



TRANSFER OF INNOVATION,
MULTILATERAL PROJECTS, LEONARDO DAVINCI

LIFELONG LEARNING PROGRAMME (2007-2013)
AGREEMENT n° LLP-LDV/TOI/08/IT/554

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PORTUGAL

Virtual Space Culture – Women in Contemporary Art Experimental Module

OVERVIEW OF THE START-UP UNIT CREATIVITY AND RUPTURES

Proposed case studies for analysis	Theoretical and practical justification
Three Tales, Steve Reich (Music). Beryl Korot (Video). Nonesuch Records. Warner Group Company. 3rd short story: Dolly. DVD version.	The work Three Tales by Steve Reich represents a communication model of easy comprehension by the average listener, as it adopts: <ul style="list-style-type: none">• A musical language close to the Pop / Rock music with the always present accessibility of the Minimalists' works, of which Steve Reich is one of the main representatives.• The combination of the video component to the musical one, on an appealing multimedia record, between video-clip and documentary languages.• The use of thematic of comprehensible and educational content, as well as of social and politically relevant nature for the characterization of the history of the twentieth century (v. g. the case of cloning, in the short story we recommend).
The Barn, Paula Rego, 1994. Joe Berardo Art Collection.	Nowadays, painting is intervention. That is the reason for choosing this work by Paula Rego (1994). A structure of fears is painted, ranging from ancient fears of the "bat" / vampires to flowering work of day-to-day in the barn or to the image of the woman herself that, rather than animal handler, presents herself erotically prostrated on straw covered in black cloth. Others or the same? With lash they whip not the passive and fruitful cow, but their own image as women from the assumed marginal. Painting in female and about the female ghost of dense roots of masculinity and felt the strong shapes and somber colors, however marked by the yellow sunflower or animated by the animal element.

	<p>Animal, cow, which arises in the center of look between structures of scenography of a stable, looking for a real approach through the irrational. The female forms in frontal plan express physical strength, imposing to a world that still reads them as delicate and helpless.</p> <p>The text painting by Paula Rego is a document of the contrast between compelling and marginal shapes and ideas around the female gender.</p>
<p>Sente-me, Ouve-me, Vê-me, set of works of Helena Almeida, DVD version.</p>	<p>Helena Almeida is among the Portuguese artists that stood up in the '70s and her work is placed in the context of the so called anti-conceptual practices which broke with the more traditional processes and formats, and opened the art scene to new experiences, namely with photography.</p> <p>Sente-me, Ouve-me, Vê-me represent a set of studies which are particularly important in the work of Helena Almeida, disposing, at the same time, some of the most important elements of contemporaneity, including:</p> <ul style="list-style-type: none"> • Systematic use of the inclusion of human body in artistic practice through the transdisciplinary dynamic (work with an effective convergence of subjects and attitudes: photography, video and sound installation); • Appeal to the performative dimension; • Valorization of the relationship between work and space which will eventually be solved in the field of so called "setup".

Overview of the Module Virtual Space Culture

Analytical Categories and Indicators

Module	Time	Space	Biography	Place	Event	Synthesis 1	Synthesis 2	1st Case Study	2nd Case Study	3rd Case Study
Virtual Space Culture	1960 – Present time	The global world	Autobiography	Internet	The arrival of Man on the Moon (1969)	The body and the new languages	The consumption	Andy Warhol (1928/1987), Coca-Cola (1960)	Pina Bausch (1940/2009), Café Muller (1978)	Paula Rego (1935/)

VIRTUAL SPACE CULTURE – WOMEN IN CONTEMPORARY ART EXPERIMENTAL MODULE

Presentation

Introduction

Under the Decree-Law n°74/2004 of 26th March, the secondary level of education, corresponding to the 10th, 11th and 12th years, is organized in: scientific-humanistic courses, technology courses, artistic courses and vocational training courses.

The History of Culture and Arts subject is part of the specific training of the following scientific-humanistic courses: Visual Arts course and Languages and Literatures course, in the 11th and 12th years of education, with a workload of three lessons of 90 minutes each per week.

But this subject is also included in the scientific training of the specialized art courses of Visual Arts, Dance, Music and Theatre, in the 10th, 11th and 12th years of education, with a workload of two lessons of 90 minutes each per week.

Purpose of the Subject

At the educational/training level

- Qualify and diversify the cultural and artistic education;
- Contribute to academic and professional education and training;
- Promote attitudes towards personal investment in further education/training.

At the general competences level

- Preserve and enhance the artistic and cultural heritage;
- Understand the heritage protection as an act of citizenship;
- Consolidate the sense of aesthetic appreciation of the world;
- Show a critical attitude as beneficiary of artistic objects;
- Mobilize knowledge to criticize the contemporary reality;
- Search, select and organize varied information in an autonomous, responsible and creative way;
- Understand the art object as a document / testimony of its historical time;
- Framing the specificity of the discourse and analytical categories of each art area within the conjuncture analysis of time and space (historical and cultural).

