



Spanish Art in the Digital Age

SECTION I: Course Overview

Course Number: ARH374BCN

Subject Areas: Art History

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

The aim of this course is to understand the most recent artistic manifestations and examine the key artists and movements that shaped the contemporary artistic scene in Spain. There was a turning point between the last decades of the 20th century and the beginning of the 21st century due to the arrival of new technologies that affected all aspects of human life, as well as artistic creation. The course will focus on how these new technologies, media and topics have influenced the most recent artistic creation in Spain.

This course will provide a dynamic and multidisciplinary introduction to contemporary art in Spain, including relevant information on the political, historical and cultural context. You will carry out a study of the main topics and materials that contemporary artists use with the purpose of reaching a global understanding of the subject. The course is divided into thematic topics that explore the intersections between art and objects, politics, public space, identity, multiculturalism, gender, nature, memory (personal and collective), and alike. Special emphasis will be made on the media used by contemporary artists, which range from photography, video, digital resources, performance, painting, sculpture to other techniques close to fields like advertisement, marketing or social campaigns for instance. Finally, you will compare Spanish and American artists within each topic in order to gain a global view and the criteria necessary to better contextualize works of art.

This course is designed not only for students who are curious about contemporary art but also for those who are skeptical about it. Additionally, this course will give you the tools to look the varied landscape of art today and provide you with a tool kit of questions which are helpful to engage and connect deeply with the work of art. You will be encouraged to have your own personal opinion and feelings about the artworks and share it appropriately.

LEARNING OBJECTIVES

Upon completing this course, students will be able to:

- Compare and contrast the main artistic topics, media and trends that have defined the last decades of Spanish art and identify their characteristic features, also in relation with international artists.
- Understand and relate key notions regarding visual and media culture and develop a contemporary artistic sensibility
- Recognize the relevance of the socio-historical and cultural context in the production of the work of art and to identify the most important currents of the change-the-century culture in Spain
- Acquire the critical vocabulary and the oral and written skills for describing, analyzing, and interpreting the conceptual aspects of different artworks
- Encourage personal critical opinions and expressions about artistic practices and to reflect upon the role that art plays in the society and population.

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name: TBA
Contact Information: TBA
Term: SEMESTER

ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each time. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 1 day(s) per week	1 Absence	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

The instructor reserves the right to make changes or modifications to this syllabus as needed

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Midterm Exam	20%
Research Paper & Oral Presentation	20%
Quizzes	15%
Art Reflections	15%
Final Exam	20%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by the your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70

The instructor reserves the right to make changes or modifications to this syllabus as needed

D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Mid-Term & Final Exams (20% each): The mid-term and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed in the syllabus above. They are comprised of a first section (20%) with multiple choice questions and/or images to identify some of the artists and topics studied; a second section (60%) of four short essay theory questions based on slides or open questions; and a third section (20%) that consists of an analysis of an image/topic studied in depth in class. The exams will test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

The instructor reserves the right to make changes or modifications to this syllabus as needed

Research Paper & Oral Presentation (20%): Working in pairs you will write an essay (3,000 words, Times New Roman 12, double line spacing) analyzing a Spanish artist and compare it with an international artist (American mainly) who works the same subjects and/or materials. The instructor will assign you the topic of research. You will discuss three works of the assigned artist following the four levels of analysis: description, analysis, interpretation and evaluation. Your essay will begin with a pure description of the artwork without making value judgments (identification and formal analysis). It will continue with an in-depth analysis of the most distinctive features/topics of the artwork and a discussion of why the artist used such features/topics to convey specific ideas or fulfill specific purposes. After that interpretation will be tackled by establishing the main idea or overall meaning of the artwork, identifying the sources of inspiration of the artist and the influences of other artists or artworks and finally establishing the influence of the art patrons and historical and socio-economic context. The essay will end with the evaluation of the piece. You should introduce the work of a relatable international artist, who works the same themes/topics as the national one you are presented, in order to better understand the global connections of contemporary art nowadays. You will need to include bibliography at the end of your essay with at least five research sources from reputable scholars in order to back up your ideas and present varying opinions and insights. The paper will be submitted online. The assignment will end with an oral presentation of the paper in front of your classmates. Class members attending the oral presentations will have assigned a day to take notes and compile a summary of the presentations that will be posted in Moodle, and will count towards class participation. The instructor will schedule the oral presentations.

