



## IDENTIFYING DATA

### Art and contemporary culture

|                     |  |           |      |            |
|---------------------|--|-----------|------|------------|
| Subject             | Art and contemporary culture   |           |      |            |
| Code                | P01G010V01601  |           |      |            |
| Study programme     | Grado en Bellas Artes  |           |      |            |
| Descriptors         | ECTS Credits   | Choose    | Year | Quadmester |
|                     | 6  | Mandatory | 3rd  | 2nd        |
| Teaching language   | Spanish  |           |      |            |
| Department          |  |           |      |            |
| Coordinator         | Lage Veloso, Carmen  |           |      |            |
| Lecturers           | Lage Veloso, Carmen  |           |      |            |
| E-mail              | carmen.lage.veloso@uvigo.es  |           |      |            |
| Web                 | <a href="http://https://moovi.uvigo.gal/">http://https://moovi.uvigo.gal/</a>  |           |      |            |
| General description | <p>Art and *contemporaneidad is a pertaining transversal matter to the module of the artistic contexts and devoted to face the appearances more *circunstanciales and of period of the art, so much by his social significance like cultural. This subject complements the knowledges purchased *secuencialmente in previous courses, more specifically in the matters of "Anthropology of the Art" and "History of the Art", of first course, and "Psychology of the Art" and Art and modernity", of second course. This subject pretends that the student know and analyse those artistic practices that develop in the actuality and that relate them with those concepts established in the idea of *contemporaneidad. This subject will have continuity in fourth course and more specifically in the matters: "Work of end of degree", "artistic Projects", "affine Arts" and "Management, artistic field and professional world".</p> |           |      |            |

## Training and Learning Results

|      |   |
|------|---|
| Code |   |
| A1   | Students will have shown they have sufficient knowledge and understanding of an area of study, starting after completion of general secondary education, and normally reaching a level of proficiency that, being mostly based on advanced textbooks, will also include familiarity with some cutting-edge developments within the relevant field of study. |
| A2   | Students will be able to apply their knowledge and skills in their professional practice or vocation and they will show they have the required expertise through the construction and discussion of arguments and the resolution of problems within the relevant area of study.   |
| A3   | Students will be able to gather and interpret relevant data (normally within their field of study) that will allow them to have a reflection-based considered opinion on important issues of social, scientific and ethical nature.   |
| A4   | Students will be able to present information, ideas, problems and solutions both to specialist and non-specialist audiences.  |
| A5   | Students will acquire the learning skills that are required to pursue further studies with a high degree of independence.   |
| 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.   |
| B3   | Basic knowledge of the search methods of sources, analysis, interpretation and synthesis.   |
| B4   | Independent-learning skills.  |
| B5   | Independent work skills.  |
| B6   | Teamwork skills.  |
| B7   | Ability to join multidisciplinary groups. Ability to cooperate with professionals from different fields.  |
| B8   | Personal initiative and self-motivation.  |
| B9   | Perseverance skills.  |
| B10  | Heuristic and speculative skills for solving problems and carrying out new projects and strategies of action.   |
| B11  | Interpersonal skills, confidence in one's own abilities and resources.  |
| B12  | Ability to adapt to new situations.   |
| 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.  |
| C7  | Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.   |
| C8  | Knowledge of the different functions art has played throughout its historical development. To study the development of the roles of art throughout time.  |
| C9  | Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.  |
| C10 | Knowledge of Spanish and international cultural institutions and bodies and their functioning (network of museums, exhibitions, biennial shows, etc.).  |
| C12 | Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.  |
| C13 | Basic knowledge of research methodology of sources, analysis, interpretation and synthesis. To analyze, interpret and synthesize the sources.   |
| C14 | Knowledge of experimentation tools and methods in art. Learning of creative methodologies associated with each artistic language.   |
| C17 | Knowledge of the different art agents and their functioning. To identify the different art intermediaries and their functions in the art dynamics and their work methodology.   |
| C18 | Basic knowledge of economics and marketing. To analyze and frame artistic activities in a strategic, competition-based context. To establish and maintain commercial relations with clients and/or partners.  |
| C19 | Ability to identify and understand art issues. To establish the aspects of art that give rise to creation processes.  |
| C20 | Ability to interpret artistic problems creatively and imaginatively. To develop creative processes associated with the resolution of artistic problems.   |
| 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.   |
| C25 | Skills for analytical (self-)reflection and (self-)criticism in artistic work.  |
| 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. |
| C39 | Ability to determine the most appropriate system of presentation for the specific artistic qualities of a work of art. To acquire skills for the appropriate appreciation of works of art in relation with their milieu and exhibition.                               |

