

Course Last Updated 2/6/2025



EDUCATION
ABROAD



University of
New Haven

Spanish Art in the Digital Age

Section I: Course Overview

Course Code: ARH374BCN

Subject Area(s): Art History

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Fees: none

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 successful completion of this course, students are 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: [See term syllabus]

Contact Information: [See term syllabus]

Term: [See term syllabus]

Course Day and Time: [For term syllabus, enter the day and meeting times of the course]

Office Hours: [By appointment, or specified in term syllabus]

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement – 10%

Midterm Exam - 20%

Research Paper & Oral Presentation – 20%

Quizzes - 15%

Art Reflections - 15%

Final Exam - 20%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (10%): Students are expected to be engaged in class, to have read the [CEA CAPA Engagement Policy](#), and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

Midterm Exam (20%) & Final Exam (20%): 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.

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 Canvas, 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 **ACTIVE LEARNING**. 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.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

Field Studies

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

Guest Speakers

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

Active Learning Activities

The ACTIVE LEARNING 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 Active Learning activities are related to any specific form of assessment.

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

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

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 Tubingen, 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.
- 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*, Lápis 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 Social 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

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, practicas, 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.

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.

Art & Politics

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

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

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.

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.

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.

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.

Art & Body, Feminism & Queer Theories

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.

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.

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.

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.

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.

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

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.

Online Reference:

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

<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.museosantasantofia.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 accessible 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

Session 1	
Topics	<p>Course Introduction Explanation of syllabus with focus on course objectives</p> <p>Introduction to Art How to analyse a work of art</p> <p>Historical Context 1980s General background on the socio-economic and political aspects of the decade</p>
Activity	<p>Introduction & General Overview of the course</p> <p>Class Discussion over the origins of art and the importance of art's function</p> <p>Lecture on the main socio-historical backgrounds for the course</p>
Readings & Assignments	<p>Reading:</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.

Session 2	
Topics	<p>Part I “Enthusiasm” Period (1982 – 1992) Cultural policies, museums, biennials Some artists: Barceló, Juan Muñoz The end of the “Enthusiasm” Period (From 1992 to Nowadays) Globalized world, Topics & Media</p>
Activity	<p>Lecture & Analysis of main works of art</p> <p>Class Discussion over the meaning and importance of artistic creation nowadays</p>
Readings & Assignments	<p>Reading:</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.

Session 3	
Topics	<p>Art & Concept: Conceptual I Artists: Antoni Muntadas, Esther Ferrer, Antoni Miralda FIELD STUDY 1: MACBA</p>
Activity	<p>Class Debate: Can an idea be art?</p> <p>Lecture & Analysis of main works of art</p> <p>FIELD STUDY 1: MACBA</p>
Readings & Assignments	<p>Readings:</p> <ul style="list-style-type: none"> • GODFREY, T. (1998) pp. 379 – 424.

Session 4	
Topics	Art & Concept: Conceptual II Artists: Ignasi Aballí, Francesc Torres, Rogelio Lopez Cuenca
Activity	Video: <i>Fear / Miedo</i> . Muntadas Class Discussion over the impact of conceptual art in future artworks Quiz #1
Readings & Assignments	Readings: <ul style="list-style-type: none"> • ALBARRÁN, J., published in LUKOW, D. & SCHREIBER, D. (2013), pp. 1 – 8. • LORIA, V., (2009) pp. 28 – 51.

Session 5	
Topics	Art & Politics Artists: Santiago Sierra, Daniela Ortiz, Nuria Güell, Valeriano Lopez Artivism Guest Speaker
Activity	Lecture and Analysis of main works of art Class Debate: Should art be political? Video: Excerpts from <i>Metropolis: Arte y Activismo (Art & Activism)</i> produced by TVE 2 Guest Speaker
Readings & Assignments	Readings: <ul style="list-style-type: none"> • BISHOP, C., (2014) pp. 51 -79. • DOWNEY, P., (2007) pp. 267 – 275. • Art Exhibition Reflection #1

Session 6	
Topics	Art & Context/Public Relational Art Collaborative Projects Artists: Enmedio, Basurama Alicia Framis, Antoni Abad
Activity	Lecture & analysis of most important artistic practices Class debate: Can art be effective on social change? It must be? Video: BBC Art Safari on Relational Aesthetics https://www.youtube.com/watch?v=PyUkEXbiE_s
Readings & Assignments	Readings: <ul style="list-style-type: none"> • HAQ, N., http://www.internationaleonline.org/research/decolonising_practices/31_the_invisible_and • 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.

Session 7	
Topics	<p>Public Art Artists: Cristina Iglesias, Daniel Canogar, Jaume Plensa</p> <p>Art & City & Nature Artists: Lara Almarcegui, Jordi Colomer, Maider Lopez, Eva Lootz, Bleda & Rosa</p> <p>Exam Review</p>
Activity	<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>Oral Presentation of Research Paper Art & Concept</p>
Readings & Assignments	<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.

Session 8	
Midterm Exam	

Session 9	
Topics	<p>Art & Identity Artists: Angelica Dass, Carles Congost Enrique Marty, Joan Morey, Ana Laura Alaez</p>
Activity	<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>Oral Presentation of Research Paper Art & Politics</p>
Readings & Assignments	<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=m1G18mNU5Sg

Session 10	
Topics	Art & Body: Feminism, Gender & Queer Theories Artists: Pilar Albarracín, Cristina Lucas, Itziar Okariz, Cabello & Carceller, Pedro Ortuño, Álvaro Perdices
Activity	Lecture and analysis of main works of art Class discussion: Are the feminist theories is relevant? Oral Presentation of Research Paper Art & Context/Public
Readings & Assignments	Reading: <ul style="list-style-type: none"> • ROSLER, M., (2013) pp. 73 - 190. • DEMOS, T. J., published in MANACORDA, F. (2009) pp. 16 - 30.

Session 11	
Topics	Art & Memory: Document & Archive Artists: Francesc Torres, Daniel García Andujar, Pedro G. Romero Art & Time/Representation Artists: Sergio Priego, Dora Garcia
Activity	Lecture and analysis of main works of art Oral Presentation of Research Paper Art & Identity Art & Body
Readings & Assignments	Readings: SONTAG, S., (2005) pp. 1 - 19 & 119 - 141. FONTCUBERTA, J., (2013) pp. 127 - 134. Art Exhibition Reflection #2

Session 12	
Topics	Art & Photography & Post-Photography Artists: Alberto Garcia-Alix, Cristina Garcia, Joan Fontcuberta, Cristina de Middel, Laia Abril
Activity	Lecture and analysis of main works of art Oral Presentation of Research Paper Art & Memory Art & Time Quiz #2
Readings & Assignments	Readings: <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

Session 13	
Topics	Digital Poetics Art & Technology Artists: Tomas Sarraceno, Daniel Canogar, Mar Canet & Varvara Guljajeva, EspadaYSantaCruz
Activity	Lecture and analysis of main works of art Class discussion: What is the future of Art? Oral Presentation of Research Paper Postphotography Digital Art
Readings & Assignments	Readings: <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 Art Exhibition Reflection #3

Session 14	
Topics	Art & Today Current Situation Festivals & Production/Art Centres & Biennials Exam Review
Activity	FIELD STUDY #2 HANGAR Group Activity: Create a visual chart with the artists studied in the course and the topic/s related to each of them Review glossary, course readings & main artworks studied in class
Readings & Assignments	Readings: Study for the final exam

Session 15	
Final Exam	

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.