Quizzes (15%): There will be **two** quizzes on the main topics studied and discussed in class. The quizzes will consist of multiple-choice questions some of them based on slide images analyzed in class or/and short open questions. They will serve to reassert the knowledge gained from lectures and individual readings and demonstrate comprehension of the artistic scene. Quizzes will be scheduled since the beginning of the course.

Art Reflections (15%): You will write **three** reflective assignments on your experience at three art museums or galleries in Spain. One of the art museums will be either the **MACBA** in Barcelona or any art museum, gallery or art festival visited in an **AICAP**. In the case of the art gallery or museum, you will begin by describing your experience and impressions on the visit, such as your thoughts on the building itself, the gallery rooms, the organization and the logic behind the display of the artworks, and the feel and atmosphere of the exhibition. Then you will focus in one or two art pieces that you found the most interesting and you will do a more in-depth analysis. Finally, you will finish with a summary of your realizations, thoughts, and the effects that the visit had on you. You will be required to do some research. The reflection needs to make links between the experience, you and the concepts or theories studied in the course. A typewritten two pages long essay (Times New Roman 12, double line spacing) will be submitted online.

These periodic assignments enable you to integrate your art appreciation and experiential learning into the knowledge you acquire through theoretical readings and class discussions. These reflective exercises should contribute to your appreciation and respect for artists with differing cultural values and add to your general adaptive skills necessary for living in a cultural milieu different from your own.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

Field Studies

- Field study #1 to MACBA
- Field study #2 to HANGAR

The instructor reserves the right to make changes or modifications to this syllabus as needed

Guest Speakers

- Guest Speaker on *Artivism* or any other artistic field covered in the course

AICAP Activities

The AICAP activities selected for this course were chosen for their relevance to the course's learning objectives. While these activities may not be mandatory, you are highly encouraged to attend. Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment.

- Gallery Hopping
- Madrid & Art Museums
- Valencia & IVAM

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

ALBARRÁN, J., *Beyond an Ethics on Labor: Geometry, Commodity and Value in the Oeuvre of Santiago Sierra*, in LUKOW, D. & SCHREIBER, D. (Ed.), *Santiago Sierra. Skulptur, Fotografie, Film, Köln, Snoeck, Kunsthalle Tübingen, Sammlung Falckenberg*, 2013, pp. 1 – 8.

ANTUNEZ, M. & KAC, E., *Robotic Art Manifest*, 1996 (2 pages)
<http://www.marceliantunez.com/texts/robotic-art-manifest/>

BAL, M., *Sticky Images: The Foreshortening of Time in an Art of Duration*, in BAILEY GILL, C. (Ed.), *Time and the Image*, Manchester, Manchester University Press, 2000, pp. 79 – 99.

BENJAMIN, W., *The Work of Art in the Age of Mechanical Reproduction*, in FRASCINA, F. & HARRIS, J. (Ed.), *Art in Modern Culture: an Anthology of Critical Texts*, London, Phaidon, 1992, pp. 297 – 307.

BISHOP, C., *Antagonism & Relational Aesthetics*, October Magazine, n°110, Fall 2014, MIT Press, pp. 51 -79.

DAVIES, A., *Take Me I'm Yours: Neoliberalising the cultural institution*, in On-Curating, Issue #16, 2003, pp. 13 – 18. http://www.on-curating.org/files/oc/dateverwaltung/old%20Issues/ONCURATING_Issue16.pdf

DEMOS, T. J., *The Politics of Sustainability: Art and Ecology*, in MANACORDA, F. (Ed.), *Radical Nature: Art and Architecture for a Changing Planet 1969–2009*, London, Barbican Art Gallery, 2009, pp. 16 – 30.

DOHERTY, C., *Out of Time, Out of Place: Public Art (Now)*, London, Art Books Publishing Ltd, 2015, pp. 10 – 17.

DOWNEY, P., *Towards a Politics of (Relational) Aesthetics*, Third Text, Vol. 21, Issue 3, May, 2007, 267 – 275.

FARR, I., *Introduction: Not Quite How I Remember It*, in *Memory*, London, Whitechapel Gallery & Cambridge, Mass, MIT Press, 2012, pp. 12 -27.

