

Course title: Art and Gender in Contemporary Spain

Language of instruction: English

Professor: Eloy Fernández Porta, Ph.D

Professor's contact and office hours: eloi.fernandez-porta@upf.edu

Course contact hours: 45

Recommended credit: 6 ECTS credits

Course prerequisites: There are no prerequisites for this course".

Language requirements: Recommended level in the European Framework B2 (or equivalent: Cambridge Certificate if the teaching language is English, DELE or 3 semesters in the case of Spanish)

Course focus and approach: This is a course that emphasizes gender perspectives in regards to contemporary visual culture. We will be looking at recent -and contemporary classic- artworks through "purple glasses", thus combining feminist traditions with masculinity studies.

Course description: This course provides a dynamic, multi-disciplinary introduction to Contemporary Art in Spain. A background on this specified field is not required. For this reason not only the main artistic events will be covered, but also some political, historical and cultural issues that might be relevant. Although this course is mainly based on lectures and class debate, four visits to art centers and exhibitions will be also part of the course requirements. These visits will be made during class time and are equivalent to a usual in-class lecture. We will discuss recent classics as well as emerging artists, and we will cover a wide range of artistic practices, from photography to afterpop music, including installation art, performance art and comic art. Although the course offers several relevant clues to understand the historical context and particular conditions in Spain, it is also intended as a more general insight into contemporary artistic strategies and topics.

Learning objectives: At the end of the course students will be able to identify and discuss some of the masterworks and most important currents of change-of-the-century culture in Spain. They will also be capable to understand and relate to key notions regarding visual and media culture. They will develop a contemporary artistic sensibility, and they will acquire several notions and ideas that will be useful for them in order to understand and analyze globalized pop culture. Significant analogies between peninsular artistic production and North American art will be frequent.

Course workload: Students will be required to read articles and/or book chapters on a daily basis. The articles in question will serve as a basis for class discussion and they will offer the conceptual framework for every session of the course. There will also be two tests (Midterm and Final); each exam will cover 50% of the course. Students will also be asked to write two papers and give a presentation about a Spanish artist of their choice. The paper will be presented to the class in a 10-minute, collective Pwp, in which students will collaborate in groups of 2 to 4, with other students whose papers deal with related issues.

Teaching methodology: Every session will begin with a group of two students giving a short, 7-minutes summary of required reading. Four sessions will consist on a guided field trip to a local art center, gallery or museum. Proper indications will be given in advance. Part of the session will be lecture-based, but participation and debate is required. When going on a field trip students will be asked to comment and discuss the artworks on display. Papers will be based on field trip materials and informations.

Assessment criteria:

Class participation: 15%

Paper: 15%

Midterm Exam: 25%

Presentation Proposal: 5%

Presentation: 10%

Final Exam: 30%

BaPIS absence policy

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student’s final grade as follows:

Absences	Penalization
Up to two (2) absences	No penalization
Three (3) absences	1 point subtracted from final grade (on a 10-point scale)
Four (4) absences	2 points subtracted from final grade (on a 10-point scale)
Five (5) absences or more	The student receives an INCOMPLETE (“NO PRESENTADO”) for the course

The BaPIS attendance policy **does not distinguish between justified or unjustified absences**. The student is deemed responsible to manage his/her absences.

Only absences for medical reasons will be considered justified absences. The student is deemed responsible to provide the necessary documentation. Other emergency situations will be analyzed on a case by case basis by the Academic Director of the BaPIS.

The Instructor, the Academic Director and the Study Abroad Office should be informed by email without any delay.

Classroom norms:

Students will have a ten-minute break after one one- hour session.

Weekly schedule:**WEEK 1**

Session 1: Introduction to the course. Public Art and Public Media, 1: Interventions of Contemporary Spanish Artists in the US. Daniel Canogar in New York, Jaume Plensa in Chicago. Self-guided field trip to 3 public artworks nearby UPF. Read: Check link on the “Self-Guided Field Trip” file.

Session 2: Public Art and Public Media, 2: Debate on your field trip. Tessels and pixels: from mosaics to Googlegrams. The small picture and the big picture. Read: Joan Fontcuberta, “A Decalogue For Post-Photographers”.

