

**COURSE DATA****DATA SUBJECT****Code:** 33906**Name:** History of Contemporary Spanish Art**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	4	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1006 - Degree in History of Art	Contemporary art and media	ELECTIVES

COORDINATION

FERRER ALVAREZ MIREIA

SUMMARY

The subject History of Contemporary Spanish Art offers a chronological overview of Spanish art from the late nineteenth century to the present day. Its aim is to address its main manifestations from a comparative and critical perspective.

The course includes the study of different disciplines, such as painting, sculpture, photography, audiovisual media, installation, and performance, as well as other contemporary artistic practices, in order to provide a broad and cross-disciplinary understanding of the artistic production of this period.

To this end, the subject is structured into four thematic blocks that explore different methodological approaches to the analysis of works of art, focusing on issues related to form, meaning, materiality, and their capacity for critical agency. The analysis is based on methodologies such as social art history, gender studies, visual studies, and performance studies, promoting a critical and interdisciplinary approach to contemporary artistic practices.

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PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**



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

OTHER REQUIREMENTS

- Basic knowledge of Art History and of historical and stylistic periods
- Writing and speaking skills
- Basic skills in the use of the internet

COMPETENCES / LEARNING OUTCOMES

1006 - Degree in History of Art

Ability to develop and deliver content, both orally and in writing, to both specialized and non-specialized audiences

Ability to develop and present orally or in writing management projects related to the professional activities of Art History

Ability to gather and interpret relevant data and make judgments that include reflection on aspects of artistic production in its different facets

Ability to interpret the environment based on analysis, observation and deduction of information from artistic works produced throughout history

Ability to solve problems that arise in the professional practice as an art historian or as a heritage manager

Ability to work in a team and to integrate into multidisciplinary teams from other areas of knowledge

Act autonomously in learning, making informed decisions in different contexts, forming judgements based on experimentation and analysis, and transferring knowledge to new situations.

Apply a scientific methodology to any type of action and decision related to knowledge of Art History

Apply different methodologies to the comprehensive analysis of the work of art

Apply the knowledge acquired in formulating hypotheses, synthesizing information, and formulating conclusions in an organized manner.

Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.

Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.

Be able to apply comprehensive knowledge of modern languages, focusing on technical vocabulary.

Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and



assessment of alternatives.

Be able to communicate orally and in writing in one's own language and in at least one foreign language.

Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.

Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.

Be able to present management and dissemination projects in all fields of art history, both orally and in writing.

Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.

Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.

Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

Be acquainted with contemporary art.

Be acquainted with historical-artistic heritage.

Capacity to recognize diversity and multiculturalism through the connection and study of other cultures

Collaborate effectively in teams, assuming responsibilities and leadership roles and contributing to collective improvement and development.

Communicate effectively, both orally and in writing, adapting to the characteristics of the situation and the audience.

Contribute to the design, development and implementation of solutions that address social needs, taking the Sustainable Development Goals as a reference.

Demonstrate critical and self-critical reasoning within the field of study, considering aspects such as professional ethics, moral values and the social implications of the different activities undertaken.

Develop autonomous learning and the necessary skills that promote interpersonal relationships

Embrace motivation for quality through a personal ethical commitment to the professional environment

Express oneself correctly, both orally and in writing, in any of the official languages of the Valencian Community.

Have systematic and integrated knowledge of the artistic product, through the analysis of the different languages, procedures and techniques of artistic production throughout history.

Interpret graphics, photographs, moving images, computer graphics, and materials related to works of art, applying instrumental knowledge of Art History



Knowledge of Contemporary Art

Knowledge of the different languages, procedures, and techniques of artistic production throughout history

Knowledge of the main databases and specialized bibliographic sources

Knowledge of the main visual, literary and documentary sources of the History of Art

Knowledge of the spatio-temporal coordinates of Art History

Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.

Prepare state-of-the-art reports based on information from documentation relating to artistic works

Propose creative and innovative solutions to complex situations or problems within the field of study, in order to respond to diverse professional and social needs.

Recognise diversity and multiculturalism from the knowledge of other cultures.

