

Academic Year: (2022 / 2023)

Review date: 16-05-2022

Department assigned to the subject: Humanities: History, Geography and Art Department

Coordinating teacher: VERDU SCHUMANN, DANIEL ANDREAS

Type: Electives ECTS Credits : 6.0

Year : Semester :

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

None.

OBJECTIVES

At the end of the course the student is expected to be able to:

- Reflect on the complex social nature of art and its manifestations, both from an abstract and a specific point of view.
- Acknowledge the relationship between art as a cultural product, with its own institutions and practices, and the wider context of the society from which it emerges.
- Recognize and differentiate the main forms that art takes and connect them with the debates that discuss, from different disciplines and points of view, the influence of the context in artistic productions and, in general, the social, political and ideological importance of art.
- Recognize the main artistic practices that deal with social, political, ideological or critical issues.
- Locate the information necessary to correctly fulfill his or her duties, as well as interpret it in order to elaborate contents and well-formed opinions.
- Communicate and argue with academic rigor on the contents of the course, both in oral and written form.
- Work with neatness, efficiency and in depth, both on his or her own and in groups.

DESCRIPTION OF CONTENTS: PROGRAMME

This course discusses art predominantly from a social, ideological and political perspective, in line with the theoretical groundings of the Bachelor in History and Politics.

Despite following a chronological order, the course focuses with greater detail on the modern and contemporary eras, from the 18th century to our days. This is the period where the big social, ideological and political questions of our time meet the peculiar evolution of the arts.

1. The origins of art: context, interpretations, uses, definitions and limits.
2. Art and power in Early Civilizations and Classical Antiquity.
3. Art, religion and society in the Middle Ages.
4. Art, society and culture in the Early Modern Period. From artisans to artists: patronage. Art at the service of power and national identity.
5. Art and Revolution in the 18th century. The art institutions: academy, salon, museum. The emergence of the audience and the democratization of art.
6. Art, modernism and modernity in the 19th century. The art world and the art market: art as a commodity. Art at the service of ideology and politics: Romanticism and nationalism, realism and socialism, avant-garde and anarchism, etc.
7. Political uses of art in the 20th century: from macro to micropolitics. From revolutionary avant-garde to totalitarian instrumentalization. From fascist art to socialist realism. The Cultural Cold War. Art and mass culture: high and low art. The institutionalization of the avant-garde and the (re)emergence of critical art. Institutional Critique. Art and biopolitics: identity issues, the problem of the canon, feminism, postcolonialism, etc.

8. Social challenges of art in the 21st century. Globalization, digitalization and dematerialization.

LEARNING ACTIVITIES AND METHODOLOGY

LECTURES: The professor will present the theoretical grounds of the course, with the help of audiovisual material.

SEMINARS: Students will analyse and discuss texts and images proposed by the professor and will present their individual and collective assignments.

1. Individual assignment: analysis of an exhibition

2. Group assignment: presentation of a text on art from a social, ideological or political perspective. The text will be chosen by the students from a list provided by the teacher.

3. Individual essay: comparative study of two works of art from the perspective of their cultural context and meaning. The artworks will be chosen by the students and approved by the teacher.

COLLECTIVE TUTORSHIP: Before the collective assignment, the group will meet with the teacher in order to discuss the presentation. A second meeting will be arranged if necessary.

INDIVIDUAL TUTORSHIP: All students will meet at least once with the teacher. All aspects concerning the course can be tackled there: contents, assignments, etc.

ASSESSMENT SYSTEM

CONTINUOUS ASSESSMENT: 60 %, divided into:

1. Individual assignment (analysis of an exhibition): 15 %
2. Group assignment (oral presentation of a text): 25 %
3. Individual essay (compare & contrast analysis of two artworks): 20 %

FINAL EXAM: 40 %

% end-of-term-examination:	40
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% of continuous assessment (assignments, laboratory, practicals...):	60
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BASIC BIBLIOGRAPHY

- BAL, Mieke Looking in: The art of viewing, Gordon & Breach, 2001
- BERGER, John Modos de ver, Gustavo Gili, 2013
- BRYSON, Norman Visian and Painting: The Logic of the Gaze, Yale University Press, 1986
- CLARK, Timothy The Absolute Bourgeois: Artists and Politics in France, 1848-1851, Thames & Hudson, 1973
- CROW, Thomas Pintura y sociedad, Nerea, 2000
- CUSSET, François Foucault, Derrida, Deleuze & Cía. y las mutaciones de la vida intelectual en Estados Unidos, Melusina, 2005
- DUVIGNAUD, Jean Sociología del arte, Península, 1969
- EGBERT, Donal Drew El Arte y la Izquierda en Europa, Gustavo Gili, 1981
- FOSTER, Hal; BUCHLOH, Benjamin; KRAUSS, Rosalind; BOIS, Yve-Alain Bois Arte desde 1900, Akal, 2006
- FRANCASTEL, Pierre Sociología del arte, Alianza-Emecé, 1975
- FURIÓ, Vicenç Sociología del Arte, Cátedra, 2000
- GOMBRICH, Ernst Los usos de las imágenes. Estudios sobre la función social del Arte y la comunicación visual, Debate, 2003
- HAUSER, Arnold Historia social de la literatura y el arte, Guadarrama, 1969
- HAUSER, Arnold Teorías del arte. Tendencias y métodos de la crítica moderna, Guadarrama, 1975
- MARZO, Jorge Luis; MAYAYO, Patricia Arte en España 1939-2015. Ideas, prácticas, políticas, Cátedra, 2015
- MITCHELL, W. J. T. What Do Pictures Want?, Chicago University Press, 2004
- MOXEY, Keith Visual Time. The image in History, Duke University Press, 2013
- SAUNDERS, Frances Stonor La CIA y la guerra fría cultural, Debate, 2013

ADDITIONAL BIBLIOGRAPHY

- Burke, Peter Visto y no visto. El uso de la imagen como documento histórico, Crítica, 2005
- Matei Calinescu Cinco caras de la modernidad : modernismo, vanguardia, decadencia, kitsch, posmodernismo., Tecnos, 2002

BASIC ELECTRONIC RESOURCES

- BERGER, John . Ways fo Seeing 1: https://www.youtube.com/watch?v=0pDE4VX_9Kk
- BERGER, John . Ways of Seeing 2: <https://www.youtube.com/watch?v=m1GI8mNU5Sg>
- BERGER, John . Ways of Seeing 3: <https://www.youtube.com/watch?v=Z7wi8jd7aC4>
- BERGER, John . Ways of Seeing 4: <https://www.youtube.com/watch?v=5jTUebm73IY>
- Dr. Christopher L.C.E. Witcombe . Art History Resources: <http://arthistoryresources.net/ARTHLinks.html>
- Khan Academy . Art History: <https://www.khanacademy.org/humanities/art-history>
- Smart History . History of Art: <https://smarthistory.org/>