The instructor reserves the right to make changes or modifications to this syllabus as needed

- FINKELPEARL, T., *The City as Site*, in *Dialogues in Public Art*, Cambridge, Mass, MIT Press, 2000, pp. 3 – 45.
- FONTCUBERTA, J., *From Here On*, Barcelona, Editorial RM & Arts Santa Mònica, 2013, pp. 127 – 134.
- FOSTER, H., *Artsits as Etnographer* in *The Return of the Real*, Massachusetts, The MIT Press, 2001, pp. 171 – 203.
- GETSY, D. J., *Queer Intolerability and its Attachments in Queer*, in GETSY, D. J. (Ed), *Queer*, London, Whitechapel Gallery & Cambridge, Mass, MIT Press, 2016, pp. 12 – 23.
- GODFREY, T. *Conceptual Art*, Phaidon Press, 1998, pp. 4 – 16 & pp. 379 – 424.
- GOMPERTZ, Will, *What are you Looking At?: 150 Years of Modern Art in the Blink of an Eye*, Plume, Penguin Group, 2012, pp. 1 - 11, 350 - 395.
- GUASCH, A. M., *Art and Archive: 1920-2010. Genealogy, tipologies and discontinuity*. Published in *Art and Archives. Latinoamerica and Beyond*, Texas, University of Texas <http://www.roots-routes.org/?p=3573> (9 pages).
- GROYS, B. *Art Topology: The Reproduction of Aura in When Attitudes Become Forms. Bern 1969/Venice 2013*, Fondazione Prada, 2013, pp. 451 – 456
- HAQ, N., *The Invisible and the Visible. Identity Politics and the Economy of Reproduction in Art*, 2015 (9 pages) http://www.internationaleonline.org/research/decolonising_practices/31_the_invisible_and_the_visible_identity_politics_and_the_economy_of_reproduction_in_art
- LIPPARD, L. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, University of California Press, 1997, pp. 7 – 23.
- LORIA, V., *The Critical Capacity of Art*, Lápiz Magazine, n° 253, 2009, pp. 28 – 51.
- MANOVICH, L., *The Poetics of Augmented Space*, first published in 2002, updated in 2005 (28 pages) http://manovich.net/content/04-projects/034-the-poetics-of-augmented-space/31_article_2002.pdf
- MOSQUERA, G., *The Marco Polo Syndrome. Some Problems around Art and Eurocentrism*, in KOCUR, Z. & LEUNG, S. (Ed.), *Theory in Contemporary Art since 1985*, London, Blackwell, 2005, pp. 218 – 225.
- NOCHLIN, L., *Why Have There Been no Great Women Artists?* in *Art, Power and Other Essays*, New York, Harper and Row, 1988, pp. 152 – 176.
- ROSLER, M., *Culture Class: Art, Creativity, Urbanism. Part 1: Art and Urbanism*, Berlin, Sternberg Press, 2013, pp. 73 – 190.
- SONTAG, S., *On Photography*, Rosetta Books, 2005 (1st published in 1973) *On Plato's Cave*, pp. 1 – 19 & *The Image-World*, pp. 119 – 141.
- THOMPSON, N., *Contractions of Time: On Soical Practice from a Temporal Perspective*, E-Flux Journal, #20, November 2010 (6 pages) <http://www.e-flux.com/journal/20/67649/contractions-of-time-on-social-practice-from-a-temporal-perspective/>

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

I. General

ACTON, Mary, *Learning to look at Modern Art*, London, Routledge, 2004.

BERGER, J. *Ways of Seeing*, London, Penguin Books, 1972.

DOCTOR, R., *Spanish Contemporary Art*, Madrid, La Fabrica Editorial, 2013.

FOSTER, H., *Art since 1900: Modernism, Antimodernism, Postmodernism*, London, Thames & Hudson, 2005.

FOSTER, H. (Ed.), *Discussions in Contemporary Culture*, Seattle, Bay Press, 1987.

GOMPERTZ, W., *What are you Looking At?: 150 Years of Modern Art in the Blink of an Eye*, Plume, Penguin Group, 2012.

McDANIEL, C. & ROBERTSON, J., *Themes of Contemporary Art Visual Art after 1980*, New York, Oxford, Oxford University Press, 2005.

MARZO, J.L. & MAYAYO, P., *Arte en España (1939 – 2015) Ideas, prácticas, políticas*, Madrid, Cátedra, 2015.

STILES, K., *Theories and Documents of Contemporary Art: a Sourcebook of Artist's Writing*, Berkeley, University of California Press, 1996.

WARD, O., *Ways of Looking: How to Experience Contemporary Art*, London, Laurence King Publishing Ltd, 2014.

II. Art & Concept

AAVV, *When attitudes become form: Bern 1969 / Venice 2013*, Milan, Fondazione Prada, 2013.

ALBERRO, A., *Art After Conceptual Art*, Vienna, Generali Foundation, 2006.

