

Professional Master's Degree Contemporary Art



Professional Master's Degree Contemporary Art

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Accreditation: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/humanities/professional-master-degree/master-contemporary-art

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01

Introduction to the Program

From the post-war period to the present day, art has overflowed the traditional boundaries of painting, sculpture and architecture to explore new disciplines and media, such as video art, performance, immersive exhibitions and digital art. This panorama is characterized by a plurality of artistic languages that integrate multiculturalism, decolonial criticism, intersectional thinking and technological innovation. In this context, TECH has developed this university program that provides professionals with a comprehensive approach to exploring Contemporary Art, from its historical evolution to its most recent manifestations, preparing them to contribute significantly to the development of this field. All of this, using the innovative methodology of Relearning and in a 100% online format.





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With this 100% online university program, you will delve into the historical and conceptual evolution of Contemporary Art, from post-war movements to the most groundbreaking trends of the digital era”

Contemporary Art is a multifaceted discipline that encompasses all forms of artistic expression developed from the mid-20th century to the present day. In constant dialogue with social, political, economic and technological changes, this field is characterized by its ability to challenge the limits of the traditional and explore new languages and narratives. Its essence lies in interdisciplinary interaction, experimentation and cultural criticism, addressing issues as diverse as the impact of globalization, environmental sustainability and social justice.

In a world in constant transformation, this field plays a crucial role by questioning, interpreting and proposing new ways of understanding reality. According to UNESCO data, the cultural and creative sector employs more than 30 million people worldwide, representing 3% of global GDP. However, current global challenges (such as climate change, inequality and the technological revolution) require a new generation of specialists capable of responding to these complexities from a critical and creative perspective.

In view of this situation, TECH has designed this Professional Master's Degree, thanks to which professionals will acquire a comprehensive vision of Contemporary Art, addressing the historical and theoretical bases necessary to understand its evolution, as well as the key tools for management, curatorship and artistic production in both global and digital contexts. They will also explore current trends, market dynamics and research methodologies in depth, developing critical skills that will enable them to lead innovative and socially conscious artistic projects.

At the same time, this university program is based on a convenient online modality, so experts will only need an electronic device with an Internet connection to access the Virtual Campus. In addition, TECH uses its groundbreaking Relearning methodology, which guarantees optimal learning.

This **Professional Master's Degree in Contemporary Art** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The development of case studies presented by experts with a deep knowledge of contemporary artistic theory, criticism and production
- ♦ The graphic, schematic and eminently practical contents with which it is conceived gather scientific and practical information on those disciplines that are indispensable for professional practice
- ♦ Practical exercises where the process of self-assessment can be used to improve learning
- ♦ Its special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



A prestigious teaching staff that will give you the keys to incorporating Artificial Intelligence into your artistic endeavors"

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You will delve into the dynamics of the global art market, from collecting and auctions to the management of galleries and international fairs"

The program's teaching staff includes professionals from the sector who contribute their work experience to this specializing program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive education programmed to prepare for real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the course. For this purpose, students will be assisted by an innovative interactive video system created by renowned and experienced experts.

You will specialize in the Curatorship and Design of Contemporary Exhibitions, acquiring key skills to manage avant-garde museographic projects.

You will benefit from the innovative Relearning methodology, of which TECH is a pioneer, which will facilitate the retention of the most relevant content.



02

Why Study at TECH?

TECH is the world's largest online university. With an impressive catalog of more than 14,000 university programs available in 11 languages, it is positioned as a leader in employability, with a 99% job placement rate. In addition, it relies on an enormous faculty of more than 6,000 professors of the highest international renown.



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Study at the world's largest online university and guarantee your professional success. The future starts at TECH”

The world's best online university according to FORBES

The prestigious Forbes magazine, specialized in business and finance, has highlighted TECH as "the world's best online university" This is what they have recently stated in an article in their digital edition in which they echo the success story of this institution, "thanks to the academic offer it provides, the selection of its teaching staff, and an innovative learning method aimed at educating the professionals of the future"

Forbes
Mejor universidad
online del mundo

Plan
de estudios
más completo

The most complete study plans on the university scene

TECH offers the most complete study plans on the university scene, with syllabuses that cover fundamental concepts and, at the same time, the main scientific advances in their specific scientific areas. In addition, these programs are continuously being updated to guarantee students the academic vanguard and the most in-demand professional skills. In this way, the university's qualifications provide its graduates with a significant advantage to propel their careers to success.

A world-class teaching staff

TECH's teaching staff is made up of more than 6,000 professors with the highest international recognition. Professors, researchers and top executives of multinational companies, including Isaiah Covington, performance coach of the Boston Celtics; Magda Romanska, principal investigator at Harvard MetaLAB; Ignacio Wistumba, chairman of the department of translational molecular pathology at MD Anderson Cancer Center; and D.W. Pine, creative director of TIME magazine, among others.

Profesorado
TOP
Internacional

La metodología
más eficaz

A unique learning method

TECH is the first university to use *Relearning* in all its programs. It is the best online learning methodology, accredited with international teaching quality certifications, provided by prestigious educational agencies. In addition, this disruptive educational model is complemented with the "Case Method", thereby setting up a unique online teaching strategy. Innovative teaching resources are also implemented, including detailed videos, infographics and interactive summaries.

The world's largest online university

TECH is the world's largest online university. We are the largest educational institution, with the best and widest online educational catalog, one hundred percent online and covering the vast majority of areas of knowledge. We offer a large selection of our own degrees and accredited online undergraduate and postgraduate degrees. In total, more than 14,000 university degrees, in eleven different languages, make us the largest educational largest in the world.

nº1
Mundial
Mayor universidad
online del mundo

The official online university of the NBA

TECH is the official online university of the NBA. Thanks to our agreement with the biggest league in basketball, we offer our students exclusive university programs, as well as a wide variety of educational resources focused on the business of the league and other areas of the sports industry. Each program is made up of a uniquely designed syllabus and features exceptional guest hosts: professionals with a distinguished sports background who will offer their expertise on the most relevant topics.

Leaders in employability

TECH has managed to become the leading university in employability. 99% of its students obtain jobs in the academic field they have studied, within one year of completing any of the university's programs. A similar number achieve immediate career enhancement. All this thanks to a study methodology that bases its effectiveness on the acquisition of practical skills, which are absolutely necessary for professional development.



Google Premier Partner

The American technology giant has awarded to TECH the Google Premier Partner badge. This award, which is only available to 3% of the world's companies, highlights the efficient, flexible and tailored experience that this university provides to students. The recognition as a Google Premier Partner not only accredits the maximum rigor, performance and investment in TECH's digital infrastructures, but also places this university as one of the world's leading technology companies.



The official online university of the NBA

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The top-rated university by its students

Students have positioned TECH as the world's top-rated university on the main review websites, with a highest rating of 4.9 out of 5, obtained from more than 1,000 reviews. These results consolidate TECH as the benchmark university institution at an international level, reflecting the excellence and positive impact of its educational model. These ratings place TECH as the absolute international university reference.



Leaders in employability

TECH has managed to become the leading university in employability. 99% of its students obtain jobs in the academic field they have studied, within one year of completing any of the university's programs. A similar number achieve immediate career enhancement. All this thanks to a study methodology that bases its effectiveness on the acquisition of practical skills, which are absolutely necessary for professional development.

03

Syllabus

Through a comprehensive journey through historical evolution, the most influential theories and new technologies applied to art, this Professional Master's Degree covers everything from transformations in classical disciplines such as painting and sculpture, to innovations such as digital art and immersive experiences. It also explores the social and political impact of art, market dynamics and curatorial strategies, providing professionals with the tools they need to interpret, create and manage artistic projects in a global context.