Recognizing the importance of continuing education in order to update knowledge and contribute to the advancement of the humanities

Show motivation for quality through a personal ethical commitment to the professional environment.

To express oneself orally and in writing in one's own language.

To use appropriate terminology and technical vocabulary of art history

To value artistic production from the perspective of sustainability and equality among people, contributing to the development of democratic values and a culture of peace.

Understand and recognise, from within the discipline, inequalities based on sex and gender in society; integrate different needs and preferences related to sex and gender into problem-solving and solution design.

DESCRIPTION OF CONTENTS

1- Realisms

Realism

1. General characteristics

1.1 Realism and the problem of style

1.2 Objectivity

1.3 Contemporaneity

1.4 Instantaneity



2. Spanish Realism

2.1 General characteristics

2.1.1 Baroque Realism

2.1.2 Trompe-l'œil

2.1.3 The city

2.1.4 Ramón Martí Alsina

2.2 Realist Landscape

2.2.1 Characteristics of Spanish realist landscape

2.2.2 Carlos de Haes

2.2.3 Landscape in Catalonia

2.2.4 The Olot School

2.3 Costumbrist Realism

2.4 Mariano Fortuny

2.4.1 Failed modernization

2.4.2 I Macchiaioli

Naturalism

1. General characteristics

1.2 Naturalism, science and philosophy

1.3 Themes of Naturalism

1.4 The institutional success of Naturalism

2. Naturalism in Spain

2.1 Naturalism in Spain. General characteristics

2.2 Science, illness and death

2.3 "Moral evils": prostitution and the social precarity of working-class women

2.4 Social criticism of the working world

2.5 The countryside

2.6 The sea

2.7 The city. Everyday subjects

2.8 *Rerum Novarum*. New religiosity

3. Sculpture

3.1 Institutional sculpture

3.2 Religious sculpture

3.3 Funerary sculpture

Classicism and Realism. *Le rappel à l'ordre*

1. Noucentisme

2. Realism

2.1 Romanesque art and the primitives

2.2 *Le rappel à l'ordre*. The New Objectivity



Second Spanish Republic and Civil War. Art, Politics and Realism

1. Magazines and photomontage
2. The People's Museum
3. Spanish Civil War 1936–1939
4. Spanish Pavilion at the 1937 Paris International Exposition
5. Postwar period

Realism and Pop Art

1. International art and countercultural movements (1960s)

- 1.1 Realism versus abstraction
- 1.2 United States Pop Art
- 1.3 France: Nouveau Réalisme and Figuration Narrative

2. Realism in Spain

- 2.1 Estampa Popular
- 2.2 Valencian plastic realism (1960s–1970s)
 - 2.2.1 Social realism
 - 2.2.2 New realism
- 2.3 The Madrid realists

2- Symbolisms, dream, imagination

Symbolism, Decadence and Aestheticism

1. Symbolism, decadence and aestheticism in international painting
 - 1.1 Arthur Schopenhauer
 - 1.2 Female iconography in Symbolism
 - 1.3 Pre-Raphaelitism
2. Symbolism and aestheticism in Spanish art
 - 2.1 Mythology and fantasy
 - 2.2 Women in Spanish Symbolism
 - 2.3 The Sant Lluc Circle
 - 2.4 Symbolist sculpture

Playful Art, play, childhood and symbol

1. Naïve art and calligrams
2. Joan Miró
3. Prehistoric art. Paleolithic and Neolithic



Symbolisms, dream and imagination

1. The subconscious, irrationality and the dream world
2. Salvador Dalí, Gregorio Prieto, Benjamín Palencia, Óscar Domínguez
3. Women and Surrealism
4. Spanish women surrealists: Maruja Mallo, Ángeles Santos Torroella, Remedios Varo

3- Pictorial Experimentations

Light, colour, brushstroke, perspective, drawing

1. International painting
 - 1.1 The *manière espagnole*. Velázquez
 - 1.2 Photography
 - 1.3 Japonisme
 - 1.4 Scientific experimentation with colour
2. Spanish painting. Modernity
 - 2.1 Centre and peripheryArtists from the Basque Country and northern Spain
Catalan artists
The iconic artist
The iconic city
Models
Els Quatre Gats
Women artists
Valencian artists