BURKIRK, M., *The Contingent Object of Contemporary Art*, Cambridge, Mass, MIT Press, 2005

GODFREY, T. *Conceptual Art*, Phaidon Press, 1998.

LIPPARD, L., *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, University of California Press, 1997.

LIPPARD, L., *Reconsidering the Object of Art: 1965 – 1975*, Los Angeles, The Museum of Contemporary Art & London, The MIT Press, 1995.

MORGAN, R.C., *Art into ideas: Essays on Conceptual art*, Cambridge, Cambridge University Press, 1996.

PARCERISAS, P., *Conceptualismo(s): Poéticos, políticos y periféricos. En torno al arte conceptual en España 1964 – 1980*, Madrid, Akal, 2007.

III. Art & Politics

BECKER, C., *The Subversive Imagination: The Artist, Society and Soical Responsibility*, New York, Routledge, 1994.

HEARTNEY, E., *Defending Complexity: Art, Politics and the New World Order*, Lenox, MA, Hard Press, 2006.

The instructor reserves the right to make changes or modifications to this syllabus as needed

KESTER, G. (Ed.), *Art, Activism, and Oppositionality: Essays from Afterimage*, Durham, NC, Duke University Press, 1998.

ROSLER, M., *Decoys and Disruptions. Selected writings, 1975-2001*, Cambridge, Mass, MIT Press in association with International Center of Photography, New York, 2004.

WALLIS, B., WEEMS, M. & YENAWINE, P. (Ed.), *Art Matters: How the Culture Wars Changed America*, New York, New York University Press, 1999.

IV. Art & Public

BISHOP, C (Ed.), *Participation*, London, Whitechapel & Cambridge, MIT, 2006.

BISHOP, C., *Artificial Hells : Participatory Art and the Politics of Spectatorship*, London & New York, Verso, 2012.

BOURRIAUD, N., *Relational Aesthetics*, Dijon, Le Presses du Réel, 2002.

FELSHIN, N. (Ed), *But Is It Art: The Spirit of Art as Activism*, Seattle, Bay Press, 1995.

KWON, M., *One Place after Another: Site Specific Art and Locational Identity*, Cambridge, Mass, MIT Press, 2004.

THOMPSON, N. & SHOLETTE, G. (Ed.), *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*, Cambridge, Mass, MIT Press, 2006.

V. Art & Public Space & Context

DEUTSCHE, R., *Evictions. Art and Spatial Politics*, Cambridge, Mass & London, MIT Press, 1996.

DOHERTY, C. (Ed.), *Situation*, London, Whitechapel & Cambridge, MIT, 2009.

DOHERTY, C., *Out of Time, Out of Place: Public Art (Now)*, London, Art Books Publishing Ltd, 2015.

LACY, S. (Ed.), *Mapping the Terrain: New Genre Public Art*, Seattle, Bay Press, 1995.

SENIE, H. WEBSTER, S. (Ed.), *Critical Issues in Public Art: Content, Context and Controversy*, New York, HarperCollins, 1992.

VI. Art & Identity

BERGER, M. (Ed.), *White: Whiteness and Race in Contemporary Art*, Baltimore, Center for Art and Visual Culture, UMBC, 2003.

FOSTER, H., *The Return of the Real*, Cambridge, MIT Press, 1996.

GUASCH, A. M., *El arte en la era de lo global, 1989 – 2015*, Madrid, Alianza, 2016.

KOCUR, Z. & LEUNG, S. (Ed.), *Theory in Contemporary Art since 1985*, London, Blackwell, 2005.
McEVILLEY, T., *Art & Otherness: Crisis in Cultural Identity*, New York, Documentext/McPherson & Company, 1992.

LIPPARD, L., *Mixed Blessings: New art in a multicultural America*, New York, Pantheon, 1990.

MOSQUERA, G., *Infinite Islands. Art, Culture, Internationalization*, Beijing, BeePub, 2014.

MOSQUERA, G & FISHER, J. (Ed.), *Over Here: International Perspectives on Art and Culture*, Cambridge, Mass, MIT Press, 2007.

VII. Art & Body, Feminism & Queer Theories

The instructor reserves the right to make changes or modifications to this syllabus as needed

ALIAGA, J.V. & MAYAYO, P., *Genealogías feministas en el arte español: 1960 – 2010*, Madrid, This Side Up, 2013.

ARMSTRONG, C. & DE ZEGHER, C. (Ed.), *Women, Artists as the Millennium*, Cambridge, MA, October Books, MIT Press, 2006.