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You will analyze the social and political impact of art in international contexts, addressing issues such as activism, sustainability and cultural diversity”

Module 1. Evolution of Contemporary Art: Artists and Context

- 1.1. The Neo-Avant-Garde and the Culture of Spectacle in Contemporary Art
 - 1.1.1. Transformations in Post-War Artistic Movements: World War II. European Historical-Cultural Context
 - 1.1.2. New Realism: the Group of Pierre Restany
 - 1.1.3. The Situationist International: Guy Debord and Experimentation Based on Everyday Life
- 1.2. Consumer Society and the Aesthetics of American Pop Art
 - 1.2.1. Pop Art as a Response to the Post-War Context
 - 1.2.2. Mass Art and Culture: Comics, Advertising and Consumer Objects
 - 1.2.3. Artworks and Artists: Roy Lichtenstein, Andy Warhol, James Rosenquist and Ed Ruscha
- 1.3. The Expanded Field and "Vacant Representation"
 - 1.3.1. Non-Figurative and Abstract Expressionism
 - 1.3.2. From Gesture to Action Painting: Willem De Kooning and Jackson Pollock
 - 1.3.3. The Intervened Landscape: Land Art and Earth Art
- 1.4. Simplification of the Shapes: Return to Primary Structures
 - 1.4.1. Indistinction between Painting and Sculpture: The Specific Object
 - 1.4.2. Minimalism: "Less is More" and the End of Metaphor
 - 1.4.3. Conceptual Art: Dematerialization of the Art Object
- 1.5. Art and Activism in the French May of '68
 - 1.5.1. Activism and the Collectivization of Art: The Atelier Populaire
 - 1.5.2. Arte Povera: Germano Celant and Michelangelo Pistoletto
 - 1.5.3. The Social Sculpture of Joseph Beuys
- 1.6. The Body as a Space for Artistic Practices
 - 1.6.1. The Relevance of the Act: The Process Art of Viennese Actionism
 - 1.6.2. Corporeality in Artistic Practices: *Performance Art*
 - 1.6.3. The Body as a Canvas: *Body Art*
- 1.7. Mass Media and New Technologies Applied to Art
 - 1.7.1. Between Visual Art, Performance, Film and Television: A Place of its Own for Video Art
 - 1.7.2. The Inclusion of Space: Video Sculptures, Video Exhibitions and Expanded Cinema
 - 1.7.3. Media, Internet and Interactive Art: The Beginnings of Networked Art



- 1.8. Postmodernism and its Influence on Contemporary Art
 - 1.8.1. Criticism of Modernism: Theories and Artistic Manifestations
 - 1.8.2. Challenges to the Concept of Originality: Appropriationism, Pastiche, Simulationism
 - 1.8.3. Intertextuality: Aesthetics of Fragmentation and Non-Linear Narratives
- 1.9. Multiculturalism and the Plurality of Artistic Languages
 - 1.9.1. Nomadic Thought and Interdisciplinary Art
 - 1.9.2. Decentering and Attention to the Art of "The Peripheries"
 - 1.9.3. Miscegenation and Hybridity: Art Between Borders
- 1.10. The Diversity of Global Art
 - 1.10.1. The Challenges of Globalization and the Drifts of Contemporary Art
 - 1.10.2. The Expansion of New Media and the Impact of Current Digital Art
 - 1.10.3. Other Trends: Ecology and Sustainable Art

Module 2. Contemporary Art Theory. Thoughts, Debates, Influences and Trends

- 2.1. Theory of Art Today
 - 2.1.1. Theory of Art Today. Theoretical Justification
 - 2.1.2. The Death of Art
 - 2.1.3. Thinking About Art Without Art
- 2.2. Art After Auschwitz. Theories of Art and Culture After World War II
 - 2.2.1. Greenberg and the Autonomy of Art
 - 2.2.2. Apocalyptic and Integrated
 - 2.2.3. *Cultural Studies*
- 2.3. The Image Supplants the Real: The Zeitgeist of Postmodernity
 - 2.3.1. Debord and the Society of the Spectacle
 - 2.3.2. Postmodernism or the Cultural Logic of Advanced Capitalism
 - 2.3.3. Culture and Simulation
- 2.4. Neoliberal Globalization (I). Art in Response to The End of History
 - 2.4.1. The Return of the Political
 - 2.4.2. The Artist as Ethnographer
 - 2.4.3. Rancière: Art and Politics

- 2.5. Neoliberal Globalization (II). Art in Response to The Great Recession
 - 2.5.1. Empire and Multitude
 - 2.5.2. Post-Operatism
 - 2.5.3. Productivity vs. Unproductivity
- 2.6. Subalternities: Otherness in the Contemporary Debate
 - 2.6.1. Politics of Recognition
 - 2.6.2. Gender in Dispute
 - 2.6.3. Parrhesia
- 2.7. Other Worlds, Other Beings. Cultures Beyond the Human
 - 2.7.1. Fisher: The Weird and the Spooky
 - 2.7.2. Cyborgs and Monsters
 - 2.7.3. *Cybernetic Culture Research Unit*
- 2.8. The Internet and the Production of a New Hegemonic Visuality
 - 2.8.1. Poor Image and Circulationism
 - 2.8.2. Groys: Becoming an Artist
 - 2.8.3. Digital Inflation
- 2.9. Sloterdijk, Menke and Badiou. A Singular Contemporaneity
 - 2.9.1. Sloterdijk: The Color of Time
 - 2.9.2. The Loss of Force
 - 2.9.3. Artistic Truths
- 2.10. Art in the Face of Catastrophe: Shipwrecks with Spectators
 - 2.10.1. Contemplation of Disaster
 - 2.10.2. When Images Take a Stand
 - 2.10.3. Panoramas

Module 3. Contemporary Art I. Media and Techniques

- 3.1. Evolution of Artistic Disciplines since the 1960s
 - 3.1.1. Structural Changes in the Different Artistic Disciplines
 - 3.1.2. The Emergence of Video Art and Its Impact on Artistic Practices
 - 3.1.3. The Rise of Interdisciplinarity in the Visual Arts

- 3.2. Contemporary Painting: from Abstraction to the Experimental
 - 3.2.1. Use of Color and Abstraction in Painting since the 1960s
 - 3.2.2. Materialities and Hybrid Techniques in Contemporary Painting
 - 3.2.3. Main Exponents: Gerhard Richter, Cecily Brown and Katharina Grosse, Among Others
- 3.3. Contemporary Sculpture: New Materials and Spaces
 - 3.3.1. Transformations in Sculpture from Minimalism to Conceptual Art
 - 3.3.2. Site-Specific Sculpture and Monumental Artworks: From Richard Serra to Anish Kapoor
 - 3.3.3. New Materials and Technologies in Contemporary Sculpture
- 3.4. Contemporary Photography: Visual Narrative and Digital Manipulation
 - 3.4.1. Transformations in Photography from Documentary to Conceptual
 - 3.4.2. Key Exponents: Cindy Sherman, Wolfgang Tillmans and Zanele Muholi
 - 3.4.3. Use of Digital Technologies in Contemporary Photography
- 3.5. Video Art and its Evolution since the 60s
 - 3.5.1. Origins of Video Art: Nam June Paik and the First Explorations
 - 3.5.2. Video Art as a Medium for Visual and Sound Experimentation
 - 3.5.3. Interactive Video Art and New Technologies: Hito Steyerl
- 3.6. Performance: Body, Action and Memory. Other Languages of Contemporary Art
 - 3.6.1. Body Dynamics in Performance as an Artistic Medium
 - 3.6.2. Documentation and Recording: Video in Performance
 - 3.6.3. Iconic Performances: Marina Abramović, Tania Bruguera and Regina José Galindo
- 3.7. Installation: Space as Artistic Experience
 - 3.7.1. Influences and Evolution of Installation as an Art Form
 - 3.7.2. Immersive Exhibitions: Sensory Interaction and Audience Participation
 - 3.7.3. Outstanding Examples: Olafur Eliasson, Yayoi Kusama and Doris Salcedo
- 3.8. Art and Activism. Social and Political Explorations
 - 3.8.1. Art as a Tool for Social Change and Protest
 - 3.8.2. Main Exponents: Ai Weiwei, Guerrilla Girls and JR Among Others
 - 3.8.3. Art and Climate Change. Sustainability in Artistic Discourse: Tomás Saraceno
- 3.9. Women and Artists Underrepresented in Contemporary Art
 - 3.9.1. Women Artists in Disciplines Historically Dominated by Men
 - 3.9.2. Contributions by Artists of African Descent, Indigenous People and Migrants
 - 3.9.3. Emerging Artists Redefining Current Artistic Trends

