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Architecture & Painting in Barcelona

UNH Course Code:	ARH460
Subject Area(s):	Art History, Architecture
Level:	400
Prerequisites:	None. Having previously studied an introductory Art History course is recommended
Language of Instruction:	English
Contact Hours:	45
Recommended Credits:	3

Description:

This course provides participant students with the tools to understand, analyze, appreciate and criticize the works of some of the most relevant artists who have had an outstanding influence in the artistic life of Barcelona over the last 150 years.

Throughout this period, Catalonia has played a leading role in the economical development and modernization of the Spanish country, while its capital Barcelona has assumed an equal endeavor in terms of cultural modernity; within contemporary Spain the relevance of Barcelona could not be fully comprehended without first understanding the contributions of four main figures of contemporary art and architecture: Antoni Gaudí, Pablo Picasso, Joan Miró and Salvador Dalí. This course is devised as a thorough study of the work, ideas and personality of Gaudí, Picasso, Miró and Dalí and their scope and meaning in the context of contemporary society.

Barcelona is the best example of an architectural catalogue of these artists' movements, therefore it offers the chance to experience and study many of these buildings *in situ*, analyzing not only their formal, symbolical and historical aspects, but also their integration in the urban framework and their current function as *masterworks*. The connections between the specific situation of Catalan cultural life and the international context are even more explicit in the case of the three painters that will be dealt with in this course, since each of them has evolved a contemporary conception of art by witnessing or even participating in the introduction and diffusion of that new sensibility, first in Barcelona and later in the rest of the country.

Students will be able to appraise the significance that Barcelona had in the respective evolution of each artist from an early academic stage to the development of an avant-garde spirit.

Students will have the opportunity to visit the museums dedicated to all these painters in the city, stressing the importance of the artistic evolution as something beyond pure formalism and always related with a personal, theoretical and historical context. Furthermore, throughout the study of the city and its artists the students will be able to formulate a general vision of the beginnings and development of contemporary art and architecture.

Learning Objectives:

- to recognize and contrast the different periods in which their works are classified
- to interpret the key features, symbols and iconography in their works and interpret their meaning
- to categorize the most important influences, ideas and facts in the lives of these artists and how these determined their respective works
- to compare and contrast these artists in their respective approach of a common influence or in front of a common sociopolitical context
- to judge the transcendence of their works not only with relation to their artistic value but also with sociological and even economical connotations
- to select and construct, write and defend an analytical essay that proposes an original perspective of an issue previously discussed in class

Instructional Format:

This course is comprised of traditional lectures, in-class discussions and exercises, student *exposés*, documentary films, extensive outside readings and individual site visits, a research paper. The most important methodological aspect of this course is that students will have the opportunity to study and understand the works *in situ*. Students will visit the most relevant architectural works in Barcelona and also great museums that hold the artistic expressions of the painters studied in this course.

Form of Assessment:

Various elements will be taken into account when determining your final grade. The instructor will explain in detail the content, criteria and specific requirements for all assessment categories but the basic breakdown is as follows below. A passing grade in all of these categories is required in order to pass the course.

Class Participation	10%
Summaries	10%
Quizzes	5%
Term paper (Draft)	5%
Term Paper	20%
Mid-Term Exam	25%
Final Exam	25%

Class Participation: When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Summaries: All students are required to do a summary of each session's reading before class. All summaries must be handed in at the beginning of each stipulated session and must be both typed and printed.

Field Study thought papers: students have to write an essay (typewritten, with a minimum extension of 1 sheet) explaining their own personal impression on the subject of the visit as a way of measuring its value related to the course objectives and its meaning in contemporary Barcelona.

Quizzes: There will be a quiz after every main topic studied (20 short questions). These quizzes will serve to reassert the knowledge gained from lectures and individual readings.