BUTLER, J., *Gender Trouble: feminism and the subversion of identity*, New York, Routledge, 2006.

CRIMP, D., *Melancholia and Moralism: Essays on AIDS and Queer Politics*, Cambridge, Mass, MIT Press, 2002.

LIPPARD, L., *From the Centre: Feminist Essays on Women's Art*, New York, Dutton, 1976.

NOCHLIN, L., *Women, Art and Power and Other Essays*, London, Thames and Hudson, 1989.

ROBINSON, H. (Ed.), *Feminism-art-theory: an anthology 1968-2000*, Malden, MA, Blackwell, 2001.

VIII. Art & City & Nature

BLAZWICK, I. (Ed.), *Century City: Art and Culture in the Modern Metropolis*, Londres, Tate, 2001

KASTNER, J. (Ed.), *Nature*, London, Whitechapel Gallery & Cambridge, Mass, MIT Press, 2012.

SPAID, S., *Ecovetion: Current Art to Transform Ecologies*, Cincinnati, Contemporary Arts Center, 2002.

IX. Art & Memory & Archive

BENNETT, J. & KENNEDY, R., *World Memory. Personal Trajectories in Global Time*, New York, Palgrave Macmillan, 2003.

FARR, I. (Ed.), *Memory*, London, Whitechapel Gallery & Cambridge, Mass, MIT Press, 2012.

GIBBONS, J., *Contemporary Art and Memory. Images of Recollection and Remembrance*, London, I.B. Tauris, 2007.

GUSACH, A. M., *Arte y archivo, 1920-2010: genealogías, tipologías y discontinuidades*, Tres Cantos, Madrid, Akal, 2011.

KUHN, A., *Memory texts and memory work: Performances of memory in and with visual media*, Memory Studies, 2010, <http://journals.sagepub.com/doi/pdf/10.1177/1750698010370034>

MEREWETHER, C., *The Archive, Documents of Contemporary Art*, Cambridge, Mass, MIT Press, 2006.

X. Art & Time & Representation

CAPPELLAZZO, A., PEDROSA, A. & WOLLEN, P. (Ed.), *Making Time: Considering Time as a Material*, Los Angeles, Palm Beach Institute of Contemporary Art, 2000.

DEBORD, G., *Society of the Spectacle*, Detroit, Black & Red, 1983.

GERE, C., *Art, Time and Technology*, Culture Machine, Oxford, Berg, 2006.

GROOM, A. (Ed.), *Time*, London, Whitechapel Gallery & Cambridge, Mass, MIT Press, 2013.

RUSH, M., *New Media in Late 20th-Century Art*, London, Thames and Hudson, 1999.

XI. Photography & Post-Photography

BARTHES, R., *Camera Lucida: reflections on photography*, New York, Hill and Wang, 1981.

FONTCUBERTA, J., *From Here On*, Barcelona, Editorial RM & Arts Santa Mònica, 2013.

FONTCUBERTA, J., *Pandora's Camera*, London: Mack, 2014.

The instructor reserves the right to make changes or modifications to this syllabus as needed

SONTAG, S., *On Photography*, London, Penguin Books, 1978.

XII. Digital Poetics

AAVV, *New media in the white cube and beyond: curatorial models for digital art*, Berkeley, University of California Press, 2008.

AAVV, *Electronic superhighway: from experiments in art and technology to art after the Internet*, London, Whitechapel Gallery, 2016.

AAVV, *Máquinas & almas. Arte digital y nuevos medios*, Madrid, Departamento de Educación, Museo Nacional Centro de Arte Reina Sofía, 2008.

CHRISTIANE, P., *Digital Art*, London & New York, Thames & Hudson, 2008.

DIXON, S., *Digital performance: A history of new media in theater, dance, performance art, and installation*, Cambridge, Mass, The MIT Press, 2007.

ADDITIONAL RESOURCES

In order to ensure you success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

www.artlex.com Art Glossary with reference material in art production, art history, art criticism, aesthetics, and art education.