- 3.10. Emerging Artists in Contemporary Art
 - 3.10.1. Emerging Artists in Painting and Sculpture
 - 3.10.2. Emerging Artists in Installation and New Technologies
 - 3.10.3. Galleries and Other Exhibition Spaces

Module 4. Contemporary Art II. Urban Art and Art in the Public Space

- 4.1. Art in the Public Space. Terminology, Context and Chronologies
 - 4.1.1. Art in the Public Space
 - 4.1.2. Urban Art
 - 4.1.3. Urban Art Tactics and Techniques
- 4.2. Urban Art Before Urban Art
 - 4.2.1. Precursors of Urban Art
 - 4.2.2. Situationism and its Conception of Public Space
 - 4.2.3. French Urban Artists in the 60s and 70s
- 4.3. Territorial Use of Graffiti by Gangs: From Marking Territory to Political Tool
 - 4.3.1. Territorial Use of Graffiti by Gangs
 - 4.3.2. Graffiti Explosion of May 68
 - 4.3.3. Presence in Subculture: Punk
- 4.4. New York Graffiti and its Expansion. "It's All About Your Name"
 - 4.4.1. Pioneers of New York Graffiti Tagging
 - 4.4.2. Stylistic Evolution of New York Graffiti. From Getting Up to Blockbuster
 - 4.4.3. New York Graffiti in the Galleries
- 4.5. Alternative Creativity in New York in the 70s and 80s: Artists Take the Streets
 - 4.5.1. Street Interventions in New York in the 70s and 80s
 - 4.5.2. Artists Connected to the World of Graffiti
 - 4.5.3. The Rise of Exhibitions
- 4.6. The Rise of Postgraffiti in the 2000s: The Decade That Changed Everything
 - 4.6.1. Postgraffiti and Culture Jamming
 - 4.6.2. Leading Postgraffiti Artists of the Late 90s and 2000s
 - 4.6.3. Media Overexposure of Postgraffiti: Exhibitions and Auctions

- 4.7. Muralism as a Tool for Identity (I). Social Construction of Heritage
 - 4.7.1. Mexican Muralism, a Global Benchmark
 - 4.7.2. Awareness of the Neighborhood through Muralism in the Second Half of the 20th Century
 - 4.7.3. Muralism in the First Two Decades of the 21st Century
 - 4.8. Muralism (II). Ownership and Protection of Urban Art Forms
 - 4.8.1. Ownership of Interventions in Public Space
 - 4.8.2. Muralism in the Auction Market. If it Belongs to Everyone, it Belongs to No One
 - 4.8.3. Protection of Urban Art Forms
 - 4.9. Urban Art and Gentrifying Dynamics
 - 4.9.1. Festivals: The Patina of Urban Art
 - 4.9.2. Dynamics and Counter-Dynamics of an Irreversible Process?
 - 4.9.3. Revitalization and Repositioning in the Rural Environment. Other Routes
 - 4.10. Urban Art and Social Media
 - 4.10.1. Urban Art Influencers: Genesis of Viral Art
 - 4.10.2. Viral Art vs. *Art Hunting*
 - 4.10.3. Artists in Virtual Spaces: Painting a Lot for a Few or Painting Little for Many
- Module 5. Contemporary Art (III). Digital Art and New Technologies**
- 5.1. Precedents of Digital Art and their Impact on Contemporary Art. Historical Context
 - 5.1.1. Origins of Digital Art: From Electronic Art to the First Artworks of Computational Art
 - 5.1.2. Pioneers of Digital Art and Their Impact on Contemporary Art
 - 5.1.3. Evolution and Trends in Digital Art up to the 21st Century
 - 5.2. Digital Photography in Contemporary Art
 - 5.2.1. Transition from Analog to Digital Photography: Transformation in Technique and Concept
 - 5.2.2. Digital Manipulation in Artistic Photography: Tools and Aesthetics
 - 5.2.3. Conceptual Photography in the Digital Age: Themes and Critical Approaches
 - 5.3. Virtual Reality in Current Artistic Practices
 - 5.3.1. Virtual Reality in Artistic Creation: Tools and Applications
 - 5.3.2. Immersive Experience in Art: Virtual Installations and Interactive Narratives
 - 5.3.3. Examples of Artworks in Virtual Reality: Analysis of Notable Artists and Projects
 - 5.4. Augmented Reality and its Application in Art
 - 5.4.1. Augmented Reality Tools in Art
 - 5.4.2. Augmented Reality in Public Spaces: Urban Art and Augmented Art Experiences
 - 5.4.3. Examples of Artworks in Augmented Reality. Case Studies and Critical Analysis of Current Artworks
 - 5.5. Generative Art and Algorithms in Contemporary Art
 - 5.5.1. Generative Art: Algorithms, Code and Creativity
 - 5.5.2. Languages and Tools for Generative Art: Processing, TouchDesigner P5.js
 - 5.5.3. Examples of Generative Art and Analysis of Relevant Projects
 - 5.6. Artificial Intelligence Applied to Art. Ethics and Technology
 - 5.6.1. Artificial Intelligence in Artistic Creation: Types and Applications in Visual Art
 - 5.6.2. Neural Networks and Art: GANs, Deep Learning and Visual Creation
 - 5.6.3. Ethics, Aesthetics and Criticism of AI-Created Art: "Authorship" in Generative Art
 - 5.7. Sound Art: Exploring the Auditory Dimension in Digital Art
 - 5.7.1. Evolution of Sound Art in the Context of New Technologies
 - 5.7.2. Digital Tools for the Creation of Sound Art: Synthesis, Sampling and Sound Design
 - 5.7.3. Sound Exhibitions and Immersive Auditory Experiences: Sound as an Artistic Space
 - 5.8. New Narratives and Immersive Experiences in Contemporary Art
 - 5.8.1. The Role of Interactivity and Immersion in the Digital Artwork
 - 5.8.2. Non-Linear and Participatory Narratives: Creating Stories in Digital Media
 - 5.8.3. Examples of Immersive Experiences in Contemporary Art: Interactive Exhibitions
 - 5.9. Digital art in Public Space and Social Media
 - 5.9.1. The Digitalization of Public Space: Projections, Mapping and Digital Urban Art
 - 5.9.2. Art on Social Media: Virality, Accessibility and the Role of the Spectator
 - 5.9.3. Digital Art Platforms and Communities: The Impact of Instagram, TikTok and Other Media
 - 5.10. Future of Digital Art and New Technologies
 - 5.10.1. New Technologies Emerging in Art: Blockchain, NFTs and Their Possibilities
 - 5.10.2. Projections for Digital Art: The Role of Technology in the Art of the Future
 - 5.10.3. Intersection of Art and Technology

