



IDENTIFYING DATA

History: History of art

Subject	History: History of art			
Code	P01G010V01202			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	1st	2nd
Teaching language	Galician			
Department				
Coordinator	Nodar Fernández, Victoriano			
Lecturers	Nodar Fernández, Victoriano			
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Web				
General description	In this matter will do a route by the artistic demonstrations from the Antiquity until the 18th century analysing the aesthetic ideas that governed the creation of the art of each one of the periods in which conventionally we divide the History. In her we will see how architecture, sculpture, painting and even the decorative arts are not only independent disciplines and isolated of his context, but, on the contrary, are the result of some historical processes, social, religious and even economic that have conditioned them, favoured and produced with some intentions and with a determinate public.			

Training and Learning Results

Code	
B1	Communication-management skills.
B15	Awareness of cultural heritage.
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.
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.
C8	Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.
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.

Expected results from this subject

Expected results from this subject	Training and Learning Results	
(*)Conocimiento de los periodos artísticos más importantes y su evolución.	B1	C2
(*)Conocimiento de los conceptos básicos de la Historia del Arte.		C1 C8
(*)Conocimiento del arte gallego en su contexto histórico	B1	C4 C8
(*)Capacidad de comprender la obra de arte en su contexto histórico cultural.		C4
(*)Capacidad para comprender la obra de arte como manifestación cultural de su tiempo.	B15	C5 C37
(*)Capacidad de reconocer los antecedentes históricos de obras y movimientos artísticos.		C6 C37

(*)Capacidade de reconocer los antecedentes históricos de obras y movimientos artísticos.		C37
(*)Habilidade para contextualizar historicamente la obra de arte.		C37
(*)Habilidade para contextualizar historicamente el arte gallego	B15	C37
(*)Habilidade para reconocer las diferentes escuelas interpretativas de la historiografía artística.		C1
		C37

Contents

Topic

(*)1.-A Historia da Arte. O concepto e os seus métodos de lectura. (*)

(*)2.--O retorno á historia e o debate en torno ó fin da modernidade. A mirada postmoderna como resposta estética. ¿De que falamos cando falamos de Novo Espíritu nos 80? Os anos 80 como pintura e os seus modelos. (*)

(*)3.-Tradicións e identidades na era dos xéneros diferenciados: escultura e novas tecnoloxías. Modelos, obxectos e conceptos. O novo papel da escultura: o espacio como totalidade e as novas utopías sociais. (*)

(*)4.-Os modelos estéticos despois da segunda metade da década dos ochenta do século XX: as transformacións da reciclaxe histórica: a modernidade como posibilidade de comprensión do final d o século XX. Un segundo ciclo postmoderno: retorno ás narracións transcendentales (1986-2000). O novo orden estético mundial despois da Guerra Fría. Os novos contextos socio-políticos e estéticos: da caída da URSS á caída do Muro de Berlín e os novos conflitos. O novo orden mundial: Norte-Sur, eurocentrismo, periferia e globalización. (*)

(*)5.-A estética do obxecto e as novas tecnoloxías mediáticas. O chamado apropiacionismo. O modelo norteamericano e os seus protagonistas. Revisitando os 60: as opciones neo (minimalismo, pop y conceptual) As novas tecnoloxías mediáticas e os novos soportes na época da desaparición de xéneros artísticos: fotografía, vídeo, cine, electrónica, ordenador, internet, satéliteO mundo biónico. (*)

(*)6.-Arte e totalidade: unha estética ideoloxizada. As transformacións fundamentais no final do século XX : o artista e os novos compromisos. O mundo como problema. Activismo e política. As variacións no ámeto social e antropológico: o individuo como problema. O antropocentrismo e as súas dimensións sociais. A idea do Corpo como metáfora ideal: a familia, o amor, o sexo, a muerte e a ilusión da inmortalidade (De Eros e Thánatos ó corpo biónico), o sida, a homosexualidade, o racismo, a marxinação, a guerra, a droga, a comunicación/incomunicación (*)