Term Paper: The instructor will explain in detail the specific approach and suggested content that will be integrated into your paper. You will submit a draft copy before the midterm exam which will count towards the overall assessment of your work. Drafts will be submitted in session 13. The minimum extension of the Final paper is 3600 words and must be typed. Your work will be evaluated according to the tenets and principles of scholarly work and Standard English usage and expository writing. Therefore, ensure that you are using a recognized handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. The instructor will supply you with additional guidelines and advice on content.

Midterm Examination: The midterm exam is designed to establish and communicate the progress you are making towards meeting the course learning objectives listed above. The Midterm Exam is composed of 4 questions divided in 2 parts : 2 questions on Catalan Modernisme and 2 on Picasso. Each part will have an image-based question that the student must identify and discuss and a text question.

Final Examination: The Final Exam follows the same structure of the midterm with 2 questions on Dalí and 2 on Miró. It is comprised of questions and exercises that 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.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each course, a maximum of two days of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for missing three days of class, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed three days of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 1 course in accordance with this policy. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbooks listed below are available for purchase at the local bookstore. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

ADES, Dawn, *Dalí*, Thames and Hudson, London, 1998.

CASTELLAR-GASSOL, *Gaudí, the Life of a Visionary*, Edicions de 1984, Barcelona, 2007.

ESTÉVEZ, Alberto, *Gaudí*, Susaeta, Madrid, 2002.

MACKAY, David, *Modern Architecture in Barcelona*. University of Sheffield, Sheffield, 1985.

MAS, Maria José, *Picasso*, Susaeta, Madrid, 2000.

MALET, Rosa Maria, *Joan Miró*, Polígrafa, Barcelona, 2003.

PENROSE, Roland, *Picasso*, Phaidon Press, London, 1999

PERERA, Margarita, *Dalí*, Susaeta, Madrid, 2000.

PERMANYER, Lluís, *Miró, the life of a passion*, Edicions de 1984, Barcelona, 2003.

Recommended Readings on discussed artists:

AAVV, *Gaudí 2002. Miscellany*, Planeta, Barcelona, 2002.

AAVV, *Josep Puig i Cadafalch: L'Arquitectura, entre la casa i la ciutat*, Fundació Caixa de Pensions, Barcelona, 1989.

AAVV, *Lluís Domènech i Montaner, año 2000*, Col·legi d'Arquitectes de Catalunya, Barcelona, 2000.

AAVV, *Picasso and Els 4 gats : the key to modernity*, Lunwerg, Barcelona, 1995

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

ALCOLEA, Santiago, *Puig i Cadafalch*, Lunwerg, Barcelona, 2006.

BASSEGODA, Joan, *El gran Gaudí*, AUSA, Sabadell, 1989.

BASSEGODA, Joan, *Antonio Gaudí: master architect*, Abbeville, New York, 2000.

BASSEGODA, Joan / BURRY, Mark, *Gaudí : the making of the Sagrada Família, Architects' Journal Vol. 195, n. 13 (1 Apr. 1992), p. 22-51*

BERGÓS, Joan, *Gaudí, life and work*, Lunwerg, Barcelona, 1989.

BOHIGAS, Oriol, "The life and works of a Modernista architect", *Lluís Domènech i Muntaner, año 2000*, Col·legi d'Arquitectes de Catalunya, Barcelona, 2000. pp. 24-26.

BRASSAÏ, *Conversations avec Picasso*, Éditions Gallimard, Paris, 1964.

DALÍ, Salvador, *The Secret Life of Salvador Dalí*, Dover Publications, New York, 1993 (1941).

DALÍ, Salvador, *The Collected writings of Salvador Dalí*, Cambridge University Press, 1998.

DUPIN, Jacques, *Miró*, Polígrafa, Barcelona, 2004 (1993).

GIBSON, Ian, *The Shameful Life of Salvador Dalí*, Faber and Faber, London, 1997.

