upf. Barcelona Program for Interdisciplinary Studies

BaPIS
Fall 25/Winter 26

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 manly 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.

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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 analize 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%

Academic Integrity:
According to the Disciplinary regime of students at Universitat Pompeu Fabra, adopted by Agreement of the Government meeting of 18th July 2012 (in Spanish), plagiarism and other academic misconducts are forbidden, including the unauthorized use of generative AI tools. In this course, blatant cases of such misconducts in coursework or exams will automatically entail failing, notwithstanding the adoption of additional sanctions by the academic direction of the program.

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Likewise, special attention will be paid to the use of generative artificial intelligence tools by students for the completion of the course assignments. Whereas the use of these tools may be part of the teaching methodology as suggested by the course instructors, any use of these resources by students to carry out work without the guide or knowledge of the professors will be considered analogous to plagiarism, with the same consequences in terms of penalization in the evaluation of the course.

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 make a distinction between justified and unjustified absences. All absences—whether due to common short-term illnesses or personal reasons—are counted toward the total amount and cannot be excused. Therefore, students are responsible for managing all their absences.

Only in cases of longer absences—such as hospitalization, prolonged illness, traumatic events, or other exceptional situations—will absences be considered for exceptions with appropriate documentation. The Academic Director will review these cases on an individual basis.

Students must inform the Instructor and the International Programs Office promptly via email if serious circumstances arise.

Attendance Policy and Religious Observances:

In line with the UPF Code of Ethics and the principles of equality and non-discrimination, our attendance policy considers the accommodation of students' needs for religious reasons or specific religious festivities.

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Students may self-manage their attendance and miss some sessions without penalty, as outlined in each syllabus. However, if a student anticipates that their religious obligations may significantly affect their participation in a course, and the standard policy does not fully accommodate their situation, they must inform the course professor **at the beginning of the term** to discuss suitable alternatives**. It is the student's responsibility to communicate these needs at the start of the term.** The Academic Director is also available to support both students and professors in finding a workable solution that ensures the student can meet the course objectives.

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: Joan Fontcuberta: From Here On: Introductory Notes.

WEEK 2
SESSION 1: Public Art and Public Media, 2: Debate on your field trip. Gendered public spaces. From mosaics to Googlegrams. The small picture and the big picture. Read: Documentation on Keith Haring's mural / Interview with Eva Fàbregas.
SESSION 2: Field Trip: MACBA. A visit to the permanent collection + Teresa Solar Abboud's *Bird Machine Dream*. Watch: Cristina Lucas, *Rousseau and Sophie* (video).

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: Group Paper on Public Art Due. In the Edge, 2: Iconoclasia and iconodulia. Class debate on the case of Franco's sculptures. Watch: *Las muertes chiquitas (Little Deaths)*. Read: Interview with Mireia Sallarès.

WEEK 4

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SESSION 1: Session and debate with Mireia Sallarès. Read: Introduction to Museu d'Art Prohibit.
SESSION 2: FIELD TRIP**:** Museu d'Art Prohibit. Spotify audition: Francisco López, *La Selva*. Read: Francisco López's article.

WEEK 5
SESSION 1: Landscape Cultures, 1: Nature reconsidered. Ecologism, soundscapes, land art and the work of Fina Miralles. Read: Alberto Martín, 'Figures in the Fire"
SESSION 2: Landscape Cultures, 2: 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' collection.
SESSION 2: Field Trip: Gender construction as exhibited at DHub- Museu del Disseny. 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: Daniela Ortiz's photobook + Marcelo Esposito's text.
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. Watch: Núria Güell, *On Whoring: An Essay on Masculinity*.

WEEK 8
SESSION 1: Group presentation proposal due. Class debate on Núria Güell's movie.
SESSION 2: The Making of Spanish Masculinities. Vitruvian Men. Representations of gender binarism. The school of virility. Being by default. Watch: Michael Kimmel, "Boys Will be Boys".
SESSION 3: Cognitive privileges. Can it be taught? Read: Abigail Solomon Godeau on masculinity.

WEEK 9
TUE 4: Spanish Masculinities Reconsidered. The art of miscasting. It's just a gesture! Cognitive privileges. Reversible Icons. Read: Connell & Messerschmidt, "Hegemonic Masculinities Reconsidered".
THU 6: Field Trip: La Virreina Centre de la Imatge. Read: Paul B. Preciado, *An Apartment on Uranus: Chronicles of the Crossing*.

WEEK 10

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TUE 11: Agender, transgender and postgender in Spanish art and music.
THU 13: Group Presentations.

WEEK 11
TUE 18: Group Presentations.
THU 20: FINAL EXAM.

Last revision: April 2025

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.

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