

**COURSE DATA****DATA SUBJECT**

Code: 33248
Name: Art and contemporary aesthetic trends
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1012 - Degree in Philosophy	Facultat de Filosofia i Ciències de l'Educació	1	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1012 - Degree in Philosophy	Art	BASIC

COORDINATION

PLA VIVAS VICENTE

SUMMARY

"Art and contemporary aesthetic trends" is a basic training course and it consists of the study of the world's leading contemporary art forms and their relationship to contemporary aesthetic trends.

The offer of the course is based on three criteria:

- 1) A brief history of the visual arts of the nineteenth and twentieth centuries through a selected group of masterpieces.
- 2) A comprehensive analysis of the languages of images in the context of contemporary visual culture.
- 3) A critical interpretation of visual creations from the perspective offered by theoretical texts.

The subject has a humanistic approach suitable for students of Philosophy, whether they have studied the matter in Baccalaureate or if it is their first academic approach to Art History.



PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

There is no set prerequisite

COMPETENCES / LEARNING OUTCOMES

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Appreciate autonomy and independence of judgement.

Be able to analyse, synthesise and interpret relevant cultural, social, political, ethical or scientific data, and to make reflective judgements about them from a non-androcentric perspective.

Be able to apply knowledge to practice.

Be able to apply knowledge to work in a professional manner and have competences for preparing and defending arguments and for solving problems within the field of study.

Be able to communicate professionally both orally and in writing in the Universitat de València's native languages.

Be able to communicate with experts in the area of knowledge and in other areas.

Be able to convey information, ideas, problems and solutions to others (experts or not).

Be able to learn autonomously.

Be able to obtain information from different primary and secondary sources.

Be able to take on social and ethical commitments.

Be competent in the philosophical study of particular areas of research and human praxis, such as mind, knowledge, language, technology, science, society, culture, ethics, politics, law, religion, literature, arts and aesthetics, avoiding androcentric biases.

Have critical and self-critical capacity.



Identify and evaluate clearly and rigorously the arguments presented either in texts or orally.

Que los estudiantes hayan demostrado poseer y comprender conocimientos en un área de estudio que parte de la base de la educación secundaria general, y se suele encontrar a un nivel que, si bien se apoya en libros de texto avanzados, incluye también algunos aspectos que implican conocimientos procedentes de la vanguardia de su campo de estudio.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

Use and rigorously analyse specialised philosophical terminology.

View original and creative thinking positively.

DESCRIPTION OF CONTENTS

1. Introduction to the appreciation of modern and contemporary art

Contemporary art concept. Analysis and interpretation of artistic works. The crisis of prescriptive and objective aesthetics and the art theories of academicism. Freedom of creation and interpretation and the origins of the prevalence of subjectivity in Contemporary Art.

2. Origins of Modern Art: from Realism to Impressionism

New cultural and social context in the mid-19th century: the birth of Modernity and modern aesthetics. Rebellion and cooption in contemporary art. The movement of Realism. Édouard Manet and the origin of modern painting. The movement of Impressionism. The influence of non-Western art. The art market.

3. Towards a deeper reality: the art of the late 19th cent

New theories on the key role of arts and artists. Post-impressionist painting and its aspects: Symbolism from Gustave Moreau to Paul Gauguin. Vincent Van Gogh, Edvard Munch and the birth of Expressionism. The Formalism of Paul Cézanne. Auguste Rodin and the renovation of the sculpture.



4. The first half of the 20th century: the era of the avant-garde

Contemporary art and political compromise. Avant-garde and global change. The first historical avant-gardes and the new ways of representation: from Cubism to Constructivism. The birth of Abstract art. Dada and Surrealism: the radical avant-gardes of the interwar period. The age of manifestos. Gender issues in art

5. Triumph and crisis of modernity in the second half of the twentieth century

The second avant-gardes. Post-war abstraction and figuration: Abstract expressionism, Pop art and new forms of figuration. Geometric abstraction and minimalism. Action art. Conceptual art and its trends. Crisis of the avant-garde and Postmodern art. Globalization and art today. Artistic criticism and theoretical production

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Tutorials	5,00
Theory	30,00
Seminar	15,00
Total hours	50,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	20,00
Independent study and work	60,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	15,00
Total hours	100,00

TEACHING METHODOLOGY

1. **Lectures** on the art of each historical period, supported by the projection and commentary of their most representative masterpieces and texts. The teacher will present didactically the essential contents to the students and how to start studying them. The works and texts displayed on screen will also be available for further work of the students in the Electronic Virtual Classroom ("Resources").



