

Course guide

210296 - HAOII - History of Western Art II: from Courbet to Klein

Last modified: 14/12/2023

Unit in charge: Barcelona School of Architecture
Teaching unit: 756 - THATC - Department of History and Theory of Architecture and Communication Techniques.

Degree: DEGREE IN ARCHITECTURE STUDIES (Syllabus 2014). (Optional subject).

Academic year: 2023 **ECTS Credits:** 3.0 **Languages:** Spanish

LECTURER

Coordinating lecturer: JUAN JOSE LAHUERTA ALSINA

Others: Segon quadrimestre:
JUAN JOSE LAHUERTA ALSINA - Grup: 2SM

REQUIREMENTS

HISTÒRIA II - Prerequisit

TEACHING METHODOLOGY

The subject deals with the history of art in the period from the middle of the s. XIX to the middle of the twentieth century, that is, the time of the avant-garde. At this time, both the role of the artist in the system of capitalist production and in the system of bourgeois taste came into crisis. Artists, like architects, once the crisis of the old regime is over, must find a new role in industrial, mass and consumer society, crossed, on the other hand, by all the contradictions and violence inherent in the class struggle. The artist's strategies will be the invention of bohemia and art pour l'art, in the conviction that art, claiming even more its autonomy, will become a tool for social transformation. In the age of social revolutions, artists will confuse The Revolution with their particular revolution within their discipline, which the new bourgeois order constantly puts in crisis.

The classes are organized as monographs around an artist, privileging in each case a work of art that can be the core of the explanations. This allows for comparative analyzes with architecture, arts theory, and the city, and with the social, political, and ideological contexts in which the works were created. The complexity of the work of art in its hic et nunc is the key to the course. In the explanations it is always taken into account that there is a History of Western Art I. Both subjects are completely autonomous, but logically share methodological systems and ideological and interpretive vision, so that cross-references are constant and necessary.

LEARNING OBJECTIVES OF THE SUBJECT

Be aware of the historical, unnatural origin of the artist and the architect, as well as of art and architecture, in the context of what intellectual work means in modern society, as opposed to mechanical works and artisan traditions.

Learn to analyze works of art from their style, context and culture.

Relate them to architecture, theory and the city.

Value them ideologically, culturally and politically.

After the course students would be in a position to: know how to look at a work of art, frame it chronologically and historically, move on the path of interpretation from the conceptual keys that the course will show them, know that the critique of art is not just a matter of taste or information but all criticism is historical and all appreciation of art goes through the capacity for comparison that the art-system has built.

STUDY LOAD

Type	Hours	Percentage
Self study	42,0	56.00
Hours large group	33,0	44.00

Total learning time: 75 h

CONTENTS

History of Western Art II

Description:

The program of the subject makes a chronological and monographic journey through the history of art and relates works of art, theory of art and architecture, ideology, society, city and politics. Relations with the architectural and urban environment have a prominent presence, taking into account that many of the protagonists were also architects, urban planners and theorists.

The monographs of the artists studied allow the dialectical passage from the end of the old regime, through the great inventions of the 19th century avant-gardes -realism, art for art's sake, bohemia- passing through the developments of the classical avant-gardes of the beginning of the century. XX, due to the crises and contradictions of art in the period between the wars - revolutions, Nazism, fascism ...- and ending in the definitive crisis that follows World War II, when the role of Paris as the center of avant-garde art is replaced by New York, and the autonomy of the artist for his new official dependence on institutions, museums and new global markets.

The course script is made up of the following artists:

- Courbet and realism
- Manet and the scandal
- Monet, Renoir and Impressionism
- Berthe Morisot, Mary Cassatt, Eva González
- Rodin, Camille Claudel
- Seurat
- Cézanne
- Gauguin
- Van Gogh
- Matisse
- Picasso
- Cubism
- Futurism
- Constructivism
- Neoplasticism
- New Objectivity
- De Chirico and the metaphysical art
- Surrealism
- Avant-garde and photography
- Avant-garde and cinema
- Duchamp
- American Expressionism
- Conceptual art
- Activisms and performances
- Beuys and the universal artist
- Klein, Manzoni and the European responses to the new American domination

Only some of these artists will be treated monographically, depending on the specific conditions of each course; the rest will be mentioned in relation to the previous ones, compared with them or questioned contextually, critically, etc.

Full-or-part-time: 1h

Theory classes: 1h

GRADING SYSTEM

Continued evaluation:

The continuous evaluation will be made from the work that the student will develop during the course, by means of the delivery of works or the realization of written and / or oral proofs, according to the criteria and calendar that establish.

Specifically, practical work will be valued at 70% of the grade and oral presentations in class at 30%.

Final evaluation:

If the continuous assessment is not positive, a second assessment may be carried out which will consist of a final test of a global nature in the format established in accordance with the criteria of the responsible teacher (written or oral test and / or assignment of works).

These criteria may vary depending on the specific conditions of each course.

EVALUATION SYSTEM

Continuous assessment

Continuous assessment will be based on the work carried out by the student during the academic year, through the submission of assignments or the performance of written and/or oral tests, according to the criteria and timetable established.

Final assessment

If the continuous assessment is not positive, a second assessment may be carried out, which will consist of a final overall test in the established methodology according to the criteria of the lecturer in charge (written or oral test and/or submission of assignments).

Telematic continuous assessment

In online teaching situations, continuous assessment will be carried out synchronously and asynchronously, by the methods established by the University and the School, with a periodic record of academic activity by submitting assignments, forums, questionnaires or any other means provided by the Atenea platform, or the alternative tools provided to the teaching staff. In situations in which this telematic teaching takes place when face-to-face teaching has already begun, or for non-academic reasons, any alterations to the weightings or regular teaching control systems will be communicated in detail to all students on the Atenea platform for every subject.

Final telematic assessment

If the continuous telematic assessment is not positive, a second assessment may be carried out consisting of a final overall test in telematic format to be established in accordance with the criteria of the lecturers in charge and the ICT resources and tools provided by the University or the School.

The measures for adapting to distance teaching will be implemented in accordance with ICT security and personal data protection criteria to ensure compliance as regards Personal Data Protection legislation (RGPD and LOPDGDD).

RESOURCES

Other resources:

The materials and documents of the subject may be written indistinctly in any languages of instruction.