



Independent Study Programme

Biennium 2008-2009

The aim of the Independent Study Program (PEI) is to develop reflection in the field of those artistic practices that link art to the human sciences and to critical-social intervention. In line with this aim, the Program sets out to stimulate and foster students' capability of action in the field of professional activity, based on a critical position with respect to art and culture. Starting out from a conception of art as production in which different systems, social fields and areas of knowledge (criticism of discourse, gender studies, new social movements, economy, criticism of therapies, and so on) converge, the Program is intended to generate activity which is capable of challenging the framework established by neoliberal technocracy.

The PEI thus pursues a re-politicization of that teaching which has been transformed into a marginal or innocuous agent by the same neoliberal ideology. This re-politicization is linked to its own "teaching" task: as this is located in a different place with respect to that of institutional education – from the university to the communications media and including the school and the museum (among other institutions involved in the process) – it demands a revision of the predominant assumptions in teaching. The first assumption against which it takes a position is the division of knowledge as practiced in our social system. The PEI seeks the construction of new spaces for political education. It is therefore proposed as a place for experimentation with the forms of relationship existing – at the outset – between the museum and the public.

Museum studies. The PEI presents a program of museum studies with an international vocation. Based on the presumption that critical theory, education and the museum are inseparable vectors, it sets out to investigate all three fields. At a time when the institution has seen itself strengthened against the characteristic attacks on the museum by the avant-garde and the practices of institutional criticism of the sixties and seventies, it now confronts the need for redefinition with respect to the hegemony of consumption as the dominant thought in new cultural policies and industries since the eighties. In this context, the PEI understands that it is necessary to reconsider the meaning and significance of the museum as an institution that historically emerges from the scholarly project of popular education. The field of museum studies is thus converted into a space that is inseparable from criticism on the processes of knowledge building and their policies.

Faced with the current proliferation of museums at the international level and with the predominant emphasis on management models whose effect is the hegemony of a notion of museum linked to the mass entertainment industries, the PEI seeks to offer an alternative space. This alternative is based on rejecting notions of management and their techniques as the centre of the museum space. In contrast, it focuses on notions of discourse and education from a multidisciplinary perspective. The field of museum studies is thus converted into a space which is indivisible from the criticism of knowledge-building processes and their policies, and which is based on confirmation of the museum's centrality in modern culture.

The aim of the PEI is to foster critical professional activity in the field of art and culture, an activity capable of innovating and experimenting in both the institutional and the social space.

Program and subjects. The PEI structures the artistic, art criticism, political action, gender technology and economic and urban sciences in a program that brings together the different discursive lines that have been unfolding in the museum over recent years. The Program comprises interconnected mobile work spaces and generators of a wide variety of activities.

It is presented as a structured program that is carried out over a two-year period and divided into seven subject areas, making a total of 480 hours divided between theoretical and practical classes and seminars. There will be a fortnight monographic workshop which will structure the continuity of the different subjects.

Academic calendar

Each year is divided into three academic periods:

- › From mid-January to March
- › From mid-April to June
- › And from October to November

The academic structure of the course is organized by terms. Each term is dedicated to one subject which consists of one or two classes per week, two seminars and a workshop, except in the case of “Theory and criticism of discourse” which is considered a core subject of the PEI and is present throughout the entire two-year period, once or twice a week depending on the specific program of each term.

Thus, each term consists of:

- › Two subjects offered on Thursdays and Fridays from 6 pm to 9 pm
- › Two seminars from 12 noon to 3 pm, which may be concentrated in 2-3 days or taken over 5 days
- › And a fortnightly 3-hour workshop

Approximate hours per term

Teaching: 48 / Seminars: 20 / Workshop: 12

Approximate total number of hours of the PEI in the 2008-2009 biennium: 480 hours

Subjects

Critical theories. Constitutes the backbone of the program (it is present in all six terms) and addresses the different methodologies, metalanguages and tools which history has constructed to approach the institution of art.

Economy and culture. An introduction to the basic notions of economic science from a multidisciplinary perspective and based on a social understanding of the subject.

Gender technologies. Study of the complex theoretical legacy deriving from feminist studies, which today constitute one of the central themes of any analysis of visibility.

Strategies of desire. The convergences and divergences between spaces of artistic creativity and those of physiotherapy, critically overcoming the softer forms of constructing the artistic space discursively, not as a compensatory space of social deficiencies but rather as a space for radical otherness.

Political imagination. Explores the link between aesthetic activity and forms of political action, going beyond insufficient notions both of art as well as of politics.

Urban processes. The city is the public space second to none, and thus must be an object of study for any social intervention initiative from the field of art.

Art, visibility and representation. In this second edition, the Program has been broadened to encompass subjects relating to visual culture, history of art and cultural studies. The subject now covers a more extensive area for the study of art and visibility which, rather than being limited to the historiographic discourse, starts out from the understanding that the artistic field generates a specific form of knowledge and culture which is necessary to address in a more profound, cross-curricular and multidisciplinary way.

