

Course title: Art and Gender in Contemporary Spain

Language of instruction: English

Professor: María Bendito, Ph.D

Professor's contact and office hours: maria.bendito@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 regard to contemporary visual culture. We will be looking at recent -and contemporary classic- artworks through “purple glasses”, thus combining feminist theoretical frames with feminist art practices.

Course description: This course provides a dynamic, multi-disciplinary introduction to contemporary art in Spain using a gender perspective. A background in 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. We will discuss recent classics as well as emerging artists, and we will cover a wide range of artistic practices, from traditional ones to installation art and performance 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. Although this course is mainly based on lectures and class debate, visits to art centres 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.

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 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 analyse gender inequalities then and now. Significant analogies between peninsular artistic production and North American art will be frequent.

Course workload: The course agenda is conceived as a daily-in-class workload. Documentaries and papers will broaden the conceptual framework of the sessions and will serve as a basis for class discussion. There will also be two tests (Midterm and Final); each exam will cover 50% of the course. Apart from that, students will be asked to form small groups of two or three people to perform the course paper. The paper will receive three types of marks: proposal or topic choice, text or written presentation, and oral presentation. Oral presentations will consist of a fifteen-minute explanation with visual support in PWP or PDF format. The course paper will be monitored by the professor in one of the sessions.

Teaching methodology: Every session will begin with a theoretical frame/explanation conducted by the professor and will last up to 1 hour maximum. The second half of the session will be devoted to exercises consisting of watching documentaries, reading papers and debating. Debates are planned to be carried out by students (for instance, a 7-minute summary of required reading) and to be delivered to the rest of the students, not the professor. Participation is totally required, and engagement within the discussion as well. As some sessions will consist of guided field trips to a local art centre, gallery or museum, proper indications will be given in advance. When going on a field trip students will be asked to comment and discuss the artworks on display.

Assessment criteria:

Class participation: 15%

Midterm Exam: 25%

Course paper - Proposal: 5%

Course paper - Text: 15%

Course paper – Oral 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 for managing his/her absences.

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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.

Course outline (the be replaced by a weekly schedule after the museum's confirmation; A stands for Activity, T for Theory):

September 27, 2023. Wednesday.

- Presentations. Background and interests.
- Introduction to the course.

October 2, 2023. Monday.

1/2: (A) Self-guided trip to Antoni Tàpies' *Sala de Reflexió* within the UPF campus *milieu*.

2/2: (T) Debate on the impression caused by *Sala de Reflexió*. Spain and the contemporary arts. Focus on Antoni Tàpies and Informalism/matteric painting.

Subsequent sessions:

(A) Museum trip.

1/2: (T) Feminist waves and artistic practices. First wave: 19th Century. Suffragist movement vs. mistresses, *femme(s) fatale(s)*. What happened to Velázquez's Venus?

2/2: (A) Read & debate: Cindy Shearman series of *Untitled portraits*; specifically on Judith's MoMA.

1/2: (T) Feminist waves and artistic practices. First wave in Spain under the Civil War and Francoist Regime.

2/2: (A) Watch & debate: *Las sin sombrero*, rtve.

<https://www.rtve.es/lasinsombrero/en/webdoc/>

1/2: (A) Monitoring session: guidance on how to deliver your papers, exams and presentations.

2/2: (A) In-class working session on your group presentation.

(A) Museum trip.

1/2: (T) Feminist waves and artistic practices. First wave in Spain under the Civil War and Francoist Regime. Leonora Carrington, Surrealism. Witchcraft, alchemy, visionary, and metamorphoses.

2/2: (A) Read & debate: Leonora Carrington's *Down Below*.

1/2: (T) Feminist waves and artistic practices. Second wave: 1960-1980s. Theory. Naissance of the feminist art theory. A critique to an absence. Scopes, first steps and problems. Linda Nochlin as a US Case Study.

2/2: (A) Read & debate: Linda Nochlin, *Why have there been no great women artists?*

(T) Guest lecturer.

(A) Midterm exam.

1/2: (T) Feminist waves and artistic practices. Second wave: 1960-1980s. A Critique of the Female Objectualization in European Painting and the Male Gaze. John Berger as a Case study.

2/2: (A) Read & Debate: The male waze in film industry. Laura Mulvey's *Visual Pleasure and Narrative Cinema*.

1/2: (T) Feminist waves and artistic practices. Second wave: 1960-1980s. Women and Intimacy from Julia Child to Eulàlia Grau, Pilar Albarracín.

2/2: (A) Watch/read & debate.

(A) Group presentations.

(A) Group presentations.

1/2: (T) Feminist waves and artistic practices. Third wave: 1990s. Intersectionality: Gender, Class, Race and Queer Theories.

2/2: (A) Watch/read & debate.

1/2: (T) Feminist waves and artistic practices. Third wave: 1990s. Daniel Ortiz & Núria Güell on classism, racism and sexual exploitation.

2/2: (A) Watch/read & debate.

(A) Museum trip.

1/2: (T) Feminist waves and artistic practices. Fourth Wave: Present Day. Theoretical frame.

2/2: (A) Watch/read & debate.

1/2: (T) Feminist waves and artistic practices. Fourth Wave: Present Day. #metoo, eco-feminism, ciberfeminism.

2/2: (A) Watch/read & debate.

(A) Final exam.

Last revision: September 2023.

Required readings: Discussed in class.

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.