Module 6. Contemporary Art in the Global Context

- 6.1. Chronologies and Terminologies in Global Art
 - 6.1.1. From Mundialization to Globalization: The Dismantling of the Center-Periphery Framework and the Decentralization of the Historiography of Contemporary Art
 - 6.1.2. Methodological Approaches: From World Art Studies to Global Art Studies
 - 6.1.3. From Multiculturalism to Interculturality: Critical Contributions from Third Text and Art in America
- 6.2. Decolonial Theory from the Global South
 - 6.2.1. Precedents of Decolonial Thought in the Caribbean: Caribbean Thought, Theory of Blackness, and the Anti-Colonialism of Franz Fanon
 - 6.2.2. Contributions from the East: Orientalisms, Homi Bhabha and the Third Space, Subaltern Studies and Hybridization
 - 6.2.3. New Cartographies of Decolonial Language from Latin America: The Colonial Matrix of Power and Visuality
- 6.3. Debates from Global Exhibitions: Curating Difference
 - 6.3.1. Vision of Latin American art from Euro-American Modernism: North American Exhibitions from the 1930s to the 1970s
 - 6.3.2. The Global Village of Contemporary Art. The Exhibition "Magiciens de la Terre" by Jean-Hubert Martin (1989) and the Paradigm Shift of Global Curatorship
 - 6.3.3. "L'Effet-Magiciens: The Case of the Exhibitions Art of the Fantastic (1987), Mexico: Splendors of Thirty Centuries (1990), Mito y Magia en América (1991), Latin American Artists of the twentieth Century (1993)
- 6.4. Cultural Representation Policies in Contemporary Art
 - 6.4.1. Multiculturalism and Identity in the 1970s: Chicano Art as a Case Study
 - 6.4.2. Neo-Mexicanism in the Pictorial Return of the 1980s
 - 6.4.3. Neo-Conceptualisms in the 1990s. Gabriel Orozco: Identity, Globalization and the Market
- 6.5. Transnational Institutions in the 1990s: From Biennials to Museum Franchises
 - 6.5.1. The Biennial Effect and Latin America on the International Scene: The São Paulo Biennial and the 3rd Havana Biennial
 - 6.5.2. Transnational Institutions, Globalized Biennials and Franchises
 - 6.5.3. The Asian Giant, the Museum Boom and Cultural Districts
- 6.6. Artistic Practices and Critical Debates in the Global South
 - 6.6.1. Geopolitics and New Cartographies of Language from Visual Studies
 - 6.6.2. Artistic Practices of the Tricontinental Space and Transnational Cultural Networks: Groups and Mail Art
 - 6.6.3. The Conceptual/Conceptualist Debate: Conceptualisms from the Global South
- 6.7. The Social Turn and the Relational Turn in Contemporary Art
 - 6.7.1. International Precedents: The Cases of Tucumán Arde, the Siluetazo, C.A.D.A.
 - 6.7.2. Relational Art of the Global Nineties: From Rikit Tiravanija to Santiago Sierra
 - 6.7.3. Site-Specific Practices, Activism and Decentralized Artivism: *Colectivo Enmedio, Grupo Etcétera, Raqs Media Collective*
- 6.8. The Turn of Memory and the Archive in Contemporary Art
 - 6.8.1. Art and Memory in Contemporary Art: Alfredo Jaar, Kader Attia, Krzysztof Wodiczko
 - 6.8.2. Art and Archive. Aby Warburg's "Memory Effect" and the Curatorial Re-Reading of Georges Didi-Huberman. The Atlas Group as a Case Study
 - 6.8.3. Memorials, Monuments and Artistic Practices in the Crisis of History: From Black Lives Matter to Rhodes Must Fall
- 6.9. The Ethnographic Turn and the Geographical Turn in Contemporary Art
 - 6.9.1. The Ethnographic Turn and the Artist as Ethnographer
 - 6.9.2. Dissident Geographies and Global Structures in Contemporary Art: Geo-Aesthetics and Border Thinking. Guillermo Gómez-Peña and The Border Art Workshop
 - 6.9.3. Counter-Cartographies from the Global South: Bouchra Khalili and Forensic Architecture
- 6.10. The Ecological Turn in Contemporary Art
 - 6.10.1. Questioning the Anthropocene. The Otolith Group as a Case Study
 - 6.10.2. Decolonizing Nature: a Focus from the Global South
 - 6.10.3. Anti-Colonial Fictions, Speculations and Futures Against the End of the World

Module 7. Research Methodologies in Contemporary Art

- 7.1. Contemporaneity and Disciplinary Displacements in Contemporary Art
 - 7.1.1. Contemporaneity, the Contemporary and Art in Response to this Temporality
 - 7.1.2. Inter, Multi, Trans and Indisciplinary. Transmediality
 - 7.1.3. The Research-Creation Paradigm

- 7.2. (Counter)Narrative Methodologies in Contemporary Art
 - 7.2.1. Fable and Autobiography
 - 7.2.2. Microhistory
 - 7.2.3. Fictitious Archives and Archival Fictions
- 7.3. (Counter)Cartographic Methodologies in Contemporary Art
 - 7.3.1. Geopolitics and Transits
 - 7.3.2. Experimental Geography and Spatial Production
 - 7.3.3. Forensic Method
- 7.4. Case Studies of Exhibitions on (Counter) Narrative and (Counter) Cartographic
 - 7.4.1. Documenta: Platforms, 2005
 - 7.4.2. Mercosur Biennial: Feminine. Visualities, Actions and Affects, 2020
 - 7.4.3. 60th Venice Biennale: Foreigners Everywhere, 2024
- 7.5. Decolonization and the Recognition of Southern Epistemologies in Contemporary Art
 - 7.5.1. The Crisis of Anthropological Representations
 - 7.5.2. Subaltern Voices
 - 7.5.3. Decolonization from the Critique of the Museum
- 7.6. Cosmologies, Knowledge and Consciousness in Contemporary Art
 - 7.6.1. Non-Human and More-Than-Human Agency
 - 7.6.2. Dreamlike Worlds and Images
 - 7.6.3. Animism
- 7.7. Case Studies of Contemporary Art Exhibitions on Southern Epistemologies and Contemporary Cosmologies
 - 7.7.1. How to Make Things Public, 2005 and Animism, 2010
 - 7.7.2. 31st São Paulo Biennial (How to (...) Things That Don't Exist), 2014 and 32nd São Paulo Biennial (*Incerteza Viva*), 2016
 - 7.7.3. 15th Cuenca Biennial (Biocene Biennial, Changing Green for Blue), 2021
- 7.8. Capitalocene and Sacrifice Zones in Contemporary Art
 - 7.8.1. Anthropocene, Capitalocene, Plantationocene, Chthulucene: Debates on Human Action
 - 7.8.2. Geographies of Extractivism, Environmental Disaster and Forced Displacement
 - 7.8.3. Water Politics

- 7.9. Interspecies Relations in Contemporary Art
 - 7.9.1. Multispecies Communities
 - 7.9.2. Microbiopolitics and the Lessons of Mycelium
 - 7.9.3. Environmental Humanities and Narratives for a World in Extinction
- 7.10. Case Studies of Contemporary Art Exhibitions on the Human and the Transhuman
 - 7.10.1. 22nd Paiz Guatemala Art Biennial (*Lost. In Between. Together*), 2021
 - 7.10.2. *And if I Devoted My Life to One of Its Feathers?*, 2021
 - 7.10.3. 23rd Sydney Biennial (*Rīvus*), 2022

Module 8. Museology, Museography and Curating in Contemporary Art

- 8.1. Democratization of Exhibition Practices since the French May of '68: New Expographies
 - 8.1.1. The Transformation of the Museum Institution: The New Museology
 - 8.1.2. Renewal of Exhibition Practices: The New Expographies
 - 8.1.3. Inclusive and Participatory Museum Institutions
- 8.2. Evolution of Museology and Museography from the 1980s
 - 8.2.1. Critical Museology: Pedagogical Evolution of Exhibition Spaces
 - 8.2.2. Difference between Contemporary Museology and Museography
 - 8.2.3. Social Function of Museum and Exhibition Spaces for Contemporary Art
- 8.3. Exhibition Spaces for Contemporary Art
 - 8.3.1. Proliferation of Museums and Contemporary Art Centers
 - 8.3.2. Galleries, Biennials and Contemporary Art Fairs
 - 8.3.3. Types of Cultural Spaces
- 8.4. Beyond the Museum. The Musealization of Other Spaces
 - 8.4.1. The Public Space as Exhibition Space
 - 8.4.2. Spaces for Experimentation in Contemporary Art
 - 8.4.3. The Dematerialization of the Museum: The Virtual Museum
- 8.5. Perspectives in Exhibition Design
 - 8.5.1. Permanent Exhibition vs. Temporary Exhibition
 - 8.5.2. The Curatorial Project
 - 8.5.3. The Museographic Project

- 8.6. Curating Contemporary Art Exhibitions (I). Conception and Design of Narratives and Exhibition Experiences
 - 8.6.1. Functions of the Curator
 - 8.6.2. Planning a Curatorial Project
 - 8.6.3. The Relevance of Research and Exhibition Discourse
- 8.7. Curating Contemporary Art Exhibitions (II). From Conceptualization to Execution
 - 8.7.1. Steps in the Conception of an Exhibition Project
 - 8.7.2. Exhibition Techniques
 - 8.7.3. Museographic Design and Installation
- 8.8. Management of Contemporary Museum or Exhibition Spaces
 - 8.8.1. Differences between Museum Management and Cultural Management
 - 8.8.2. Exhibition Promotion Strategies and Actions
 - 8.8.3. Cultural Mediation and Cultural Management: a Bridge between Audience, Art and Culture
- 8.9. The Visitor's Place or "Ways of Inhabiting the Museum"
 - 8.9.1. Dialogue, Participation and Cultural Activation
 - 8.9.2. Cultural Mediation or Curating as Mediation
 - 8.9.3. Museum Education or Curatorial Pedagogical Models
- 8.10. Current Debates and New Perspectives
 - 8.10.1. New Formats: Expanded Curatorship
 - 8.10.2. New Institutional Models: The New Institutionality
 - 8.10.3. The Decolonization of Cultural Institutions