2008-2009 Program

FIRST TERM January-March 2008

Art, visibility and representation
Modern (photographic) documents

Coordination: Jordana Mendelson

Critical theories
Formalisms: from formalism to analytical aesthetics,
phenomenology, structuralism and semiotics

Coordination: Manuel Asensi and Xavier Antich

SECOND TERM April-June 2008

Economy and culture
The privatization of culture

Coordination: George Yúdice

Critical theories
Marxisms and neoMarxisms

Coordination: Manuel Asensi and Xavier Antich

THIRD TERM September-December 2008

Urban processes
Revenge, revolt and reconstruction

Coordination: Neil Smith

Critical theories
New forms of subjectivation: public, public space and
postcolonial theory

Coordination: Manuel Asensi and Xavier Antich

FOURTH TERM January-March 2009

Political imagination
Today of factography

Coordination: Marcelo Expósito

Critical theories
Foucauldian strategies and deconstruction

Coordination: Manuel Asensi and Xavier Antich

FIFTH TERM April-June 2009

Gender technologies
Queer pedagogies: learning from the monsters

Coordination: Beatriz Preciado

Critical theories
Ginocepts and queercepts

Coordination: Manuel Asensi and Xavier Antich

SIXTH TERM September-December 2009

Strategies of desire
Art, politics and therapy

Coordination: Suely Rolnik

Critical theories
Art, psychoanalysis, schizoanalysis

Coordination: Manuel Asensi and Xavier Antich

Open program. In addition to the compulsory subjects, the PEI offers a series of activities in an open format that allow different methods of connection with the MACBA activities program. The activities in this format will be available to people and groups not enrolled on the official sessions, and will complement the acquisition of the credits necessary to complete the PEI academic course.

Among the activities in open format may be found debates, seminars, workshops, audiovisual programmes, lectures and so on.

Faculty. Xavier Antich, Manuel Asensi, Marcelo Expósito, Jordana Mendelson, Beatriz Preciado, Suely Rolnik, Neil Smith, George Yúdice, José Luis Falcó, Brian Holmes, David Harvey, Linda Williams, Manuel J. Borja-Villel, Joan Roca, Miren Etxezarreta, Enric Berenguer, Benjamin Buchloh, Judith Butler, etc.

Academic Director: Xavier Antich

Coordinator: Manuel Asensi

Faculty

Xavier Antich holds a doctorate in Philosophy, is professor of Aesthetics and Director of the Master's degree in Communication and Art Criticism at the University of Girona. He won the Joan Fuster Essay Prize with the book entitled *El rostre de l'altre. Passeig filosòfic per l'obra d'Emmanuel Lévinas*, and the Espais a la Creación y a la Crítica de Arte Prize, an international award, with an essay about the artist Aureli Ruiz. He has published a book on the metaphysics of Aristotle (*Introducción a la metafísica de Aristóteles*) and several translations of such contemporary philosophers as Merleau-Ponty, Emmanuel Lévinas, Franco Rella and Chantal Mouffe. He is author of some eighty articles published in specialized journals and collective publications, basically on various questions of philosophy, aesthetics and contemporary art, and has written catalogue texts on the work of numerous contemporary artists. He forms part of the editorial board of the magazines *L'espill* (Valencia) and *Trame* (Venice), as well as of the cultural supplement *Cultura/s* of the newspaper *La Vanguardia*.

Manuel Asensi is professor of the Theory of Literature in the Philology Faculty of the University of Valencia and has been visiting professor in different universities in Europe and the United States. He is Director of the Humanities Collection of the publishers Editorial Tirant lo Blanch, as well as of *Prosopopeya (revista de crítica contemporánea)*, which is published by the same publishers. He is a cultural critic on the supplement *Cultura/s* of the newspaper *La Vanguardia*. His field of research is basically that of literary theory and criticism, Spanish literature, film and art criticism. Among his publications may be found *Historia de la teoría de la literatura* (2 vols.) and *Los años salvajes de la teoría (Philippe Sollers, Tél Quel y la génesis del post-estructuralismo francés)*.

Marcelo Expósito is currently professor at the Faculty of Fine Arts in Cuenca and of the Elisava School in Barcelona. Between 2001 and 2006 he was co-editor of the magazine *Brumaria*, and currently collaborates with the editorial team on the transform project and the on-line magazine *transversal* (www.transform.eipcp.net). He has published, individually or in conjunction with others, the books *Plusvalías de la imagen; Chris Marker. Retorno a la inmemoria del cineasta; Modos de hacer. Arte crítico, esfera pública y acción directa*; and *Historias sin argumento. El cine de Pere Portabella*. He has also participated in the research and publications of the *Desacuerdos* project. His work as an artist may be situated between theoretical practice, aesthetics and politics.

Jordana Mendelson is the author of *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation 1929-1939*, and co-curator of the catalogue and exhibition *Margaret Michaelis: Fotografía, vanguardia y política en la Barcelona de la República*. Her essays on modern art and the history of photography have appeared in *Modernism/modernity*, *Art Journal*, *Visual Resources*, *Journal of Spanish Cultural Studies*, *Boletín de la Institución Libre de Enseñanza* and *DC Papeles*. She is professor of the History of Art at the University of Illinois in Urbana-Champaign and curator of the exhibition *Revistas y Guerra 1926-1939*, presented in the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2007.