The instructor reserves the right to make changes or modifications to this syllabus as needed

<http://www.getty.edu/research/tools/vocabulary/aat/index.html> Art and Architecture Thesaurus browser, The Getty Information Institute

www.macba.es The most important Museum on Contemporary Art in Barcelona and one of most renowned internationally. Great resources online, like publications and podcast with lectures and interviews.

www.cccb.org CCCB is a space for creation, research, exhibition and debate on contemporary culture. They organized interdisciplinary exhibitions as well as conferences and festivals. It publishes articles and other cultural and educational resources.

www.museosantsofia.es Reina Sofía Art Museum in Madrid has one of the largest collection in Europe about contemporary art, with international and national artists.

www.museothyssen.org Overview of the major periods and pictorial schools of western art such as the Renaissance, Mannerism, the Baroque, Rococo, Romanticism and the art of the 19th and 20th centuries up to Pop Art from the private collection of Thyssen-Bornemisza Museum in Madrid.

www.fundaciovilacasas.com/en The Fundació Vila Casas has several museums and galleries for temporary all devoted to the displaying of contemporary Catalan art dating from the 1960's to the present day.

www.fmirobcn.org/exhibitions/cat/2/espai-13 Espai13 is the space at the Fundació Miró devoted to contemporary art and emerging artists.

www.moma.org The Museum of Modern Art in New York holds one of the world's finest collection of modern and contemporary art.

Wide research and education resources at <https://www.moma.org/research-and-learning/index>

<http://www.tate.org.uk/visit/tate-modern> The principal British Museum devoted to contemporary art, with landmark exhibitions. It has a great glossary on art terms and concepts as well as an very useful browser on artists.

<https://www.centrepompidou.fr/en/Collections/The-works> Centre Pompidou's collection is one of the world's leading references for art of the 20th and 21st centuries.

www.artsy.net/articles An online platform for collecting arts and it has a huge catalogue of international artists. It also develops an online magazine and many educational resources.

www.a-desk.org/highlights/spip.php?lang=en A-Desk is a digital publication founded by a group of contemporary art professionals. Its articles talked about national and international artists alike.

www.e-flux.com/journal/ e-flux is a online magazine and archive, among other projects, whose articles describe strains of critical discourse surrounding contemporary art, culture, and theory internationally.

www.jstor.org/journal/october October Magazine focuses critical attention on the contemporary arts in all media and their various contexts of interpretation. Accesible via JSTOR.

www.thirdtext.org/issues Third Text is an international journal dedicated to the critical analysis of contemporary art and culture in the global field. Articles accesible online.

www.on-curating.org/ ONCURATING.org is an independent international web journal focusing on questions around curatorial practice and theory.

- **Most relevant Art Libraries in Barcelona:**

MACBA Library

(Plaça dels Àngels, 8)

<http://www.macba.cat/en/library>

Faculty of Architecture Library. Universitat Politècnica de Catalunya
(Avinguda Diagonal, 649)

<http://biblioteques.upc.es/cataleg/english.html>

(COAC) Col·legi d'Arquitectes de Catalunya Library

(Carrer dels Arcs, 1-3, 3rd floor)

<http://www.coac.net/home/english/fhomeitineraris.htm>

Universitat de Barcelona Art Library

(Carrer Baldori i Reixac, 2)

<http://crai.ub.edu/en/about-crai/libraries/philosophy-geography-history>

Universitat de Barcelona Fine Arts Library

(Carrer Montalegre, 8)

<http://crai.ub.edu/en/about-crai/libraries/fine-arts>

(MNAC) Museu Nacional d'Art de Catalunya Library

(Palau Nacional, Parc de Montjuïc)

http://www.mnac.es/recerca/rec_biblioteca.jsp?lan=003

Picasso Museum Library

(Carrer Montcada, 15-23)

http://www.museupicasso.bcn.es/eng/services/index_serveis.htm

Miró Foundation Library

(Avinguda de Miramar, 71-75)

<http://www.bcn.fjmiro.es/>

Fundació Tàpies

(Carrer Arargó, 255)