GILOT, Françoise, *Life with Picasso*, Thomas Nelson and Sons, London, 1965

GIRALT-MIRACLE, Daniel, "Gaudí. Objects for architecture", *Gaudí. Art and Design*, Fundació Caixa de Catalunya, Barcelona, 2002.

HUGHES, Robert, *Barcelona*, Harvill, London, 1992.

PENROSE, Roland, *Picasso: his life and work*, University of California, Berkeley, 1981.

PENROSE, Roland, *Miró*, Thames and Hudson, London, 1985.

PERMANYER, Lluís, "Gaudí and Barcelona", *Gaudí 2002. Miscellany*, Planeta, Barcelona, 2002. pp. 55-69.

PICASSO, Pablo, *A Picasso Anthology: Documents, criticism, reminiscences*, Princeton University Press, Princeton (New Jersey), 1982.

RICHARDSON, John, *A life of Picasso*, 2 volumes, Pimlico, London, 1997.

RAMIÉ, Georges, *Ceramics of Picasso*, Polígrafa, Barcelona, 1985.

ROSE, Barbara / MacMILLAN, Duncan / McCANDLESS, Judith, *Miró in America*, The Museum of Fine Arts, Houston, 1982

SANTOS TORROELLA, Rafael, *Dalí Residente*, Consejo Superior de Investigaciones Científicas, Publicaciones de la Residencia de Estudiantes, Madrid, 1992.

SOLÀ-MORALES, Ignasi de, *Gaudí*, Polígrafa, Barcelona, 1983.

Recommended readings on contemporary Art theory and history:

ARGAN, Giulio Carlo, *L'Arte moderna*, Sansoni Editore, 1988. [*El Arte moderno. Del Iluminismo a los movimientos contemporáneos*, Ediciones Akal, Madrid, 1991].

BOURGEADE, Pierre, *Bonsoir. Man Ray*, Maeght Editeur, 2002. [*Buenas noches, Man Ray. Conversaciones con el artista*, La Fábrica Editorial, Madrid, 2007].

BRETTELL, Richard, *Modern Art 1851-1929*, Oxford University Press, Oxford, 1999.

BUCHLOH, Benjamin H. D., *Formalismo e historicidad. Modelos y métodos en el arte del siglo XX*, Ediciones Akal, Madrid, 2004.

COLQUHOUN, Alan, *Modern Architecture*, Oxford University Press, Oxford, 2002.

CURTIS, William J. R., *Modern Architecture since 1900*, Phaidon Press, London, 1996 (1985). DANTO, Arthur C., *The Transfiguration of the Commonplace*, Harvard University Press, Cambridge (Massachusetts), 1981.

DANTO, Arthur C., *The abuse of beauty*, Open Court, Chicago / La Salle, Illinois, 2003.

DEWEY, John, *Art as experience*, Perigee, London, 1934.

FOUCAULT, Michel, *Ceci n'est pas une pipe*, Fata Morgane, Montpellier, 1973. [*Esto no es una pipa. Ensayo sobre Magritte*, Anagrama, Barcelona, 1981].

FRAMPTON, Kenneth, *Modern Architecture: A Critical History*, Thames and Hudson, London, 1981.

GOMBRICH, Ernst H., *The Story of Art*, Phaidon Press Limited, London, 1972.

HARRISON, Charles / WOOD, Paul. (Eds.), *Art in Theory. 1900-1990. An Anthology of Changing Ideas*, Blackwell, Oxford, 1992.

KRAUSS, Rosalind E. / FOSTER, Hal / BOIS, Yve-Alain / BUCHLOH, Benjamin H. D., *Art since 1900 modernism antimodernism postmodernism*, Thames and Hudson, London, 2004. KRAUSS, Rosalind E., *Passages in Modern Sculpture*, Viking Press, New York, 1977.

KRAUSS, Rosalind E., *The Originality of the Avantgarde and Other Modernist Myths*, MIT Press, Cambridge (Massachusetts), 1985.