Expressionism and Primitivism

The Black Spain – The White Spain

1. El Greco
2. Expressionism and Primitivism
3. Catalonia
4. Basque Country
5. Madrid
6. Sculpture: Francisco Durrio

The "isms"

1. Ancient art
2. The decomposition of space-time
 - 2.2 Orphism and simultaneism
 - 2.3 Vibracionism



- 2.4 Planism
- 3. The decomposition of mass in space

Informalism, abstraction and neoconstructivism

- 1. International art after the Second World War
 - 1.1 Abstract Expressionism
 - 1.2 Informalism
- 2. Informalism and abstraction in Spain
 - 2.1 Art 1940–1956
 - 2.2 Art 1956–1980s
 - 2.2.1 Matter painting
 - 2.2.2 Lyrical abstraction or tachisme
 - 2.2.3 Geometric abstraction
 - 2.2.4 Minimalism, colour field, hard-edge painting
 - 2.2.5 Op Art and computer art
 - 2.2.6 Sculpture: neoconstructivism and abstraction

4- New languages

New languages. Conceptual art, performance and feminist art

- 1. Conceptual art
- 2. Land art / process art
- 3. Object, Duchampian readymade. Neo-Dada
- 4. Eat art
- 5. Performance / action
 - 5.1 Zaj
- 6. The Pamplona Encounters and "Informació d'Art Concepte"
- 7. Body art
- 8. Situationism
- 9. Feminist art

Installation – Archive art, video art, activist art, relational art

- 1. Installation
- 2. Video art
- 3. Activism and activism
- 4. Relational art

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00



Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	10,00
Independent study and work	15,00
Preparation of lessons	15,00
Preparation for assessment activities	20,00
Resolution of case studies	15,00
Total hours	85,00

TEACHING METHODOLOGY

- Three hours of in-person classes per week.

These hours will be distributed as follows:

Theoretical classes taught by the lecturers (30 hours/course)

These classes will last 2 hours per week, during which the teaching staff will present the essential aspects of the subject, systematise the content, and provide and facilitate bibliography for exam preparation.

Practical classes (15 hours/course)

Practical exercises will take place for 1 hour per week within the scheduled in-person classes.

The aim is to help students with reading, analysis and understanding of texts, analysis of artworks, and published works included in the reference bibliography.

- Attendance at seminars or complementary activities

This section includes students' attendance at an activity guided by the course lecturers, such as visits outside the classroom to museums, collections, or attendance at lectures and/or thematic seminars, etc. In order for the activity to be assessed, a written report must be submitted. The characteristics and structure of this report will be communicated to students in advance of the activity, which will count towards the final assessment.

- Attendance at non-scheduled tutorials

Students may attend office hours established by the teaching staff in order to ask questions about any aspect or doubt related to the course.

- Attendance at scheduled tutorials

Students may attend tutorials scheduled by the teaching staff in order to expand on theoretical-practical aspects, in sessions organised outside regular teaching hours.

EVALUATION

Assessment:



1st. The final exam, in which both the presentation of the theoretical knowledge acquired and its practical application will be assessed. It will be necessary to obtain a mark higher than 4 in the exam in order to pass the course.

2nd. Complementary activities proposed by the lecturer. These activities are compulsory; without them, it will not be possible to pass the course.

The exact percentage that each of these components represents in the final grade is as follows:

Written test (exam): 60%

Assessment of complementary activities: 40%

For the second examination period, the instructor will necessarily take into account the grades obtained during the course in the various tasks and activities carried out outside the written exams. However, the grades for the complementary activities will only be considered in the first two examination periods. In the second examination period, no assignments or reports of complementary activities will be accepted; only the exam will be taken.

Regarding the use of AI in final-year projects, Master's dissertations or doctoral theses, and for the declaration of responsible use of AI, please refer to the "Guia d'actuació per a l'ús responsable de la intel·ligència artificial (IA) en les activitats docents i d'avaluació a la Universitat de València", available at the following link: https://www.uv.es/graus/normatives/Guia_actuacio_IA_UV.pdf

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