WEEK 2

Session 1: Read: Public Art and Public Media 3: From analog photography to digital images. The unreal photography of Cristina de Middel. How we all became post-photographers. Read: Documentation on Keith Haring’s mural. Spotify audition: El Palomar, *Schreber is a Woman*.

Session 2: Field Trip: MACBA. A visit to the permanent collection. Carlos Marín, “A Byzantine Debate”.

WEEK 3

Session 1: In the edge, 1: Is it transgressive yet? Gender, ethnicity and the Spanish satirical tradition. The two types of satire and the goyesque. Read: Newspaper articles on the case of Francisco Franco’s public sculptures.

Session 2: In the Edge, 2: Iconoclasia and iconodulia. Class debate on the case of Franco’s sculptures. Gendered sculptures and the case of Cristina Lucas. Read: Text by Antoni Hervàs. Paper 1 Due.

WEEK 4

Session 1: Session and debate with artist Antoni Hervàs. Read: Eric Luján. ‘The Place of People in the Digital Carnival’.

Session 2: FIELD TRIP: Centre de Cultura Contemporània de Barcelona (CCCB). Spotify audition: Francisco López, *La Selva*. Read: Francisco López’s article.

WEEK 5

Session 1: Landscape Cultures, 1: Nature reconsidered. Fina Miralles. Read: ‘The Fall and Rise of Lanzarote’. Spotify audition: El Guincho, Alegranza.

Session 2: Landscape Cultures, 2: The Canary Islands. Wind toys and Atlantic subjectivities. The reinvention of Lanzarote and Alegranza’s tropicalia. Ortega & Jiménez Blanco, “The Castillian Plateau and its National Symbolism”

Session 3: Landscape Cultures, 3: The Meseta myth, from the 98’Generation to Marina Núñez and cybercultures.

WEEK 6

Session 1: MIDTERM EXAM. Read: Teresa Bastardes' article on Museu del Disseny's Dressing the Body.

Session 2: Field Trip: Gender construction as exhibited at Museu del Disseny (Museum of Design). Read: Alicia Framis' article.

WEEK 7

Session 1 Imagine a body: Fighting gender wars... with style. New, empowering roles. Feminism meets the fashion industry. Ana Laura Aláez, Alicia Framis et. Al. Read: Eloy Fernández Porta, "Reifications: On Emotional Industries and Feminised Work."

Session 2: Imagine a body: Never Painted Home's Angels. Eulàlia Grau, Pilar Albarracín et. Al. The politics of household and feminised work. Presentation Proposal due. Read: Connell & Messerschmidt, "Hegemonic Masculinities Reconsidered".

WEEK 8

Session 1: The Making of Spanish Masculinities. Vitruvian Men. Representations of gender binarism. The school of virility. Being by default. Watch: Watch: Kimmel, "Boys Will be Boys"

Session 2: Spanish Masculinities Reconsidered. The art of miscasting. It's just a gesture! Cognitive privileges. Reversible Icons. Watch: Nùria Güell, *Una pelùcula de Dios*.

Session 3: Class debate on *Una pelùcula de Dios*. Read: Interview with Colita by Vanessa Graell.

WEEK 9

Session 1: Field Trip: La Virreina Centre de la Imatge.

Session 2: Group Presentations.

WEEK 10

Session 1: Group Presentations.

Session 2: FINAL EXAM.

Last revision: May 2022.

Required readings: Indicated below.

Recommended bibliography:

- BROUDE, Norma and Mary D. GARRARD, *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, New York: Harry N. Abrams.
- CHICAGO, Judith, *Through the Flower: My struggle as a Woman Artist*, New York: Anchor Books, 1982.
- CONGOST, Carles, *Say I'm Your Number One*, León: MUSAC, 2007.
- FRAMIS, Alicia, *Works 1985-2003*, León: MUSAC, 2013.
- NÚÑEZ, Marina, *Hell is Us*, Valladolid: Patio Herreriano, 2013.



- SANDLER, Irving, *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, New York: Harper Collins, 1996.
- VV.AA. (Judith Halberstam et. al.) *Héroes caídos / Fallen Angels*, Castelló: EACC, 2001.
- VV.AA., *Feminisms!*, Barcelona: CCCB.