2. **Practical classes** focused on discussions on texts for the reading controls, on collective analysis and commentaries of artworks, on reading controls and on individual and teamwork written exercises.
3. **Tutorials** aimed to guide the drafting processes of commentaries, to assess and revise the writings, to provide bibliographic extensions, or to answer questions on the final exam, etc...
4. **Visit to a museum or exhibition** opened in the city of Valencia. The student will be suggested to write a brief report from the visit as a voluntary task. The report must be delivered in printed version and uploaded in digital format to the Virtual Classroom.
5. **Study and preparation of the final exam**, using information noted down in class and taken from the handbook *¿Qué estás mirando? [What Are You Looking At? 150 years of Modern Art in the Blink of an Eye]* by Will Gompertz.

EVALUATION

1. **Final written exam** on the contents of the subject, involving the exposure of a broad question addressed in the program and the comments of two works shown in class. It will assess the level of the knowledges, the ability to reason about them and to relate to each other and, of course, the ability to expose correctly. Task's percentage of the final assessment: 50-70%
2. **Reading controls** on the texts' dossier. The reading controls must take place and be delivered during the practical classes arranged on purpose. Task's percentage of the final assessment: 10-20%
3. **Written exercises** on artworks, artists or issues related to the course's contents. The written exercises will consist of individual and teamwork activities and must take place and be delivered during the practical classes arranged on purpose. Task's percentage of the final assessment: 20-30%
4. A voluntary **memoir of the visit to a museum or exhibition** will be meant to increase the



final mark between 0.1 and 0.5 points. The memoir should be handed in in printed version and uploaded in digital format to the Virtual Classroom.

Notes:

1. A minimum qualification of 4 points on 10 in the final written exam will be required in order to add the rest of the qualifications to the final assessment.
2. Attendance to practical classes in the assigned groups will be required in order to get the reading controls and the written exercises assessed.
3. The sum of the qualified tasks should be equal or above 5 to pass the course.
4. These assessment criteria will be applied to both calls of exams.
5. The second call will only consist of the second chance for the final test. Qualifications of the rest of the tasks will be maintained for the second call.
6. The grades of all the activities will be communicated through the Virtual Classroom.

Fraudulent conduct in assessment tests and plagiarism in assessment work will be considered in accordance with the UV Assessment and Grading Regulations (ACGUV 108/2017) and the Protocol for Action against Fraudulent Practices (ACGUV 123/2020).

The use of technologies (including AI) to create assessment materials without prior and express authorization from the teaching staff will prevent them from being considered as self-authored and will be treated according to current regulations and the UV Code of Coexistence and Good Practices (ACGUV 300/2023, DOGV, no. 9747/18.12.2023).

REFERENCES

- GOMPERTZ, Will, *¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos*, Madrid: Taurus, 2013. Manual. -FREELAND, Cynthia, *Art Theory. A Very Short Introduction*, Oxford: Oxford University Press, 2003. -REBENTISCH, Juliana, *Teorías del arte contemporáneo*, València: UNiversitat de València, 2021.
- BOZAL, Valeriano (ed.), *Historia de las ideas estéticas y de las teorías artísticas contemporáneas*, Madrid: Visor, 1996, 2 vols. - CALVO SERRALLER, Francisco, *El arte contemporáneo*, Madrid: Taurus, 2001. - DIEGO, Estrella de, *Artes visuales en occidente desde la mitad del siglo XX*. Madrid: Cátedra, 2015. - EISENMAN, Stephen F. et al., *Historia crítica del arte del siglo XIX*. Madrid: Akal, 2001. - GRACIA, Carmen, *Història de l'art del segle XIX*, Valencia: Universitat de València, 2000. - GUASCH, Anna Maria, *El arte último del siglo XX. Del posminimalismo y lo multicultural*, Madrid: Alianza, 2000. - JIMÉNEZ, José, *Teoría del arte*, Madrid: Tecnos, 2002. - LUCIE-SMITH, Edward, *Artes visuales en el siglo XX*, Colonia: Könemann,



2000. - MÉNDEZ BAIGES, Maite. Las señoritas de Avignon y el discurso crítico de la modernidad. Granada: Universidad de Granada, 2021. - RAMIREZ, Juan Antonio (dir.), Historia del arte 4: El mundo contemporáneo, Madrid: Alianza, 1997. - WALTHER, Ingo F. (ed.), Arte del siglo XX, Colonia: Taschen, 1999. - ARTCYCLOPEDIA: <http://www.artcyclopedia.com/> - ART HISTORY RESOURCES: <http://witcombe.sbc.edu/ARTHLinks.html>