<http://www.fundaciotapies.org>

COURSE CALENDAR
Spanish Art in the Digital Age

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<p style="text-align: center;">Course Introduction Explanation of syllabus with focus on course objectives</p> <p style="text-align: center;">Introduction to Art How to analyse a work of art</p> <p style="text-align: center;">Historical Context 1980s General background on the socio-economic and political aspects of the decade</p>	<p style="text-align: center;">Introduction & General Overview of the course</p> <p style="text-align: center;">Class Discussion over the origins of art and the importance of art's function</p> <p style="text-align: center;">Lecture on the main socio-historical backgrounds for the course</p>	<p>Readings:</p> <ul style="list-style-type: none"> • GOMPERTZ, W. (2012) pp. 1-11 & 350-395. • BENJAMIN, W., published in FRASCINA, F. & HARRIS, J. (1992) pp. 297 – 307.
2	<p style="text-align: center;">Part I “Enthusiasm” Period (1982 – 1992) Cultural policies, museums, biennials Some artists: Barceló, Juan Muñoz</p> <p style="text-align: center;">The end of the “Enthusiasm” Period (From 1992 to Nowadays) Globalized world, Topics & Media</p>	<p style="text-align: center;">Lecture & Analysis of main works of art</p> <p style="text-align: center;">Class Discussion over the meaning and importance of artistic creation nowadays</p>	<p>Readings:</p> <ul style="list-style-type: none"> • LIPPARD, L. (1997) pp. 7 – 23. • GODFREY, T. (1998) pp. 4 – 16. • GROYS, B. (2013), pp. 451 – 456.
3	<p style="text-align: center;">Art & Concept: Conceptual I Artists: Antoni Muntadas, Esther Ferrer, Antoni Miralda</p> <p style="text-align: center;">FIELD STUDY 1: MACBA</p>	<p style="text-align: center;">Class Debate: Can an idea be art?</p> <p style="text-align: center;">Lecture & Analysis of main works of art</p> <p style="text-align: center;">FIELD STUDY 1: MACBA</p>	<p>Readings:</p> <ul style="list-style-type: none"> • GODFREY, T. (1998) pp. 379 – 424.

The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Spanish Art in the Digital Age

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
4	<p style="text-align: center;">Art & Concept: Conceptual II</p> <p>Artists: Ignasi Aballí, Francesc Torres, Rogelio Lopez Cuenca</p>	<p style="text-align: center;">Video: <i>Fear / Miedo</i>. Muntadas</p> <p>Class Discussion over the impact of conceptual art in future artworks</p> <p style="text-align: center;">Quiz #1</p>	<p>Readings:</p> <ul style="list-style-type: none"> • ALBARRÁN, J., published in LUKOW, D. & SCHREIBER, D. (2013), pp. 1 – 8. • LORIA, V., (2009) pp. 28 – 51.
5	<p style="text-align: center;">Art & Politics</p> <p>Artists: Santiago Sierra, Daniela Ortiz, Nuria Güell, Valeriano Lopez</p> <p style="text-align: center;">Artivism</p> <p style="text-align: center;">Guest Speaker</p>	<p>Lecture and Analysis of main works of art</p> <p>Class Debate: Should art be political?</p> <p style="text-align: center;">Video:</p> <p>Excerpts from <i>Metropolis: Arte y Activismo (Art & Activism)</i> produced by TVE 2</p> <p style="text-align: center;">Guest Speaker</p>	<p>Readings:</p> <ul style="list-style-type: none"> • BISHOP, C., (2014) pp. 51 -79. • DOWNEY, P., (2007) pp. 267 – 275. <p>Art Exhibition Reflection #1</p>
6	<p style="text-align: center;">Art & Context/Public Relational Art Collaborative Projects</p> <p>Artists: Enmedio, Basurama Alicia Framis, Antoni Abad</p>	<p>Lecture & analysis of most important artistic practices</p> <p>Class debate: Can art be effective on social change? It must be?</p> <p style="text-align: center;">Video: BBC Art Safari on Relational Aesthetics</p> <p>https://www.youtube.com/watch?v=PyUkEXbiE_s</p>	<p>Readings:</p> <ul style="list-style-type: none"> • HAQ, N., http://www.internationaleonline.org/research/decolonising_practices/31_the_invisible_and_the_visible_identity_politics_and_the_economy_of_reproduction_in_art • DOHERTY, C., (2015) pp. 10 – 17. • FINKELPEARL, T., (2000) pp. 3 – 45. • ROSLER, M., (2013) pp. 73 – 190. • DEMOS, T. J., published in MANACORDA, F. (2009) pp. 16 – 30.

The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Spanish Art in the Digital Age

