

**CONTEMPORARY SPANISH ART**  
**Winter Semester 2018**  
**Eloy Fernández Porta, Ph.D**

**Language of Instruction:** English

**Professor's contact:** [eloi.fernandez-porta@upf.edu](mailto:eloi.fernandez-porta@upf.edu) Office 20.075

**Course contact hours:** 45

**Course prerequisites:** There are no prerequisites for this course

**Course language requirements:** None

**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 the 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.

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**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 powerpoint-style, in

which students will collaborate in groups of 2 to 4, with other students whose papers deal with related issues.

**Methods of instruction**

Every class will begin with a group of two students giving a short, 7-minutes summary of required reading. Thursday’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. Papers will be based on field trip materials and informations.

**Method of assessment**

- Class participation: 10%
- Paper 1: 10%
- Paper 2: 10%
- Midterm Exam: 25%
- Presentation Proposal: 5%
- Presentation: 15%
- Final Exam: 25%

**Class protocols**

There is no dress code for this course. Students are allowed to drink in class, and they can use their laptops for educational purposes.

**Bibliography**

- \* Daily required readings can be found at Aula Global.
- CONGOST, Carles, *Say I’m Your Number One*, León: MUSAC, 2007.
- MILLÁN, Fernando y Jesús García Sánchez (Eds.), *La escritura en libertad*, Madrid: Alianza, 1975. [Visual poetry anthology]
- SANDLER, Irving, *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, New York: Harper Collins, 1996.
- VV.AA., *Héroes caídos / Fallen Angels*, Castelló: EACC, 2001.
- VV.AA., *Antes que nada / Before Everything*, Madrid: CA2M, 2011.

After the add/drop, all registrations are considered final and **HESP Absence Policy** begins to apply. For the academic year 2016-2017, 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:*

<b>Absences</b>	<b>Penalization</b>
<i>Up to two (2) absences</i>	<i>No penalization</i>

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 PRESENTAT”) for the course

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.

## WEEKLY SCHEDULE

**TUE:** Introduction to the course. 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 and Sabotaje al Montaje in Baton Rouge. Self-guided field trip to 3 public artworks nearby UPF.

**THU:** Public Art and Public Media, 2: Tessels and pixels: from mosaics to Googlegrams. The small picture and the big picture. Read: Joan Fontcuberta: “From Here On” + “Googlegrams: The Noises of Data Files”.

**TUE:** Public Art and Public Media, 3: How we all became post-photographers. Deconstructing the moment of truth. Fictions, fakes and googlegrams: Read: Francisco López, “Profound Listening”. Spotify audition: Francisco López, *La selva*.

**THU:** *Field Trip:* MACBA (Museu d’Art Contemporani de Barcelona). A visit to the Permanent Collection. Landscape Cultures, 1: Nature® reloaded. Modern essentialism vs. postmodern relativism. Soundscapes, sound installations and the evocation of the jungle. Read: Nicolás Ortega Cantero and Dolores Jiménez Blanco, “The Castilian Plateau and Its National Symbolism”.

**TUE:** Landscape Cultures, 2: Castile’s Plateau: From the Generation of 98 to cybercultures. Pathetic fallacy, mystification and the metropolitan eye. Read: ‘The Fall and Rise of Lanzarote’. Spotify audition: El Guincho, *Alegranza*. Paper 1 Due.

**THU:** Landscape Cultures, 3: The Canary Islands. Wind toys and atlantic subjectivities. The reinvention of Lanzarote and Alegranza’s tropicalia. Read: Hans Haacke, “Obra Social”.

**TUE:** In the edge, 1: Institutional critique, or, biting the hand that feeds you. Redefining the artist in late capitalism. Representations of money and consumption. Read: Fredric Jameson, “The Brick and the Balloon”.

**THU:** *Field Trip:* CaixaFòrum. A guided visit to the building + La Caixa coleccion. In the edge, 2: The many lives of a *modernista* factory. Read: Carlos Marín, “A Byzantine Debate”.

**TUE:** In the edge, 3: Is it transgressive yet? The Spanish satirical tradition. The two types of satire and the goyesque. Read: Antoni Muntadas, “The File Room”.

**THU:** In the edge, 4: Dynamics of Censorship and Transgression in Post-Franco’s Spain. Artistic rules and legal laws.

**TUE:** Class debate on the case of Francisco Franco’s public sculptures.

**THU:** Midterm Exam.

**TUE:** *Field Trip:* Museu del Disseny (Museum of Design). Watch: John Berger, *Ways of Seeing*, Episode One (Course’s website).

**THU:** Imagine a body, 1: Naked and nude. Gender codes as prison and gender codes as game. The struggle for women’s rights in Spain. Presentation Proposal due. Linda Nochlin. ‘Why Have There Been No Great Women Artists?’

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**TUE:** Imagine a body, 2: Fighting gender wars... with style. New, empowering roles. Feminism meets the fashion industry. Read: Eloy Fernández Porta, “Reifictions: On Emotional Industries and Feminised Work.”

**THU:** Imagine a body, 3: Never Painted Home’s Angels. The politics of household and feminised work. Read: Lucy O’Brian, ‘Is It Easier Today For a Woman to Succeed as an Artist?’

**TUE:** Field Trip: CCCB (Centre de Cultura Contemporània de Barcelona). Read: José M. García Cortés, “Introduction to *Fallen Heroes*”.

**THU:** The Making of Masculinities, 1: Gendered Spaces and cognitive privileges. Becoming-man and alternative manhoods. Reversible icons. Corporate masculinity. Read: ‘Almería and the Landscapes of Cinema’.

**TUE:** The Making of Masculinities, 2: Milksoop vs. Manful. How queer theory changed the perception of the male body. Watch: Àlex de la Iglesia, *800 Bullets*.

**THU:** The Making of Masculinities, 3: Learning From Tabernas: paella western and the archaeologies of virility. Class debate on *800 Bullets*.

**TUE:** Oral presentations.

**THU: Final Exam.**