(*)7.- A voltas co xénero. ¿Un novo feminismo? Penélope contra Ulises: a identidade e a diferenza no novo marco estético de poéticas sociopolíticas. A ruptura da visión eurocéntrica e a incorporación das periferias: multiculturalismo, mestizaxe e hibridismo. Biodiversidade e identidade no planeta global. As posicións teóricas e o auxe das bienais periféricas. Modelos: Latinoamérica, Asia e África (*)

(*)8.-Nuevos comportamientos estéticos: Eros e Thánatos/A Bela e a Besta: fronte á estética kantiana. Un novo modelo de beleza: Dave Hickey. Perversión e perturbación: a fascinación polo belo espantoso de Dostoieski. Sexo, morte, transcendencia e inmortalidade, enfermidade e dexeneración Os artistas de Sensation outros modelos.

(*)9.-De novo a pintura. Os modelos. A persistencia da tradición. Mais aló do material. Os xéneros dilúense como pintura. Un espazo de comportamento social: A fotografía como pintura. A pintura como espazo da totalidade: o campo amplo. As novas abstraccións. Realismos, hiperrealismos e neokitsch. Os apropiacionismos e a fotografía.

(*)10.- As novas posicións estéticas despois do 11 de setembro de 2001. O proceso mundializador.

(*)11.- O mundo artístico entre 1945 e o nacemento da conciencia postmoderna (os anos 80 do século XX): das neovangardas a ruptura do concepto de vangarda

(*)12.- O século XX: do nacemento da modernidade ó desenrolo das vangardas históricas (1900-1945)

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	30	40	70
Studies excursion	5	12	17
Debate	6	0	6
Seminars	4	0	4
Problem and/or exercise solving	1	8	9
Essay questions exam	2	10	12
Systematic observation	4	20	24
Portfolio / dossier	0	8	8

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

Methodologies

	Description
Lecturing	Exposition of topics
Studies excursion	Visits to monuments and collections of Galician art that exemplify the contents covered in the lectures.
Debate	Collaborative discussion on the aesthetics of different works of art from the past and their role in shaping current art.
Seminars	Review of works

Personalized assistance

Methodologies	Description
Studies excursion	Visits to temporary exhibitions, museums or monuments in Galicia that exemplify the contents covered during the master classes and serve the students to make contact with the work of art.
Debate	Debates on the topics presented in class or field trips

Assessment

Description	Qualification	Training and Learning Results

Problem and/or exercise solving	The session *magistral will be evaluated also by means of a proof in which the students will have to comment by writing a series of works of art of the periods studied applying in each one of them the knowledges purchased. With this, the students *dara account of the following results of the learning: critical Understanding of the history, theory and current speech of the art. Comprise of critical way the history, theory and current speech of the art. Analytical assimilation of the concepts in which *sustenta the art. Knowledge of the different functions that the art has purchased through the historical development. Study the evolution of the paper of the art through the time.	30		C1 C5 C8
Essay questions exam	The session *magistral will be evaluated by means of a proof written of long answer of transversal character in which it will have to relate different contents and ideas of the *temario. To surpass the matter, is necessary to achieve in this proof a minimum qualification of 5 points (on the 10 of the total). With this the student will @darse of the following results of learning: critical Understanding of the dimension *preformativa and of social incidence of the art. Analyse the reciprocal repercussion between the art and the society. Knowledge of the vocabulary, codes, and of the inherent concepts to the artistic field. Know the language of the art. Capacity to identify the artistic problems and/or partner-cultural as well as the conditionings that make possible determinate artistic speeches. Describe the conditionings that *inciden in the artistic creation. Analysis of the strategies of artistic production.	40		C4 C6 C37
Systematic observation	Assessment of the autonomous work of the students through comments of works of art. The results of learning evaluated are: Capacity of management of the information. Knowledge of the theory and of the current speech of the art, as well as the current thought of the artists through his works and texts. Update constantly the direct knowledge of the art through his own creators. Critical understanding of the evolution of the aesthetic values, historical, material, economic and conceptual. Analyse the evolution of the values of the art from a perspective partner-economic and cultural.	10	B1	C2 C5
Portfolio / dossier	Report of the exits of study programmed how complement of the matter. With this the students will @darse of the following results of learning: Sensitivity to the cultural heritage. Capacity of management of the information	20	B1 B15	