Major objectives

The teacher should promote in the student the interest for art creation in its multiple aspects. This more comprehensive objective implies four specific objectives:

- Teaching / learning to see;
- Teaching / learning to listen;
- Teaching / learning to interpret;
- Teaching / learning to contextualize.

General objectives

Intentionally and in order to contribute in another way to the explanation of the analytical categories of the common syllabus contents, the general goals of the subject were drawn from these indicators that are called "Time", "Space", "Biography", "Local", "Event", "Synthesis" and "Case Studies".

- To set chronologically the main stages of human evolution which integrate specific cultural and artistic phenomena (Time);
- To recognize the geographical context of different cultural and artistic phenomena (Space);
- To understand the individual action as determinant in assessing the various historical, cultural, and artistic processes (Biography);
- To valorize the local/place as crossing of multiple interactions (cultural, political, economic or social) (Local);
- To join a brief time, of special nature, with the involving context (Event);
- To identify the structural elements that characterize the uniqueness of the culture of every period (Synthesis);
- To recognize the art object as a product and agent of its cultural and historical process (Case Studies).

Competences to Develop

The History of Culture and Arts subject should contribute to consolidate the competences listed in the National Curriculum of Basic Education, allowing the student to be able to:

- Analyze the art object in its formal and technical specificity;
- Recognize the art object as a document / witness of its historical time;
- Recognize the study of the art object as a fundamental process for the knowledge of the past;
- Adopt working methods, individually and/or in group;
- Properly communicate opinions and research results (orally and written);
- Use various resources in research and communication of information.

Start-up Unit: Creativity and Ruptures (4 lessons of 90 minutes)

In a module of such nature, the student should be at once in confrontation with the viewing and listening of contemporary works of art through the analysis of three case studies selected from different fields of artistic production.

1. Three Tales, Steve Reich (Music). Beryl Korot (Video). Nonesuch Records. Warner Group Company. 3rd short story: Dolly. DVD version.
2. The Barn, Paula Rego, 1994. Joe Berardo Art Collection.
3. Sente-me, Ouve-me, Vê-me, set of works of Helena Almeida, DVD version.

Module: Virtual Space Culture. Women in Contemporary Art. (18 lessons of 90 minutes)

History of Culture and Arts Indicators

The phenomenon of globalization.

1. 1960 – Present time.
Human activity governed by technology, advertising and the consumption. The fashion and the ephemeral.
2. The global world.
The virtual space. Online communication.
Acculturation.
3. Autobiography.
The student as critical human being and agent.

4. The Internet.

Telecommunications: vulgarization,
mass production, dissemination and reception of knowledge.

5. The arrival of man on the Moon (1969).

Fiction becomes reality. New utopia.

Expected results (beyond the disciplinary competences)

Cross sectional competences

The students will be able to:

- Adopt working methods themselves, individually and / or group;
- Communicate properly opinions and research results (oral and writing);
- Use various resources within research and communication of information.
Awareness of gender themes
- Gender perspective in history, culture and art domains;
- Gender equality;
- Gender stereotypes.

CASE STUDY – ANDY WARHOL

Andy Warhol is perhaps the best known and controversial figure of Pop Art. Son of Czech immigrants, he stood up, since his student days and despite his shyness, as a controversial student and adverse to pre-established rules. After his arrival in New York City to work in the areas of advertising and design of shoes, his aim has also been to "become famous." His bizarre look - he was in public with a white wig on his black hair - was part of his image worship.

His bottles of Coca-Cola, more than any other of his series works, quickly became a pop culture icon, because, whether by the drink or by the bottle design, Coca-Cola was a symbol of consumerism and America itself. For that he has worked that image in various ways in different series, building a work of the consecration of a certain type of culture (mass culture on a global scale), but simultaneously democratizing the very meaning of art. That democratization has been based on the technique he used: the screen-printing or serigraphy that allowed the demultiplication of the image, making it accessible to different audiences and art "consumers," and as a commercial product like any other.

The same strategy had already been used for other products and other images such as Campbell Soup, Brillo boxes of detergent, and the dollar bills. Later, he used the images of some famous figures, which also turned into "products" like any others - are examples, among others, the portraits of Marilyn Monroe, Mao Tsé-Tung or Jackie Kennedy.

All these images were treated in synthetic form, with vibrant colors, accessible understanding and without any intellectual connotation, bringing common objects and images to the category of masterpiece.

Even ordinary images, published in newspapers - accidents or the electric chair (in these cases, already with a clear social connotation), were worked towards the desecration of the artwork, vulgarizing it as an image of the day to day.

This cogitation on art and its "demystification" is evident in works like the "Last Supper" by Leonardo da Vinci, treated in monochrome way.

Using art as life, as brief as the "15 minutes of fame" which he considered at hand of

each one of us in the future, Andy Warhol built in the way he dreamt, the most pop work of this movement.

Biography

1928 - Born Andrew Warhola in Pittsburgh, Pennsylvania, USA.

1945-49 – He graduated in Artistic Design at Schenley High School and the Carnegie Museum. Design course in what is now the Carnegie Mellon University.

1949 – He leaves to New York where he began working as a commercial artist (illustrator for magazines, designer of shoes...). Gains notoriety in the advertising world and works for magazines such as Vogue and Harper's Bazaar.