## Expected results from this subject

| Expected results from this subject  | Training and Learning Results |     |
|---|-------------------------------|-----|
| The student will identify those contemporary artistic practices that they are resulted of a deep reality, in front of simulations institutionalised.        | B1                            | C1  |
|   | B2                            | C2  |
|   | B3                            | C4  |
|   | B4                            | C5  |
|   | B5                            | C8  |
|   | B6                            | C10 |
|   | B9                            | C17 |
|   | B10                           | C35 |
|   | B11                           | C37 |
|   | B13                           |     |
|   | B15                           |     |
| The student will comprise the real channels of exhibition and diffusion of the contemporary art. Distinguish those spaces and exhausted or barren projects. | B16                           |     |
|   | B1                            | C2  |
|   | B3                            | C3  |
|   | B12                           | C4  |
|   | B13                           | C5  |
|   | B15                           | C8  |
|   | B16                           | C10 |
|   |                               | C17 |
|   |                               | C18 |
|   |                               | C35 |

|  |     |     |
|--|-----|-----|
| The student will distinguish between the reflection made from the art, in front of the *textualidad of the social sciences that disseminate in the field of the art. | B1  | C1  |
|  | B2  | C5  |
|  | B3  | C14 |
|  | B4  | C21 |
|  | B5  | C25 |
|  | B10 |     |
|  | B11 |     |
| The student will reach one some skill to establish critical speeches on the contemporary art.  | B1  | C1  |
|  | B2  | C2  |
|  | B3  | C3  |
|  | B4  | C4  |
|  | B5  | C5  |
|  | B6  | C6  |
|  | B7  | C7  |
|  | B8  | C8  |
|  | B9  | C9  |
|  | B10 | C10 |
|  | B11 | C12 |
|  | B12 | C13 |
|  | B13 | C14 |
|  | B15 | C17 |
|  | B16 | C18 |
|  |     | C19 |
|  |     | C20 |
| The student will modify the old and exhausted idea of the art *identitario, and substitute it by universal languages *matizados from the imaginary own.              | B7  | C1  |
|  | B8  | C2  |
|  | B9  | C4  |
|  | B10 | C5  |
|  | B12 | C8  |
|  |     | C13 |
| The student will determine contexts *posibilistas for the development of projects and contemporary artworks.   |     | C19 |
|  |     | C37 |
| The student will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts.                                 | B2  | C17 |
|  |     | C37 |
|  | B1  | C2  |
|  | B2  | C4  |
|  | B3  | C19 |
|  | B4  | C35 |
|  | B5  |     |
|  | B6  |     |
| The student will recognise those contributions *discursivas that are own with the contemporary sensitivities.  | B13 |     |
|  | B1  | C5  |
|  | B3  | C6  |
|  | B10 | C7  |
|  | B11 | C8  |
|  | B16 | C9  |
|  |     | C13 |
|  |     | C21 |
|  |     | C25 |
|  |     | C37 |
|  |     | C39 |
| The student will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time.                           | B1  | C21 |
|  | B3  | C25 |
|  | B4  | C35 |
|  | B5  | C37 |
|  | B6  |     |
|  | B7  |     |
|  | B8  |     |
|  | B9  |     |
|  | B10 |     |
|  | B13 |     |
|  | B15 |     |

|   |    |     |     |
|---|----|-----|-----|
| The student will apply skills for the *contextualización of the own work in contemporary cultural situations. |    | B1  | C1  |
|   |    | B2  | C2  |
|   |    | B3  | C3  |
|   |    | B7  | C4  |
|   |    | B10 | C8  |
|   |    | B11 | C9  |
|   |    | B12 | C10 |
|   |    |     | C12 |
|   |    |     | C13 |
|   |    |     | C20 |
|   |    |     | C21 |
|   |    |     | C25 |
| The student will allocate imaginative resources to discern the artistic creation in contemporary contexts.    |    | B3  | C1  |
|   |    | B4  | C8  |
|   |    | B5  | C10 |
|   |    | B6  | C17 |
|   |    | B8  | C19 |
|   |    | B9  | C25 |
|   |    | B10 | C37 |
| New   | A1 | B1  | C1  |
|   | A2 | B2  | C3  |
|   | A3 | B3  | C5  |
|   | A4 | B4  | C6  |
|   | A5 | B5  | C13 |
|   |    | B9  | C25 |