Module 9. Cultural Economy, Art Market and Communication

- 9.1. The Cultural Economy and the Contemporary Art Market
 - 9.1.1. The Cultural Economy
 - 9.1.2. History of the Contemporary Art Market: Evolution and Main Actors
 - 9.1.3. The Economic and Symbolic Value of Works of Art
- 9.2. The Art Market
 - 9.2.1. Dynamics of the Primary and Secondary Art Market
 - 9.2.2. Analysis of Prices, Trends and Quotations in Contemporary Art: The Speculative Vocation
 - 9.2.3. The Capitalization of the Immaterial: Transformations of the Global Market in the 1990s

- 9.3. The Collectionism of Art
 - 9.3.1. History of Collecting and its Typologies
 - 9.3.2. Types of Collecting: Private, Corporate and Public. Similarities and Differences
 - 9.3.3. The Role of Collectors in the Development, Promotion and Conservation of Contemporary Art
- 9.4. Galleries and their Role in the Art Market
 - 9.4.1. Galleries History and Evolution
 - 9.4.2. The Gallery Owner, the Art Dealer and the Art Advisor: Roles, Relationships with Artists and Collectors
 - 9.4.3. Art Fairs and their Impact on Private, Corporate and Public Collections
- 9.5. Auctions, Art Fairs and Art Biennials
 - 9.5.1. The Dynamics and Functioning of Auction Houses: Christie's, Sotheby's and Emerging Alternatives
 - 9.5.2. International Fairs Art Basel, Frieze, ARCOMadrid, FIAC, The Armory Show
 - 9.5.3. Biennials as Platforms for the Promotion and Circulation of Contemporary Art: Venice, São Paulo and Documenta
- 9.6. Financing and Artistic Production
 - 9.6.1. Sources of Financing for Artists and Cultural Projects: Patronage, Crowdfunding and Residencies
 - 9.6.2. Marketing and Communication Strategies for Artists and Galleries
 - 9.6.3. Organization of Cultural Events: Fairs, Exhibitions and Launches
- 9.7. Copyright and Intellectual Property in Art
 - 9.7.1. Copyright in Art: Copyright, Copyleft and Creative Commons
 - 9.7.2. Licenses, Reproductions and Image Rights in the Digital Age
 - 9.7.3. Emblematic Cases and Controversies Surrounding Copyright in Contemporary Art
- 9.8. Art Criticism as Symbolic and Economic Valuation
 - 9.8.1. History and Function of Art Criticism in the Cultural Market
 - 9.8.2. Methodologies of Art Criticism: Description, Interpretation and Evaluation of Contemporary Works
 - 9.8.3. New Narratives of Criticism in the Age of Globalization and Social Networks
- 9.9. Precarious Work and Good Practices in the Art Sector
 - 9.9.1. The Employment Situation in the Art World: Artists, Curators and Cultural Workers
 - 9.9.2. Good Practices in Art Management, Curatorship and the Art Market: Some International Case Studies
 - 9.9.3. Other Forms of Artistic Collectivization: Platforms, Associations, Trade Unions

- 9.10. Challenges and Future of the Art Market
 - 9.10.1. Commercialization of New Formats: The Boom in Digital Art and NFTs
 - 9.10.2. New Relevant Art Markets: ARCO Madrid, Art Basel Miami Beach
 - 9.10.3. Perspectives in the Asian and Middle Eastern Markets: Cases such as Art Dubai and Art Basel Hong Kong

Module 10. Cultural Policies, Inclusion and Diversity in Contemporary Art

- 10.1. Culture as a Right and Cultural Policies as a Framework for Action in Contemporary Art
 - 10.1.1. Culture and Cultural Diversity, the Common Heritage of Humanity (UNESCO)
 - 10.1.2. Models for the Design of Cultural Policies that Include Cultural Rights
 - 10.1.3. Local Culture, Heritage and Sustainability in Contemporary Art Movements
- 10.2. From Policies to Artistic Practices or Vice Versa: Gender, Diversity and Sustainability
 - 10.2.1. Evolution of Feminisms and their "Waves". Artistic Influences
 - 10.2.2. Diversity and Inclusion. Decolonial Thought
 - 10.2.3. Ecological Awareness and Sustainable Art
- 10.3. Feminist Art: A Key Contribution to the History of Contemporary Art
 - 10.3.1. Womenhouse and the Emergence of the Feminist Movement in Art
 - 10.3.2. The Female Body and Painting in Action: Performance and Fluxus
 - 10.3.3. The Construction of Gender Identity in Visual Culture
- 10.4. Women Artists and BIPOC Artists on the Scene: Diversity and Creation
 - 10.4.1. Public Space/Private Space: Women Artists from Great Britain in the 90s
 - 10.4.2. Politicized Art by African American Artists: The 1999 Whitney Biennial in New York
 - 10.4.3. Latin American Blackness: Miscegenation and Symbolism
- 10.5. Decolonial Aesthetics and the Coloniality of Gender
 - 10.5.1. Visual Activism of Gender and Color: Zanele Muholi
 - 10.5.2. Diaspora and Memory: María Magdalena Campos-Pons
 - 10.5.3. Tensions between Cultural Identity and Femininity: Shirin Neshat
- 10.6. Landscape, Nature and Ancestral Knowledge
 - 10.6.1. Paper, Fibers and Spirits: When the Ancestors Speak. Sheroanawe Hakihiwe (Sheroana, Venezuela)
 - 10.6.2. Brain Forest Quipu by Cecilia Vicuña, Tate Modern (London, 2022)
 - 10.6.3. Seeds and Mythologies: Profundis by Delcy Morelos, CAAC (Sevilla, 2024)
- 10.7. Environmental Art. Pioneering and Contemporary Artists
 - 10.7.1. Joseph Beuys Plants 7000 Oak Trees at Documenta #8 (1987)
 - 10.7.2. The Ice Watch Installation by Olafur Eliasson
 - 10.7.3. Waste and New Landscapes: Yao Lu's Tableaux Vivants
- 10.8. Aesthetic-Cultural Approaches to Environmental Change
 - 10.8.1. Beyond Land Art: Environmental Art
 - 10.8.2. Science, Art and Nature: Ecoart
 - 10.8.3. Rethinking the Relationship between People and Nature: Ecofeminism
- 10.9. Museum Institutions and their Policies under Scrutiny
 - 10.9.1. Review of Institutional Policies: ReThinking Collections, Museum of Africa (Brussels, 2024)
 - 10.9.2. Revisiting Visual Imaginaries: Colonial Unframing, Centre Pompidou (Paris, 2024)
 - 10.9.3. Revised Iconographies: Colonial Memory in the Thyssen-Bornemisza Collections, Thyssen-Bornemisza Museum (Madrid, 2024)
- 10.10. Reflections on the Consequences and Effects of Artistic Movements on Cultural Policies
 - 10.10.1. Influences of Artistic Initiatives on Cultural Policies: *Bottom-up*
 - 10.10.2. Citizen Participation and Inclusive Narratives
 - 10.10.3. Diversity, Representation and Sustainability in Artistic, Curatorial and Institutional Practices



You will delve into advanced research methodologies, exploring counter-narrative, cartographic and decolonial approaches"

04

Teaching Objectives

This TECH university degree provides professionals with critical and creative skills that will enable them to stand out in the field of Contemporary Art. Through an interdisciplinary approach, they will acquire skills to analyze current trends, apply new technologies to art (such as artificial intelligence and virtual reality), design innovative curatorial projects and manage art market dynamics. In addition, they will develop a critical view of the social, cultural and political impact of art. In this way, the expert will consolidate their position as a leader in the creation, interpretation and promotion of artistic proposals in global contexts.





