Course title: Contemporary Spanish Art
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: 3 US credits-6 ECTS credits
Course prerequisites: There are no prerequisites for this course.

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 throughout the XX and XXIst Century. 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 genre. 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 three 3-5 pages Zap Papers on Self-Guided Field Trips they will be required to give a 10-minute presentation on a topic of their choice. For said assignment students can, if they wish, collaborate in groups with other students whose presentations deal with related issues.

Methods of Instruction: Every session will begin with a student giving a 7-minutes summary of required reading. Part of the session will be lecture-based, but participation and debate is required. Field Trips being a basic part of this course, they are divided in two categories: 1) Guided Field-Trips to museums or art centers during classtime (attendance mandatory).
2) Self-guided Field Trips to free-access art spaces (public sculptures, installations or galleries). Note that most places included in this second category are outdoors, so they can be visited anytime at the student’s convenience. Proper indications on how to get to said places will be given in advance. When going on a field trip students will be asked to comment and discuss the artworks on display. Three short Zap Papers on Field Trips will be required.

Method of Assessment:

Class participation: 10%
Oral Presentation on coursepack reading: 5%
Midterm Exam: 20%
Zap Papers: 10% each (30% total)
Powerpoint Presentation on chosen subject: 10%
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 2011-2012, 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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</thead>
<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>
</tr>
<tr>
<td>Four (4) absences</td>
<td>2 points subtracted from final grade (on a 10 point scale)</td>
</tr>
<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:
- Students will have a ten-minute break after one one-hour session

Weekly schedule

ADD-DROP WEEK
- Photography after itself. Data aesthetics, amateurism and collaborative work. Self-Guided Field Trip: Joan Fontcuberta’s public photographic mural El món comença amb cada besada (With Every Kiss the World is Born).

WEEK 2
- The mosaic tradition: from broken stones to blurry pixels. The part, the whole and the rest: basic unities and general meaning in the arts. Read: Michael Maffesoli, “Vital Principle”.
- Field Trip 1: Museu d’Art Contemporani de Barcelona (MACBA). A visit to the Permanent Collection + Species of Spaces collective exhibition. Read: Celia Rabinovitch, Surrealism and the Sacred (excerpt).

WEEK 3
- The Critical Glance: The Political Turn, the art of counter-information and conceptualism. Read: Abel Figueres, “On Catalan Conceptual Art”.

WEEK 4

WEEK 5
- The Tribal Path: The artist as traveller, anthropology and soundscapes. The dubious travels of Ángel Mateo Charris. Watch online: Miquel Barceló & Josep Nadj, Paso doble (Double Step) performance video.
- The Technological Path. Machines and the aesthetics of colonialism. Self-Guided Field Trip 2.

WEEK 6
- Installing the Nation, imagining communities: Santiago Sierra’s The Iberian Peninsula Devoured by Pigs and Mateo Mate’s Heroic Acts. Read: A+Desk Magazine Special Issue.
- Mapping the Nation, drawing frontiers: Visual representations of the flag and the map.

WEEK 7

WEEK 8
-Art and Gender: The fashionable and the political: the unlikely designs of Ana Laura Aláez, Naia del Castillo and Susy Gómez. **Read:** Griselda Pollock, *Vision and Difference* (excerpt). **Presentation Proposal Due.**

-Art and gender: Gender codes as prison and gender signs as game. A dynamics of viewing from Cristina García Rodero to Patricia Gadea.

**WEEK 9**

-**Field Trip:** A guided frolic through Enric Granados’ street, the new Barcelona art gallery axis. **Read:** Pierre Bourdieu, *Masculine Domination*, Chapter 3.

-**Milksop and manful:** The social construction of manhood. **Watch online:** Carles Congost, *Un Mystique Determinado*.

**WEEK 10**

-**Milksop and Manful:** The postmodern deconstruction of manhood. **Watch online:** Álex de la Iglesia, *800 Balas (800 Bullets)* + **read** *Landscapes of Cinema*.

-**Tabernas’ Saloon:** American icons and Spanish models in the globalized landscape.

**WEEK 11**

-**Field Trip:** La Virreina Centre de la Imatge. Self-Guided Field Trip 3: *Joan Miró, Dona i ocell (Woman and Bird)* public sculpture.

- **Oral Presentations.**

**WEEK 12**

- **Oral Presentations + conclusions of the course.**

- **Final Exam**

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Last revision: July 2015

**Required readings:**
Course reading pack prepared by professor + online resources @ Aula Global

Recommended bibliography:

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).