## Contents

| Topic                                      |  |
|--|--|
| (*)A.Introdución ao discurso contemporáneo | (*)1.Modernidade,*Postmodernidade,*Contemporaneidade. O debate *modernidade-postmodernidade. Crise da Modernidade e do suxeito moderno. Reflexión sobre o novo marco de debate na cultura e a produción artística desde os anos setenta. Claves de análise. Introdución á filosofía continental e a súa recepción americana. A teoría crítica *franckfortiana e a influencia do pensamento *postestructuralista francés. 2. A *linealidade do progreso e o eterno retorno. Da angustia das influencias á influencia como *tropo. Os anos 80: o fenómeno dos *neos e as estratexias *apropiacionistas   |
| (*)B.Narrativas de resistencia             | (*)1.O discurso *postcolonial. Casos de estudo. Debate arredor de *Magiciens de la *terre *comisariada en 1989 por Jean-*Hubert Martin. *Magiciens de la *terre (2014) *comisariada por Annie *Cohen-*Solal. Coido e cru (1994), de Dan *Cameron. *Inklusión/*Exklusión: A arte na época da emigración global e do *poscolonialismo, (1996), de Peter *Weibel. Bial *de Johannesburgo, (1997). Documenta *XI (2002). Bial de Venecia (2015). 2.A (de)construción do xénero e a arte contemporánea. *Teoria feminista e prácticas artísticas contemporáneas. Da Orixe do mundo de *Courbet a *Untitled de *Zóé *Léonard. Do feminismo da igualdade á *deconstrución do xénero como diferenza. Teoría *queer. *Xenealogia das prácticas artísticas relacionadas. |
| (*)C.Os lugares da memoria                 | (*)1.Poéticas e políticas do sublime.A noción de *irrepresentable. A tradición do sublime: o contido de tentar eliminar o contido. Jacques *Rancière e *Georges *Didi-*Huberman: a política das imaxes. Imaxes a pesar de todo. O *tecnosublime: o seu *clinamen contemporáneo. 2.Arte e Arquivo. *Foucault e a paradigma do arquivo. As dúas máquinas de arquivo. *Benjamin *Buchloh, Jacques *Derrida, *Hal *Foster. Propostas artísticas contemporáneas   |
| (*)D.Arte e ecoloxía                       | (*)1.Articulación ético-política: *ecosofía. Benvindos ao *Antropoceno. *Ontoloxías planas. Crise do *antropocentrismo. *Posthumanismo. Novos materialismos. *Ontoloxía orientada aos obxectos. Realismo especulativo. *Deleuze e *Guattari, Bruno *Latour, , *Graham *Harman, Timothy *Morton, *Rosi*Braidotti, Donna *Haraway. 2. Propostas artísticas desde os 60 até a actualidade. Documenta 13 (2012) e 15 (2021). *XVI Bial de Istambul -O Sétimo Continente- 2019  |

(\*)E. Vivir e experimentar a \*contemporaneidad (\*1 Da arte como exercicio poético e intelectual á arte como produto cultural. Arte e sociedade.

2 A arte nas sociedades contemporáneas. O \*entrecruzamiento das culturas, as comunidades e os seus parámetros evolutivo-\*contextuales: Oriente/Occidente (\*Eurasia), Europa/América, Primeiro Mundo/ Terceiro Mundo, Centro/Periferia, etc.

3 A realidade da arte contemporáneo en Galicia. Cambios e paradigmas na formación dunha nova xeración de artistas galegos tras os estudos de \*BBAA.

4 A arte contemporánea como parte da industria cultural e do entretemento. \*Bienales, feiras de arte e \*macroexposicións transformadas en parques temáticos e en eventos sociais.

5 \*Lexitimación, significación e mercado da arte. Axencias e intermediarios. Tipos de mercados da arte e a súa relación coas sociedades, as institucións e as diferentes políticas culturais. 6 O debate entre a arte pública e a arte privada. Si existen coleccións públicas e privadas, e de igual maneira políticas culturais e iniciativas privadas, ¿existirán tamén artistas públicos e artistas privados?