“

You will broaden your knowledge of global cultural policies, understanding their relationship with artistic practices and social movements of the 21st century”



General Objectives

- ♦ Analyze the evolution of Contemporary Art from the post-war period to the present day, understanding the artistic movements, theories and sociocultural contexts that have shaped it
- ♦ Explore interdisciplinary practices that integrate art with technology, politics, ecology and other areas of knowledge
- ♦ Develop critical skills to interpret and evaluate contemporary artistic manifestations in their diverse forms and global contexts
- ♦ Apply new technologies such as artificial intelligence, virtual and augmented reality, and generative art to artistic creation and project management
- ♦ Foster a deep understanding of the social and political impact of art, addressing issues such as diversity, sustainability, and decolonial dynamics
- ♦ Master the dynamics of the art market, including collecting, auctions, fairs, and strategies for financing and marketing works
- ♦ Research innovative methodologies for artistic production, integrating counter-narrative, cartographic and transdisciplinary approaches
- ♦ Understand global cultural policies and their influence on the development, promotion and conservation of Contemporary Art





Specific Objectives

Module 1. Evolution of Contemporary Art: Artists and Context

- ♦ Follow a logical line of evolution of the different contemporary artistic practices
- ♦ Examine the different movements and styles of contemporary visual art
- ♦ Compile the different materials, techniques and technologies of contemporary artistic productions
- ♦ Analyze the contextual influences of contemporary artistic productions

Module 2. Contemporary Art Theory. Thoughts, Debates, Influences and Trends

- ♦ Analyze the evolution of certain ideas in the development of Contemporary Art
- ♦ Critically address the Phenomenon of Contemporary Art Based on its relation to Ideas

Module 3. Contemporary Art I. Media and Techniques

- ♦ Define the modes of production and technical approaches that characterize disciplines such as painting, sculpture, video art and performance
- ♦ Evaluate the impact of digital technologies in disciplines such as photography and video art, identifying how they have transformed visual narrative and contemporary artistic languages
- ♦ Compile and present emblematic examples of artists such as Joseph Beuys, Marina Abramović, Olafur Eliasson and Hito Steyerl
- ♦ Identify and compile the contributions of women artists and other creators underrepresented in the history of Contemporary Art



Module 4. Contemporary Art II. Urban Art and Art in the Public Space

- ♦ Compare different trends and movements within urban art, establishing the differences and similarities in their evolution in different geographical and temporal contexts
- ♦ Analyze the techniques and materials most used by contemporary urban artists, explaining how these decisions impact the aesthetics and the message of the artworks
- ♦ Evaluate specific cases of artistic intervention in public space, analyzing the role of local policies and the response of communities to these interventions
- ♦ Develop critical proposals that argue how urban art can contribute to social cohesion or generate a change in the perception of certain public spaces

Module 5. Contemporary Art (III). Digital Art and New Technologies

- ♦ Examine the advanced methods and tools used in the creation of digital works, the complexity made possible by new technologies and tools such as artificial intelligence
- ♦ Establish critical connections between digital art theories and their practical application in specific projects, considering their impact in the current artistic and cultural context
- ♦ Generate knowledge that helps us understand experimental art projects that integrate technologies such as artificial intelligence and augmented reality, exploring new languages and visual narratives in the digital realm
- ♦ Evaluate the expressive and technical potential of each digital technology in terms of its applications in Contemporary Art, proposing innovative approaches to enrich their own artistic development

Module 6. Contemporary Art in the Global Context

- ♦ Examine the changes in Contemporary Art and its links with post-1989 historical and social processes, including the decentralization of the center-periphery model and its impact on artistic narratives and strategies
- ♦ Delve into discourses and theories on colonialism and coloniality in relation to global art, exploring case studies from artistic practices and curatorship
- ♦ Identify and analyze the visual strategies, chronologies and terminologies of global art, paying special attention to the dynamics of decentralization and cultural representation of the Global South
- ♦ Develop a critical and inclusive vision of contemporary art, valuing the diversity of perspectives and narratives that question Eurocentrism and expand the traditional categories of artistic analysis

Module 7. Research Methodologies in Contemporary Art

- ♦ Present narrative and even speculative strategies through which artists foster connections and juxtapositions that appeal to the critical and affective capacities of audiences
- ♦ Discern the material, formal and linguistic decisions through which the investigative processes reviewed become sensitive experiences and public events
- ♦ Compare, through a review of recent exhibitions, different strategies for the public presentation of the multisupport and transmedia assemblages that artistic research constitutes
- ♦ Identify dialogues that occur between these research projects through the exhibition device

Module 8. Museology, Museography and Curating in Contemporary Art

- ♦ Analyze the key exhibitions that influenced the change of perspective with respect to exhibitions and their contexts
- ♦ Determine the steps for planning a curatorial or museum project
- ♦ Examine and describe cultural mediation projects taking into consideration the context and the visitors
- ♦ Understand the mechanisms of museum and cultural management, including new technologies

Module 9. Cultural Economy, Art Market and Communication

- ♦ Develop the fundamental concepts of cultural economics and their influence on the configuration of the Contemporary Art market
- ♦ Study the dynamics of the primary and secondary art markets, evaluating the factors that affect prices and speculative trends, as well as the changes derived from globalization and the dematerialization of art
- ♦ Examine the historical evolution of collecting and its typology (private, corporate and public), highlighting the influence of collectors in the promotion and development of Contemporary Art
- ♦ Analyze emblematic cases on copyright and intellectual property in the digital age, reflecting on new critical narratives, emerging formats such as NFTs and the development of regional markets in Latin America, Asia and the Middle East

Module 10. Cultural Policies, Inclusion and Diversity in Contemporary Art

- ♦ Carry out a brief review and logical evolution of feminist, decolonial and ecological movements and their impact on contemporary visual art
- ♦ Study and analyze different current artistic and institutional practices that address the aforementioned topics
- ♦ Perform a critical examination of cultural policies and the intersection of consequences and effects of artistic movements
- ♦ Present case studies to analyze works and exhibitions in prominent museums related to the topic



You will lead interdisciplinary projects in Contemporary Art, combining creativity, management and critical thinking in multicultural environments"

05

Career Opportunities

Thanks to the skills acquired through this university program, professionals will be qualified to work in areas such as Curatorship and Exhibition Management, Art Criticism, Artistic Production, the Art Market and Cultural Consultancy. In addition, they will be able to lead interdisciplinary projects in cultural institutions, galleries, museums and international organizations, as well as explore opportunities in research and new technologies applied to art.



“

You will be able to work as a contemporary art critic, analyzing and communicating disruptive trends in both digital and traditional media”

Graduate Profile

Graduates of this TECH Professional Master's Degree will be professionals with a solid theoretical and practical grounding in Contemporary Art, capable of interpreting its multiple manifestations from a critical and interdisciplinary perspective. They will also have the skills to lead curatorial projects and manage exhibitions, and will be prepared to tackle global challenges, integrating technology, sustainability and diversity into their professional practice. Furthermore, their knowledge of the social and cultural impact of art will position them as a key agent in the artistic and cultural sphere, both locally and internationally.

You will obtain a highly competitive professional profile, ready to integrate into the art market, cultural institutions and museographic spaces.