Other comments on the Evaluation

The utilisation of the materials put to disposal of the students through *MooVi will have to respect the rights of author/to and will be qualified with a zero any proof or examination in which "they copy in the substantial extraneous works, giving them as their own" (*dle-scraps).The students will have to fulfil the minimum requirements of *presencialidad necessary for the continuous evaluation. Likewise it will have to attend and make;the proofs that the *profesorado have like indispensable. The follow-up will make through the following resources: virtual Course in the platform *Moodle (*MooVi, *UVigo) and email. Face-to-face teaching: follow-up in the classroom. Teaching no face-to-face: Remote Campus (link in *MooVi). All the students enrolled in the matter have right to have how alternative some proofs of global evaluation (article 64 of the Statutes of the University of Vigo). Those students/ace that can not receive to the evaluation *contínua, will have to request it to the deanship by means of an email sent inside the term of a month from the official date of start of each *cuatrimestre. They will be evaluated of the contents of the program of the matter by means of a proof written, that will suppose 70% of the final note, and a compulsory work, that will represent 30% of this.

Sources of information

Basic Bibliography

- ARIAS ANGLÉS, Enrique,, **Del Neoclasicismo al Impresionismo. Historia del arte español 3**, Akal, 1999
- BANGO TORVISO, Isidro, **Alta edad Media: de la tradición hispanogoda al románico**, 1ª, Sílex, 1989
- BECKWITH, John, **El arte de la Alta Edad Media: carolingio, otónico, románico**, 1ª, Destino, 1995
- BECKWITH, John, **Arte paleocristiano y bizantino**, 1ª, Cátedra, 1997
- BENEVOLO, Leonardo, **Historia de la Arquitectura del Renacimiento: la arquitecta clásica (del siglo XV al siglo XVIII)**, 3ª, Gustavo Gili, 1988
- BIANCHI BANDINELLI, Ranucio, **El arte de la antigüedad clásica: Etruria y Roma**, 1ª, Akal, 2000
- BLANCO FREIJEIRO, Antonio, **Arte griego**, 3ª ed. renov., CSIC, 2011
- CALABRESE, Omar, **El lenguaje del arte**, Reimp., Paidós, 2003
- CONANT, Kenneth John, **Arquitectura carolingia y románica, 800-1200**, 2ª, Cátedra, 1991
- DUBY, G., **La época de las catedrales: arte y sociedad, 980-1420**, 3ª, Cátedra, 1997

ETTINGHAUSEN, Richard, **Arte y arquitectura del Islam, 650-1250**, 4ª, Cátedra, 2005

GOMBRICH, Ernst, **La Historia del Arte**, Debate, 1997

JANSON, H.W., **Historia General del Arte**, Alianza, 1995

SIMSON, Otto Von, **La catedral gótica. Los orígenes de la arquitectura gótica y el concepto madieval del orden**, 1ª, Alianza, 1980

PANOFSKY, Erwin, **Renacimiento y Renacimientos en el arte occidental**, 3ª, Alianza, 1981

PANOFSKY, Erwin, **Estudios sobre iconología**, 4ª, Alianza, 1980

POLLIT, Jerome Jordan, **Arte y experiencia en la Grecia clásica**, 1ª, Xarait, 1984

VV.AA., **Diccionario visual de términos de arte**, Cátedra, 2015

WITTKOWER, Rudolf, **Los fundamentos de la arquitectura en la edad del Humanismo**, 1ª, Alianza, 1995

WÖLFFLIN, Heinrich, **Renacimiento y Barroco**, 2ª, Paidós, 1991

Complementary Bibliography

Recommendations

Subjects that continue the syllabus

Art: Art and modernity/P01G010V01401

Subjects that are recommended to be taken simultaneously

Artistic expression: Material-Colour/P01G010V01201

Sculptural techniques/P01G010V01203

Subjects that it is recommended to have taken before

Anthropology: Anthropology of art/P01G010V01101

Artistic expression: Drawing-Shape/P01G010V01102

Pictorial techniques/P01G010V01104