(\*)\*F. \*Mapeando as últimas tendencias

(\*)Casos de estudo

| Planning                |             |                             |             |
|-------------------------|-------------|-----------------------------|-------------|
|                         | Class hours | Hours outside the classroom | Total hours |
| Seminars                | 10          | 20                          | 30          |
| Introductory activities | 2           | 0                           | 2           |
| Debate                  | 4           | 10                          | 14          |
| Lecturing               | 14          | 26                          | 40          |
| Problem solving         | 4           | 20                          | 24          |
| Presentation            | 8           | 29                          | 37          |
| Seminars                | 3           | 0                           | 3           |

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

| Methodologies           |  |
|-------------------------|--|
|                         | Description  |
| Seminars                | It proposes the understanding and/or diagnostic of stages that *atañen to the art in the actuality. The analysis of activities related with the contemporary art and his *entramado in the social will be the focus of attention of the practical *seminarial.                     |
| Introductory activities | We pose a put in contact between the organisation of the conceptual resources and *discursivos of the student and the contents that will develop the subject. The introductory activities look for the complicity between the student, the matter and the professors that give it. |
| Debate                  | The subject *propiciará the debate in the concerning the personal development and to the training of an ideological and social criterion. The contemporary characterises by the construction of a feeling formed by multiple contrary thoughts and in constant emergency.          |
| Lecturing               | Build a theoretical body of reflection that allow to the students interrogate on the questions that conform the artistic practice in the context of the current cultural dynamics.   |
| Problem solving         | It treats to improve the work in group by means of the resolution of questions that have to see with the artistic activity, being this a vehicle of collaborations increasingly *interdisciplinar.   |
| Presentation            | Make possible the development of capacities in the students that allow him manage fully in the field *discursivo of the contemporary art.  |
| Seminars                | *Incentivar The *autoevaluación where all the group questions and analyses the result reached by the members of the group. Achieve, besides, that the group merge by means of common aims.   |

| Personalized assistance |  |
|-------------------------|--|
| Methodologies           | Description  |
| Seminars                | The student knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches. |
| Problem solving         | The student knows, through the debate, the seminars and the resolution of problems, the degree of assent and significance that obtains inside the class, his capacity to convince in the debate, the handle that it does of the data and his argumentation of the contemporary speeches. |

## Assessment

| Description     |   | Qualification | Training and Learning Results |     |
|-----------------|---|---------------|-------------------------------|-----|
| Debate          | They will value the capacities *discursivas and argumentative of the student.<br>*incentivarán Or will generate debates in the matter with the end to identify the real channels of exhibition and diffusion of the contemporary art. The student will comprise the real channels of exhibition and diffusion of the contemporary art. Distinguish those spaces and projects exhausted or estériles.el student will distinguish between the reflection made from the art, in front of the *textualidad of the social sciences that disseminate in the field of the art. The student will modify the old and exhausted idea of the art *identitario, and substitute it by universal languages *matizados from the imaginary own. The student will reach one some skill to establish critical speeches on the contemporary art. | 10            | B1                            | C1  |
|                 |   |               | B2                            | C2  |
|                 |   |               | B3                            | C3  |
|                 |   |               | B4                            | C4  |
|                 |   |               | B5                            | C5  |
|                 |   |               | B6                            | C6  |
|                 |   |               | B7                            | C7  |
|                 |   |               | B8                            | C8  |
|                 |   |               | B9                            | C9  |
|                 |   |               | B10                           | C10 |
|                 |   |               | B11                           | C12 |
|                 |   |               | B12                           | C13 |
|                 |   |               | B13                           | C14 |
|                 |   |               | B15                           | C17 |
|                 |   |               | B16                           | C18 |
|                 |   |               |                               | C19 |
|                 |   |               |                               | C20 |
|                 |   |               |                               | C21 |
|                 |   |               |                               | C25 |
|                 |   |               |                               | C35 |
|                 |   |               |                               | C37 |
| Problem solving | The continuous evaluation will be the system of assessment in the different exercises that will develop along the course.<br>The student will reach one some skill to establish critical speeches on the contemporary art. The student will determine contexts *posibilistas for the development of projects and contemporary artworks. The student will identify the cultural causes (religious, political and economic) that determine the contemporary artistic contexts. The student will distinguish between artistic productions that represent the *contemporaneidad and those that simply *suceden in the time. The student will allocate imaginative resources to discern the artistic creation in contemporary contexts.  | 50            | B1                            | C1  |
|                 |   |               | B2                            | C2  |
|                 |   |               | B3                            | C3  |
|                 |   |               | B4                            | C4  |
|                 |   |               | B5                            | C5  |
|                 |   |               | B6                            | C6  |
|                 |   |               | B7                            | C7  |
|                 |   |               | B8                            | C8  |
|                 |   |               | B9                            | C9  |
|                 |   |               | B10                           | C10 |
|                 |   |               | B11                           | C12 |
|                 |   |               | B12                           | C13 |
|                 |   |               | B13                           | C14 |
|                 |   |               | B15                           | C17 |
|                 |   |               | B16                           | C18 |
|                 |   |               |                               | C19 |
|                 |   |               |                               | C20 |
|                 |   |               |                               | C21 |
|                 |   |               |                               | C25 |
|                 |   |               |                               | C35 |
|                 |   |               |                               | C37 |
| Presentation    | It will value the result reached in the realisation of the work and in his exhibition; of equal way, the communicative capacities, analytical, critical and argumentative.<br>The student will identify those contemporary artistic practices that they are resulted of a deep reality, in front of simulations institutionalised.<br>The student will allocate imaginative resources to discern the artistic creation in contemporary contexts. The student will recognise those contributions *discursivas that are own with the contemporary sensitivities.  | 40            | B1                            | C1  |
|                 |   |               | B2                            | C2  |
|                 |   |               | B3                            | C4  |
|                 |   |               | B4                            | C5  |
|                 |   |               | B5                            | C6  |
|                 |   |               | B6                            | C7  |
|                 |   |               | B8                            | C8  |
|                 |   |               | B9                            | C9  |
|                 |   |               | B10                           | C10 |
|                 |   |               | B11                           | C13 |
|                 |   |               | B13                           | C17 |
|                 |   |               | B15                           | C19 |
|                 |   |               | B16                           | C21 |
|                 |   |               |                               | C25 |
|                 |   |               |                               | C35 |
|                 |   |               |                               | C37 |
|                 |   |               |                               | C39 |