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
7	<p style="text-align: center;">Public Art Artists: Cristina Iglesias, Daniel Canogar, Jaume Plensa</p> <p style="text-align: center;">Art & City & Nature Artists: Lara Almarcegui, Jordi Colomer, Mainer Lopez, Eva Lootz, Bleda & Rosa</p> <p style="text-align: center;">Exam Review</p>	<p>Lecture & analysis of main works of art</p> <p>Class debate: Why was religious art so important in Spain during the Golden Age? What were these religious paintings trying to achieve?</p> <p style="text-align: center;">Oral Presentation of Research Paper Art & Concept</p>	<p>Readings:</p> <ul style="list-style-type: none"> • FOSTER, H., (2001) pp. 171 – 203. • MOSQUERA, G., published in KOCUR, Z. & LEUNG, S. (2005) pp. 218 – 225.
8	MIDTERM EXAM		
9	<p style="text-align: center;">Art & Identity Artists: Angelica Dass, Carles Congost Enrique Marty, Joan Morey, Ana Laura Alaez</p>	<p>Lecture and analysis of main works of art</p> <p>Class discussion: What are the principals features that shape one's identity? Are these the same for every person?</p> <p style="text-align: center;">Oral Presentation of Research Paper Art & Politics</p>	<p>Readings:</p> <ul style="list-style-type: none"> • NOCHLIN, L., (1988) pp. 152 – 176. • GETSY, D. K., (2016) pp. 12 – 23. • ANTUNEZ, M. & KAC, E., <i>Robotic Art Manifest</i>, 1996 http://www.marceliantunez.com/texts/robotic-art-manifest/ <p>Video:</p> <ul style="list-style-type: none"> • BERGER, J., <i>Ways of Seeing, Chapter 2</i>, BBC, 1972 https://www.youtube.com/watch?v=m1GI8mNU5Sg

The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Spanish Art in the Digital Age

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
10	<p style="text-align: center;">Art & Body: Feminism, Gender & Queer Theories</p> <p>Artists: Pilar Albarracín, Cristina Lucas, Itziar Okariz, Cabello & Carceller, Pedro Ortuño, Álvaro Perdices</p>	<p>Lecture and analysis of main works of art</p> <p>Class discussion: Are the feminist theories is relevant?</p> <p style="text-align: center;">Oral Presentation of Research Paper Art & Context/Public</p>	<p>Readings:</p> <ul style="list-style-type: none"> • ROSLER, M., (2013) pp. 73 – 190. • DEMOS, T. J., published in MANACORDA, F. (2009) pp. 16 – 30.
11	<p style="text-align: center;">Art & Memory: Document & Archive</p> <p>Artists: Francesc Torres, Daniel García Andujar, Pedro G. Romero</p> <p style="text-align: center;">Art & Time/Representation</p> <p>Artists: Sergio Priego, Dora García</p>	<p>Lecture and analysis of main works of art</p> <p style="text-align: center;">Oral Presentation of Research Paper Art & Identity Art & Body</p>	<p>Readings:</p> <ul style="list-style-type: none"> • SONTAG, S., (2005) pp. 1 – 19 & 119 – 141. • FONTCUBERTA, J., (2013) pp. 127 – 134. <p>Art Exhibition Reflection #2</p>
12	<p style="text-align: center;">Art & Photography & Post-Photography</p> <p>Artists: Alberto Garcia-Alix, Cristina Garcia, Joan Fontcuberta, Cristina de Middel, Laia Abril</p>	<p>Lecture and analysis of main works of art</p> <p style="text-align: center;">Oral Presentation of Research Paper Art & Memory Art & Time</p> <p style="text-align: center;">Quiz #2</p>	<p>Readings:</p> <ul style="list-style-type: none"> • MANOVICH, L., (2002) http://manovich.net/content/04-projects/034-the-poetics-of-augmented-space/31_article_2002.pdf
13	<p style="text-align: center;">Digital Poetics Art & Technology</p> <p>Artists: Tomas Sarraceno, Daniel Canogar, Mar Canet & Varvara Guljajeva, EspadaYSantaCruz</p>	<p>Lecture and analysis of main works of art</p> <p>Class discussion: What is the future of Art?</p> <p style="text-align: center;">Oral Presentation of Research Paper Postphotography Digital Art</p>	<p>Readings:</p> <ul style="list-style-type: none"> • DAVIES, A., (2003) pp. 13 – 18. http://www.on-curating.org/files/oc/dateverwaltung/old%20Issues/ONCURATING_Issue16.pdf <p>Art Exhibition Reflection #3</p>

The instructor reserves the right to make changes or modification to this syllabus as needed

COURSE CALENDAR
Spanish Art in the Digital Age

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
14	<p>Art & Today Current Situation Festivals & Production/Art Centres & Biennials Exam Review</p>	<p>FIELD STUDY #2 HANGAR</p> <p>Group Activity: Create a visual chart with the artists studied in the course and the topic/s related to each of them</p> <p>Review glossary, course readings & main artworks studied in class</p>	<p>Study for the final exam</p>
15	<p>FINAL EXAM</p>		

The instructor reserves the right to make changes or modification to this syllabus as needed

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)