face-to-face or virtual in case of extraordinary measures by the pandemia. |

## Assessment

|                         | Description   | Qualification | Training and Learning Results  |
|-------------------------|---|---------------|--|
| Presentation            | They will value the following factors:<br>The correct verbal explanation of the work made in the time indicated.<br>The quality of the speech and the formal appeal of the presentation.<br>The correct use of the technical means employees.<br>The *autoevaluación of the work and the answers to the questions posed in the exhibition by the students and the professor.  | 20            | B1 C1<br>B2 C2<br>B13 C3<br>B15 C4<br>C5<br>C6<br>C37<br>C48                           |
| Debate                  | It will evaluate the active participation of the student in the debate, the interpretation and the critical analysis of the exposed ideas.  | 10            | B2 C6<br>B16 C37<br>C48  |
| Mentored work           | It values the *adecuación of the work to the exercise posed and to the subject.<br>In the project:<br>the *elección of the method of suitable work.<br>The opening possibility to new projects and other *vias of work.<br>The *evolucion correct of the same.<br>In the work:<br>The risk of the proposal; his originality and novelty; his *contemporaneidad; The<br>*resolucion technical and *I correct use of the materials employed.<br>The *adecuación syntactic- *semantica; His exhibition in the space and the correct interpretation of the context. | 50            | B13 C1<br>B15 C2<br>B16 C3<br>C4<br>C5<br>C6<br>C35<br>C37<br>C45<br>C46<br>C47<br>C48 |
| Seminars                | It will evaluate the active participation of the student in the conceptual and formal analysis of his own project and in the one of his mates, as well as the contributions of possible practical solutions to the problems that pose the resolution of the exposed projects.   | 10            | B16 C6<br>C37<br>C46<br>C48  |
| Introductory activities | It will evaluate the active participation of the student in the activity proposed, the interest of the ideas that expose, his originality and his relevance with regard to the exercise proposed.   | 10            | B2 C48   |

## Other comments on the Evaluation

### Sources of information

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### Recommendations