- ♦ **Critical Thinking and Analysis:** Ability to interpret and evaluate works, trends and contexts of Contemporary Art from a reflective and interdisciplinary perspective, identifying its social, political and cultural impact in a globalized and diverse environment.
- ♦ **Innovation and Creativity:** Ability to develop innovative artistic and curatorial projects, integrating new technologies such as artificial intelligence or virtual reality, and exploring sustainable approaches that highlight the relevance of art in today's challenges.
- ♦ **Effective Communication:** Proficiency in techniques for conveying complex ideas in a clear and accessible way, whether through critical texts, lectures or public presentations, adapting to different audiences, platforms and cultural contexts in a professional
- ♦ **Project Management and Leadership:** Ability to coordinate multidisciplinary teams in artistic and cultural projects, design innovative curatorial strategies and manage resources efficiently, ensuring the fulfilment of objectives and the positive impact of initiatives



After completing the program, you will be able to use your knowledge and skills in the following positions:

- 1. Exhibition Curator:** Designs and organizes innovative exhibitions in museums, galleries and cultural spaces, adapting to current artistic trends and managing available resources.
Responsibilities: Selects artworks, conceptualizes exhibition narratives and coordinates with artists and technical teams to ensure the success of the project.
- 2. Artistic Project Manager in Cultural Institutions:** Leads the planning and execution of cultural programs, connecting communities with contemporary art in local and global contexts.
Responsibilities: Manages budgets, coordinates multidisciplinary teams and guarantees the social and educational impact of projects.
- 3. Specialist in Digital Art and New Technologies:** Applies tools such as virtual reality and artificial intelligence to create, manage or advise on artistic projects in digital environments.
Responsibilities: Develop immersive experiences and promote the integration of emerging technologies in the visual arts.
- 4. Art Market Consultant:** Offers specialized advice to collectors, galleries and auction houses for the acquisition, valuation and management of contemporary artworks.
Responsibilities: Conduct market trend analysis and provide strategies to maximize the economic and symbolic value of the collections.
- 5. Coordinator of Alternative Cultural Spaces:** Supervises the management of cultural centers, independent spaces and experimental platforms, facilitating artistic activities that involve the community.
Responsibilities: Plan events, encourage citizen participation and maintain the financial sustainability of initiatives.
- 6. Contemporary Art Critic:** Analyzes and communicates the aesthetic, conceptual and social value of current works and movements through digital and printed media or cultural platforms.
Responsibilities: Write articles, essays and reviews, as well as participate in debates and conferences on trends in Contemporary Art

- 7. Designer of Museographic Experiences:** Creates innovative exhibition environments that enhance the interaction of the public with artworks, using contemporary concepts of museography and spatial design.
Responsibilities: Develop visual narratives and structure the assembly of temporary and permanent exhibitions.
- 8. Promoter of Art and Culture in Public Spaces:** Organizes urban artistic interventions, such as murals or installations, that engage with the community and revitalize urban environments.
Responsibilities: Coordinate artists and resources to execute projects that combine art and social activism.
- 9. Contemporary Art Educator in Private Institutions:** Designs and teach workshops, courses and educational activities related to contemporary artistic trends and practices.
Responsibilities: Adapt educational content for different audiences and promote interest in contemporary art.
- 10. Cultural Policy Advisor:** Participates in the planning and evaluation of cultural strategies in public and private institutions, promoting the inclusion and sustainability of artistic initiatives.
Responsibilities: Develop cultural programs that integrate diversity, accessibility and conservation of contemporary heritage.

Academic and Research Opportunities

In addition to all the job positions for which you will be qualified through the study of this TECH Professional Master's Degree, you will also be able to continue with a solid academic and research career. After completing this university program, you will be ready to continue with your studies associated with this field of knowledge and thereby progressively achieve other scientific merits.

06

Study Methodology

TECH is the world's first university to combine the **case study** methodology with **Relearning**, a 100% online learning system based on guided repetition.

This disruptive pedagogical strategy has been conceived to offer professionals the opportunity to update their knowledge and develop their skills in an intensive and rigorous way. A learning model that places students at the center of the educational process giving them the leading role, adapting to their needs and leaving aside more conventional methodologies.



“

TECH will prepare you to face new challenges in uncertain environments and achieve success in your career”

The student: the priority of all TECH programs

In TECH's study methodology, the student is the main protagonist. The teaching tools of each program have been selected taking into account the demands of time, availability and academic rigor that, today, not only students demand but also the most competitive positions in the market.

With TECH's asynchronous educational model, it is students who choose the time they dedicate to study, how they decide to establish their routines, and all this from the comfort of the electronic device of their choice. The student will not have to participate in live classes, which in many cases they will not be able to attend. The learning activities will be done when it is convenient for them. They can always decide when and from where they want to study.

“

*At TECH you will NOT have live classes
(which you might not be able to attend)”*



The most comprehensive study plans at the international level

TECH is distinguished by offering the most complete academic itineraries on the university scene. This comprehensiveness is achieved through the creation of syllabi that not only cover the essential knowledge, but also the most recent innovations in each area.

By being constantly up to date, these programs allow students to keep up with market changes and acquire the skills most valued by employers. In this way, those who complete their studies at TECH receive a comprehensive education that provides them with a notable competitive advantage to further their careers.

And what's more, they will be able to do so from any device, pc, tablet or smartphone.

“*TECH's model is asynchronous, so it allows you to study with your pc, tablet or your smartphone wherever you want, whenever you want and for as long as you want*”

Case Studies and Case Method

The case method has been the learning system most used by the world's best business schools. Developed in 1912 so that law students would not only learn the law based on theoretical content, its function was also to present them with real complex situations. In this way, they could make informed decisions and value judgments about how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

With this teaching model, it is students themselves who build their professional competence through strategies such as Learning by Doing or Design Thinking, used by other renowned institutions such as Yale or Stanford.

This action-oriented method will be applied throughout the entire academic itinerary that the student undertakes with TECH. Students will be confronted with multiple real-life situations and will have to integrate knowledge, research, discuss and defend their ideas and decisions. All this with the premise of answering the question of how they would act when facing specific events of complexity in their daily work.



Relearning Methodology

At TECH, case studies are enhanced with the best 100% online teaching method: Relearning.

This method breaks with traditional teaching techniques to put the student at the center of the equation, providing the best content in different formats. In this way, it manages to review and reiterate the key concepts of each subject and learn to apply them in a real context.

In the same line, and according to multiple scientific researches, reiteration is the best way to learn. For this reason, TECH offers between 8 and 16 repetitions of each key concept within the same lesson, presented in a different way, with the objective of ensuring that the knowledge is completely consolidated during the study process.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.



A 100% online Virtual Campus with the best teaching resources

In order to apply its methodology effectively, TECH focuses on providing graduates with teaching materials in different formats: texts, interactive videos, illustrations and knowledge maps, among others. All of them are designed by qualified teachers who focus their work on combining real cases with the resolution of complex situations through simulation, the study of contexts applied to each professional career and learning based on repetition, through audios, presentations, animations, images, etc.

The latest scientific evidence in the field of Neuroscience points to the importance of taking into account the place and context where the content is accessed before starting a new learning process. Being able to adjust these variables in a personalized way helps people to remember and store knowledge in the hippocampus to retain it in the long term. This is a model called Neurocognitive context-dependent e-learning that is consciously applied in this university qualification.

In order to facilitate tutor-student contact as much as possible, you will have a wide range of communication possibilities, both in real time and delayed (internal messaging, telephone answering service, email contact with the technical secretary, chat and videoconferences).

Likewise, this very complete Virtual Campus will allow TECH students to organize their study schedules according to their personal availability or work obligations. In this way, they will have global control of the academic content and teaching tools, based on their fast-paced professional update.



The online study mode of this program will allow you to organize your time and learning pace, adapting it to your schedule”

The effectiveness of the method is justified by four fundamental achievements:

1. Students who follow this method not only achieve the assimilation of concepts, but also a development of their mental capacity, through exercises that assess real situations and the application of knowledge.
2. Learning is solidly translated into practical skills that allow the student to better integrate into the real world.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.

The university methodology top-rated by its students

The results of this innovative teaching model can be seen in the overall satisfaction levels of TECH graduates.

The students' assessment of the teaching quality, the quality of the materials, the structure of the program and its objectives is excellent. Not surprisingly, the institution became the top-rated university by its students according to the global score index, obtaining a 4.9 out of 5.

Access the study contents from any device with an Internet connection (computer, tablet, smartphone) thanks to the fact that TECH is at the forefront of technology and teaching.

You will be able to learn with the advantages that come with having access to simulated learning environments and the learning by observation approach, that is, Learning from an expert.



As such, the best educational materials, thoroughly prepared, will be available in this program:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

This content is then adapted in an audiovisual format that will create our way of working online, with the latest techniques that allow us to offer you high quality in all of the material that we provide you with.



Practicing Skills and Abilities

You will carry out activities to develop specific competencies and skills in each thematic field. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop within the framework of the globalization we live in.