Beatriz Preciado is a philosopher and queer activist. She teaches in several Spanish and foreign universities, including the Paris VIII University - Saint-Denis, France. She is author of the book entitled *Manifiesto contra-sexual* and of numerous articles published in such magazines as *Multitudes*, *Eseté* and *Artecontexto*, as well as in catalogues and collective publications, such as *Airs de Paris* and *Cold War/Hot Houses*. She will shortly publish *Tyonki*, a self-essay on transgender pharmaco-pornographic practices, and *Vigilar y complacer: arquitectura y pornografía en las casas Playboy*.

Suely Rolnik is a psychoanalyst, culture critic and exhibition curator. She is a full professor at the Pontifical Catholic University of São Paulo, where she coordinates the Centre for Cross-disciplinary Studies of Subjectivation, part of the postgraduate degree in Clinical Psychology. She sought exile in Paris from 1970 to 1979 where, in addition to her psychoanalytical training she obtained diplomas in philosophy, social sciences and psychology. The beginning of her relationship with Deleuze and Guattari dates back to this period, as does her friendship with Lygia Clark, whose work entitled *Estruturação del Self* was the subject of her thesis in France (1978), a subject with which she has continued working ever since. Rolnik's main line of work is today's subjectivation policies, approached from a cross-disciplinary point of view which, in recent years, has concentrated on contemporary art and its political and clinical links. She is author, along with Felix Guattari, of the book *Micropolítica. Cartografías del deseo* published in Spanish.

Neil Smith was trained as a geographer and his research explores the broad intersection between space, nature, social theory and history. He teaches urban anthropology, cultural anthropology and environmental anthropology, and directs the Centre for Place Culture and Politics. His environmental work is largely theoretical, focusing on questions of the production of nature. His urban interests include long-term research on gentrification, including empirical work in North America and Europe and a series of theoretical papers emphasizing the importance of patterns of investment and disinvestment in the real estate market. His interests in social theory include political economy and Marxism and are based on his theoretical work on uneven development. He co-edits *Society and Space* and is a member of numerous editorial boards including those of *Social Text* and *Capitalism, Nature, Socialism*.

George Yúdice is professor of the American Studies Program and of the Spanish and Portuguese Department at New York University (NYU). He is Director of the NYU's Center for Latin American and Caribbean Studies. His research interests include literature and art, cultural policies, globalization and transnational processes and he is an essential reference in cultural studies on Latin America. He is the author, among other titles, of *El recurso de la cultura*, *Vicente Huidobro y la motivación del lenguaje poético*, and *Política cultural*, with Toby Miller, and has co-edited, together with Jean Franco and Juan Flores, *On Edge: the Crisis of Contemporary Latin American Culture*.

.....
Admission requirements: Applicants must be holders of a university degree or the equivalent.

The Program languages will be Spanish and English (approximately 10%). Reading languages will also include Catalan, French and Italian and seminars may be held in English, French or Italian, without translation. The open program will be in various languages, with simultaneous translation.

.....
Applications: Applicants to the Program must provide the following information:

- > Application form
- > Motivation text (2 pages)
- > Curriculum vitae
- > Three letters of recommendation
- > Certified photocopy of the university degree
- > Photocopy of the national ID or passport

Applicant selection will be carried out on the basis of the material provided and a personal interview. Value will be given, above all, to the relationship between the Program content and objectives and applicants' experience and current activities, whether they be academic or professional. Applicants' level of English will also be verified.

.....
Academic recognition: The MACBA is currently under the process of establishing an agreement with the University of Illinois in Urbana-Champaign (U of I), which will allow the two years of the PEI to be counted as an academic course within the university's MA Degree in the History of Art program. PEI students will therefore have access to the program of scholarships that will enable them to study for an additional year in the United States and obtain the U of I's MA Degree.

The number of scholarships available and their access conditions will be published on initiation of the second year of the PEI.

.....
Available places: Minimum of 20 and maximum of 40 participants. The MACBA reserves the right to cancel the course should the number of successful applicants not reach the minimum.

.....
Enrolment: The cost of enrolment is 3,000 euros.
Method of payment: 60% in December 2007 and 40% in July 2008.

.....
Scholarships and financing: Every year, the PEI offers a number of partial and full scholarships. Those interested should apply for the scholarship to the Program Secretariat. This application must include verification of the applicant's place of residence and income (income tax declaration).

For further information on other means of financing, please contact the Program Secretariat.

.....
Admission and enrolment: Deadline for the reception of applications: 15 October 2007.
Formalization of enrolment: December 2007.

.....
Program Secretariat: pei@macba.es

.....
Headquarters: Museu d'Art Contemporani de Barcelona,
Plaça dels Àngels, 1 Tel: 93 412 08 10 / Fax: 93 412 46 02 /
www.macba.es



Plaça dels Àngels, 1
08001 Barcelona
Tel: 93 412 08 10
www.macba.es / pei@macba.es