#### Other comments on the Evaluation

The evaluation will be \*continua. There will be an ordinary announcement with final examination, day 29 May of the 2023 (slope of approval in board of faculty). The schedule of said proofs will be the following: For the groups \*P1 and \*P2 the schedule will be to the 10.00 \*h. The groups P3 and \*P4 will have the examination to the 16:00 \*h. The assessment of the

works developed in the matter will have 60% of the final note, whereas the proof written will obtain 40%.Extraordinary announcement End of \*Carreira: it will indicate to each student the works that has to present and/or if it has to make some proof of specific evaluation. Proofs of evaluation of extraordinary announcements. The extraordinary announcement: (slope of approval in board of faculty) to the 10.00 \*h.<http://belasartes.uvigo.es/bbaa/index.php?id=79>

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## Sources of information

### Basic Bibliography

### Complementary Bibliography

ARDENNE,P, **Un arte ecológico. Creación plástica y antropoceno**, Adriana Hidalgo Ed., 2022

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MAYAYO,P., **Historia de mujeres, historia del arte.**, Cátedra, 2003

PRADA, J.M., **La apropiación posmoderna. Arte, práctica apropiacionista y teoría de la posmodernidad**, Fundamentos, 2001

Román, Juan Carlos, **Los 100 problemas del arte contemporáneo**, Cendeac, 2016

Thompson, Don, **La supermodelo y la caja de brillo**, Ariel, 2015

VV.AA, **Modos de hacer. Arte crítico, esfera pública y acción directa.**, Universidad de Salamanca, 2001

VV.AA, **Mujeres en el sistema del arte en España**, MAV y EXIT, 2012

Wallis, Brian, **Arte después de la modernidad. Nuevos planteamientos en torno a la representación.**, Akal, 2001

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## Recommendations

### Subjects that continue the syllabus

Management, the artistic sector and the professional world/P01G010V01910

Research and creation process/P01G010V01701

Sculpture and installations projects/P01G010V01906

### Subjects that are recommended to be taken simultaneously

Philosophy of art/P01G010V01501

### Subjects that it is recommended to have taken before

Anthropology: Anthropology of art/P01G010V01101

History: History of art/P01G010V01202

Art: Art and modernity/P01G010V01401

### Other comments

The matters that were selected establish a theoretical and analytical bond with the contents of the matter Art and \*contemporaneidad.

\*Tutorías: The \*tutorías will be published in the corresponding application.