1952 – He makes an exhibition at a New York gallery, in which he shows a set of drawings that illustrate short stories of Truman Capote. He achieves great artistic and commercial success.

1956 - With the money earned, he makes a trip around the world, which provides important personal and artistic experiences. Expresses great fondness for surrealism, especially the work by Magritte.

1960 - First incursion into painting. Performs works based on Comics - Popeye, Superman, Dick Tracy - in which he used the techniques of Abstract Expressionists, especially the dripping of Pollock.

1961 - Creation of a series of paintings based on commercial products: Campbell's soup cans, the bottles of Coca-Cola, the dollar bills and the Brillo boxes of detergent.

1963 - Creation of the famous Factory studio, attempt to "live like a machine," which was the meeting place for painters, musicians, poets, philosophers of various ideologies. It served to spread his image as founder. Starts his film career with the film Tarzan and Jane regained, in which intervened in the couple Oldenburg and Denis Hopper. Later on, he directed Kiss, which addresses some sexual taboos, and Sleep, six hours experimental film which shows an actor sleeping in "real time".

1964 - Exhibition of silkscreen prints with flowers theme, related to Hippie ideology.

1966 - Exhibition of silkscreen prints whose theme is the Cow. Directs various movies like: The Velvet Underground & Nico that allowed them to establish contacts with the singer Nico and the musician Lou Reed; Chelsea Girls, in which he projects two films side by side, documenting life at the Factory.

1968-70 - Several retrospective exhibitions throughout Europe.

1970 - Works about Kafka, Mao Zedong, Freud...

1975 – He publishes literary works such as My philosophy from A to B and from B to A. Presents two programs on cable TV. It publishes, Popism, The Warhol '60s.

After 1975 - Series of abstract expressionist works - Oxidation - in which he employed his urine.

1987 - He dies the day after being operated for gall.

CASE STUDY – PINA BAUSCH

"It's necessary to see the long silhouette of Philippine Bausch, known worldwide by Pina Bausch, with closed eyes and a long flowing robe, surrounded by chairs in disarray, going against the walls of a sad room, in order to feel the tragic weight of her work."

The choreography of Café Müller represents a landmark in the whole creation of Pina Bausch, and somehow splits it into two distinct phases. This is one of the shorter pieces (about 40 minutes) which she has conceived and simultaneously one of the most intense. It was with this work, revisiting her childhood spent in her parents' cafe, that she has stamped her name in the history of dance in the late twentieth century.

Pina Bausch was a pupil of Kurt Jooss and moved to the U.S.A. in 1959, returning to Germany in 1962. Jointly with her master she has conceived some choreography that, although important, still followed the canons of conventional ballet. It is from this phase, for example, *The Rite of Spring*, about the music of Stravinsky and based on the choreography of Nijinsky (1975).

In partnership with the director Rolf Borzik (which will be her collaborator throughout her career) she starts then daring and innovative stages, where, through fragmented spaces and scenery that overlap the dance, opens a new aesthetic in ballet. Examples of this are *The Seven Deadly Sins* (1976), *Bluebeard* (1977), and *Komm, Tanz Mit Mir - Come and Dance with Me* (1977). Among her frequent themes was the male-female interaction.

It was on 20th May 1978, with Café Müller, that her work came to the radicalism that we know today: a café room, darkness, four people and a policewoman who enters a revolving door. For this evocation of her childhood, with music from Frank Purcell, she staggered between chairs in disarray, in a full but arid area, which didn't allow dancers to move freely: when a small space is free, everyone wants to occupy it, trotting out themselves. Roaming, eyes closed as if they were living a dream. The policewoman enters the scene, but never comes into contact with the dreamers and autistic dancers.

Pina Bausch, as an ancient priestess, walks through the scene as a blind person, leaning against the walls and passing to the piece a remarkable plastic strength.

Rarely loneliness was represented so intense

Biography

1940 – Born in Solingen/Germany.

1955 - Begin of dance studies at the Folkwang School in Essen.

1959-62 - Studies in New York. She was a dancer at the Metropolitan Opera under Antony Tudor direction.

1962 - Returning to Germany. Becomes dancer at the Kurt Jooss' Folkwang Ballet. She participates in Schwetzingen and Jacob's Pillow festivals in USA and at the Salzburg Festival.

1968 - First choreography, *Fragment*, for the Fokwang Ballet, with music by Béla Bartók.

1969-73 - Artistic Director, choreographer and dancer at Folkwang Ballet.

1973-82 - Becomes director of Pina Bausch Tanztheater Wuppertal. She choreographed several pieces including the *Seven Deadly Sins*, *Cafe Muller* and *Arien*.

1982 - Acting in the film by Federico Fellini's *E la Nave Va*.

1998 - Produces the piece *Mazurka of Fire* for Expo '98 in Lisbon.

2002 - Participates in the film *Talk to Her* by Pedro Almodovar.

2005 – Directs *Rough Cut* in collaboration with the Goethe Institute in Seoul, Korea

2009 – She died in Wuppertal.