Interactive Summaries

We present the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Additional Reading

Recent articles, consensus documents, international guides... In our virtual library you will have access to everything you need to complete your education.





Case Studies

Students will complete a selection of the best case studies in the field. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Testing & Retesting

We periodically assess and re-assess your knowledge throughout the program. We do this on 3 of the 4 levels of Miller's Pyramid.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.
Learning from an expert strengthens knowledge and memory, and generates confidence for future difficult decisions.



Quick Action Guides

TECH offers the most relevant contents of the course in the form of worksheets or quick action guides. A synthetic, practical and effective way to help students progress in their learning.



07

Teaching Staff

The teaching staff of this TECH university program is made up of renowned experts in Contemporary Art, with extensive experience in research, curatorship and artistic production at an international level. These professionals combine their academic careers with in-depth practical knowledge, providing a global and up-to-date vision of the sector. Through their knowledge, students will have access to real cases and innovative tools, guaranteeing a comprehensive preparation oriented to the demands of the current artistic field.

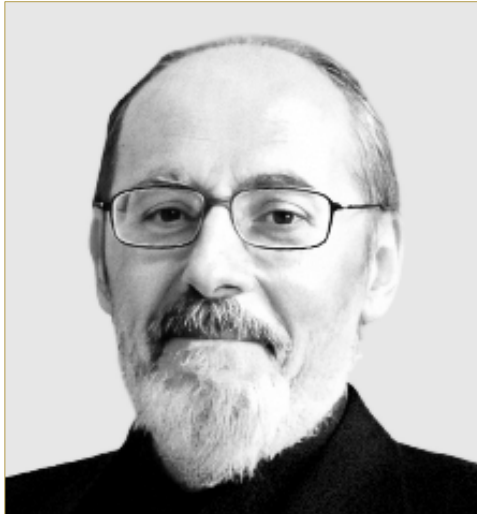




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You will benefit from a multidisciplinary teaching team, made up of experts with extensive experience in research, curatorship and artistic production”

Guest Director



Dr. Quiles García, Fernando

- ♦ Art History Expert
- ♦ Art History Specialist at the Pablo de Olavide University
- ♦ PhD in Art History from the University of Sevilla
- ♦ Master's Degree in Architecture and Historical Heritage from the University of Sevilla
- ♦ Bachelor's Degree in Geography and History, Art History from the University of Sevilla

Management



Dr. Díaz Mattei, Andrea

- ♦ Expert in Museology and Museography at the Museum of the History of the Carthusian Horse
- ♦ Art History Specialist at the Pablo de Olavide University
- ♦ Museology and Museography at the Museum of the History of the Carthusian Horse
- ♦ PhD in Society and Culture from the University of Barcelona
- ♦ Art History Specialist, Theory and Criticism: Catalan Art and International Relations
- ♦ Expert in Art Direction
- ♦ Degree in Psychology from the University of Buenos Aires
- ♦ Member of: Globalization Interculturality Art Research Network and Latin American Network of Visual Studies



Professors

Dr. Navarro Morcillo, Pablo

- ◆ Documentalist and Cartographer in the Provincial Delegation of Culture of the Regional Government of Andalucía
- ◆ Protection Technician in the Regional Ministry of Culture of the Regional Government of Andalusia
- ◆ PhD in History and Humanistic Studies from the Pablo de Olavide University
- ◆ Bachelor's Degree in Art History from the University of Sevilla
- ◆ Master's Degree in Art, Museums and Historical Heritage Management from the Pablo de Olavide University
- ◆ Master's Degree in Cultural Management from the University of Sevilla
- ◆ Expert in Historical Heritage Management

Dr. Pinilla Sánchez, Rafael

- ◆ Researcher of the AGI Research Group at the University of Barcelona
- ◆ Specialist in Culture and Market at the Open University of Catalonia
- ◆ Technical and Planning Secretary at the Journal of Global Studies and Contemporary Art
- ◆ PhD in Art History from the University of Barcelona
- ◆ Master's Degree in Advanced Art History Studies from the University of Barcelona
- ◆ Member of: Art, Globalization and Interculturality Research Group at the University of Barcelona, Art Research Network of the Faculty of Fine Arts at the Autonomous University of Querétaro and the Academic Council of the Economy and Culture Forum of the Autonomous University of Mexico City

Dr. Castañeda Santana, Pablo

- ♦ Visual Artist specialized in Painting
- ♦ Founder of Academia Panorama
- ♦ PhD in Art and Heritage from the University of Sevilla
- ♦ Master of Fine Arts from Central Saint Martins School of Art
- ♦ Bachelor of Fine Arts from the University of Sevilla

Mr. Sánchez Pineda, Jesús Manuel

- ♦ Visual and Sound Artist
- ♦ Master's Degree in Art, Idea and Production from the University of Sevilla
- ♦ Master's Degree in Philosophy and Modern Culture from the University of Sevilla
- ♦ Degree in Fine Arts from the University of Sevilla
- ♦ Expert in Music Production and Sound

Dr. Medici, Antonella

- ♦ Researcher and Independent Curator
 - ♦ PhD in Society and Culture from the University of Barcelona
 - ♦ Specialist in History, Anthropology, Art and Heritage
 - ♦ Master's Degree in Latin American Studies from the University of Barcelona
 - ♦ Bachelor's Degree in Art History from the University of Barcelona
- Member of: Art, Globalization and Interculturality Research Group at the University of Barcelona, Critical Cartography of Art and Visuality in the Global Age Project at the University of Barcelona, Memory and Human Rights Section of the Latin American Studies Association





Dr. Cebreros Urzaiz, Carmen

- ◆ Curator and Researcher
- ◆ Deputy Director of Visual Arts at the Autonomous Metropolitan University
- ◆ Curator of the 20th Photography Biennial
- ◆ PhD in Culture and Performance from the University of California
- ◆ Master's in Curatorship from Goldsmiths College, University of London
- ◆ Bachelor's in Visual Arts from the National Autonomous University of Mexico

Ms. Bonafé Carrasco, Isabel

- ◆ Visual Artist
- ◆ Lecturer and collaborator at the CSM Digital Culture Festival
- ◆ Master of Fine Arts from the Central Saint Martins School of Art
- ◆ Bachelor of Fine Arts from the University of Sevilla

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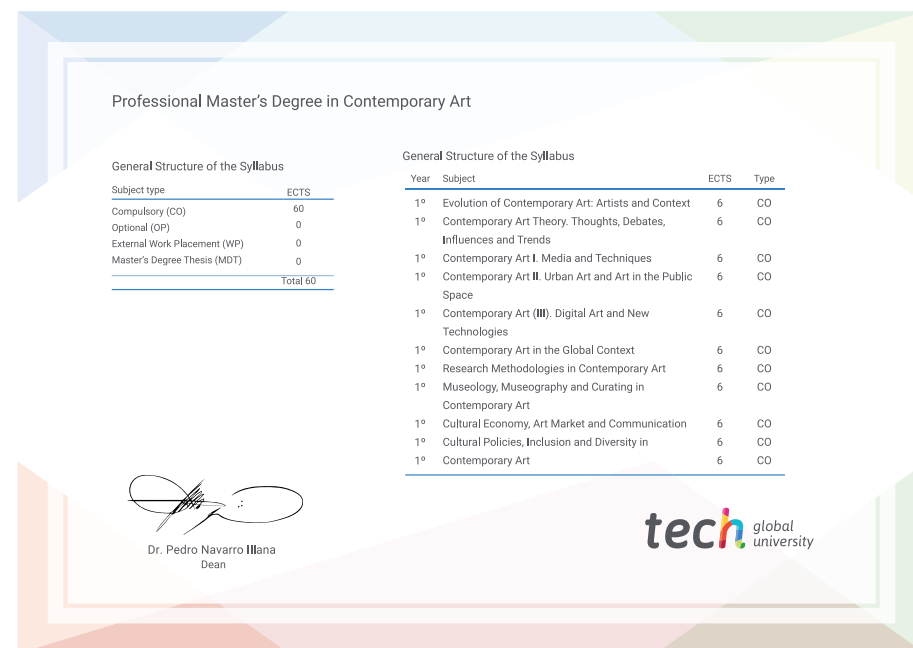
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