Course title: CONTEMPORARY SPANISH ART

Language of instruction: English

Professor: Eloy Fernández Porta

Professor’s contact and office hours: Office 20.275 (+34 935422306) eloi.fernandez-porta@upf.edu

Course contact hours: 45

Recommended credit: 3 US credits-5 ECTS credits

Course prerequisites: None

Language requirements: None

Course focus and approach: The objective of this course is to offer a survey approach to the history of artistic developments in Spain from Goya to our days. 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, three visits to art centers and exhibitions will be also part of the course requirements. These visits will be made during the class time, and are equivalent to a usual in-class lecture.

Learning objectives: At the end of this course the students will be able to identify and understand several important names and artworks in the context of Spanish and International Art. They will also become familiar with a number of relevant Spanish figures and artistic genres. They will acquire a critical, sociologically-based approach to visual culture.

Course workload: Students will be required to read short, informative articles (provided in the Courspack) 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 a 10-page, informed paper about an artist of their choice that we haven’t dealt with in class. The paper will be presented to the class in a 10-minute, collective powerpoint-style, in which students will collaborate in groups of 2 to 4, with other students whose papers deal with related issues.
Teaching methodology: Every class will begin with a group of two students giving a short, 7-minutes summary of required reading. Tuesday’s 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. A Zap paper on one of the field trips is also required.

Assessment criteria:
Class participation: 10%
Midterm Exam: 25%
Zap Paper: 10%
Oral Presentation of Final Paper (collective): 15%
Final Paper: 15%
Final Exam: 25%

Absence policy

After the add/drop, all registrations are considered final and HESP Absence Policy begins to apply. For the academic year 2013-2014, such policy is as follows:

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

<table>
<thead>
<tr>
<th>Absences</th>
<th>Penalization</th>
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<tbody>
<tr>
<td>Up to two (2) absences</td>
<td>No penalization</td>
</tr>
<tr>
<td>Three (3) absences</td>
<td>1 point subtracted from final grade (on a 10 point scale)</td>
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<tr>
<td>Four (4) absences</td>
<td>2 points subtracted from final grade (on a 10 point scale)</td>
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<tr>
<td>Five (5) absences or more</td>
<td>The student receives an INCOMPLETE (“NO PRESENTAT”) for the course</td>
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The PEHE/HESP attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her
absences.

Emergency situations (hospitalization, family emergency...) will be analyzed on a case by case basis by the Academic Director of the HESP.

Classroom norms:
- No food or drink is permitted in class
- Students will have a ten-minute break after one one-hour session

Weekly schedule

A weekly schedule /or daily schedule, should follow, session by session. The date is not necessary. Reading assignments for the week should be listed in this week schedule.

Example:

**WEEK 1 (Add-Drop Week)**


**THU:** *Goya and the Birth of Modernity, 1:* Goya and the Birth of Modernity, 1: Naked and Nude in Painting. Typifying the body. The *Maja*, clothed and naked. Read: John Berger on art, class and posession.

**WEEK 2**

**TUE:** Cartoons and Portraits in the XVIIIth Century Spanish Court. Peasant life seen from a palace window. Read: Edward Carr on the “Ilustrado” movement.


**WEEK 3**

**TUE:** *Goya and the Birth of Modernity, 4:* War Painting: The French Napoleonic invasion, *Desastres de la Guerra* and “the invention of pacifism”. Read: Edward Carr on the Spanish-American War and the Generation of 98. Watch: Carlos Saura’s movie *Goya in Bordeaux*.

WEEK 4
TUE: Landscape Art, 2: Modern realism vs. postmodern simulacra. Marina Núñez: The Castillian Landscape, from Essentialism to Science Fiction. La Rambla’s kiosks, from Rafael Barradas to Francesc Ruiz. Paper on Goya in Bordeaux due. Read: Helga de Alvear on “the soul of the art collection”.
THU: Field Trip 1: The MACBA permanent collection. Read: Michel Maffesoli’s “Vital Principle” and Joan Fontcuberta’s “Googlegrams: The Noise Of Data Files”.

WEEK 5
THU: Midterm Exam.

WEEK 6
THU: The Avant-Gardes: Transgression and Tradition, 1: Go Primitive!, or, the invention of the Other. Two forms of primitivism: tribal (cubism) and technological (futurism). Read: Jorge Luis Marzo, “Objects and their cases”.

WEEK 7

WEEK 8
TUE: Field Trip 3: A Trip Trough Eixample Galleries (Carles Taché, Senda, Estrany de la Mota). Read: Judy Chicago, Through the Flower: My Struggle as a Woman Artist (excerpts).

WEEK 9
Naia del Castillo and the politics of luxury. Read: Lápiz magazine, "The Masks of the Merchandise".

**THU:** *Art and Capital.* Redifining the artist in late capitalism. Representations of money and consumption. Multiples vs. canvases. Karmelo Bermejo’s “money actions”. Ignasi Aballí: objectifying bills. Watch: Santiago Sierra’s videos.

**WEEK 10**  
TUE: *Art and Capital, 2.* Santiago Sierra, or the artist as exploiter. Consumption, reification and activism.  
THU: Oral Presentations.

**WEEK 11**  
THU, Final Exam.

Last revision: June 2013

**Required readings:**  
Course reading pack prepared by professor

**Required viewings:**  
SAURA, Carlos: *Goya en Burdeos*  
SIERRA, Santiago: *Audience Lit by a Petrol Generated Operator*

**Recommended bibliography:**  
BERGER, John and Nella BIELSKI: *Goy’s Last Portrait* (Faber & Faber, 2001).  
CONGOST, Carles: *Say I’m Your Number One* (MUSAC, 2007).  
MILLÁN, Fernando y Jesús García Sánchez (Eds.): *La escritura en libertad* (Alianza Editorial, 1975) [Visual poetry anthology].  
VV.AA.: *Héroes caídos / Fallen Angels* (EACC, 2001).  
VV.AA.: *Antes que nada / Before Everything* (CA2M, 2011).