De MICHELI, Mario, *La avanguardia artistica del Novecento*, Giangiacomo Feltrinelli Editore, Milán, 1966. [*Las vanguardias artísticas del siglo XX*, Alianza Editorial, Madrid, 1979]

SUBIRATS, Eduardo, *El final de las vanguardias*, Anthropos, Barcelona, 1989.

SUBIRATS, Eduardo, *El reino de la belleza*, Fondo de Cultura Económica de España, Madrid, 2003.

WALDBERG, Patrick, *Surrealism*, Thames and Hudson, London, 1978.

WOOD, Paul / FRASCINA, Francis / HARRIS, Jonathan / HARRISON, Charles, *Modernism in dispute*, The Open University, 1993.

Online Reference & Research Tools:

Catalan Modernisme: www.gaudiallgaudi.com

The Succession Picasso website: www.picasso.fr

Picasso Museum in Barcelona: www.museupicasso.bcn.es

Picasso museum in Málaga: www.museopicassomalaga.org

Picasso Museum in Paris: www.musee-picasso.fr

Gala-Salvador Dalí Foundation: www.dali-estate.org

Miró Foundation in Barcelona: www.bcn.fjmiro.cat

Miró Foundation in Mallorca: www.miro.palmademallorca.es

Most relevant Art libraries in Barcelona:

Universitat de Barcelona Art Library

(Carrer Montalegre, 8)

<http://www.bib.ub.edu/>

(ETSAB/UPC) School 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>

(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/>

Institut Amatller d' Art Hispànic (Amatller's Institute of Hispanic Art)

(Passeig de Gràcia, 41)

amatller@amatller.org

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Course Content

Session	Topic	Activity	Student Assignment(s)
S.01	Introduction Overview of syllabus with focus on course objectives Brief introduction to the History of Architecture, from its classical roots to 19th Century Academicism. <i>Art Nouveau</i> in Europe and USA.	Introduction General Course Overview	-Ensure textbook purchases -Download David Mackay's book -MACKAY, pp.VII-VIII, 1-6, 13-17
S.02	Catalan "Modernisme": The city (Barcelona's <i>Eixample</i>) Catalan nationalism (<i>La Renaixença</i>) The bourgeoisie (Industrial Revolution) Antoni Gaudí: Life and main influences	Lecture Discussion on summaries	-Submit Session 01 summary -SOLÀ-MORALES, pp. 7-14 -SOLÀ-MORALES, pp. 14-25
S.03	Antoni Gaudí: 19 th Century works. Antoni Gaudí: 20 th Century works.	Lecture Discussion on summaries	-Submit Session 02 summaries -SOLÀ-MORALES, pp. 26-32 -MACKAY, pp. 25-30 -SOLÀ-MORALES, pp. 32-41
S.04	Modernist Route 1	Field Study: Casa Milà	-MAS, pp.7-17 -PENROSE, pp.32-48
S.05	Picasso's Early Years: Arrival to Barcelona <i>Els Quatre Gats</i> First trip to Paris Blue Period & Rose Period Analysis of <i>The ladies of Avignon</i> . The invention of a new Avant-garde movement: Cubism. Cubism periods: geometric, analytic, hermetic and synthetic.	Lecture Discussion on summaries Quiz on Modernista Architecture	-Submit Sessions 03 and 04 summaries -Submit Field Study thought-paper (Modernist Route 1)
S.06	Modernist Route 2	Field Study: La Sagrada Família Discussion on summaries	-MAS, pp.35-59 -PENROSE, pp.56-78

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S.07	Picasso and Classicism Picasso and Surrealism Picasso and the war Analysis of <i>Guernica</i> Picasso's Last Years: Pottery and Ceramics Re-interpretation of the great painters of the past: Delacroix, Velázquez, Manet	Lecture Discussion on summaries Quiz on Picasso	-Submit Session 06 summaries -Submit Final Paper Draft -MAS, pp.60-77 -PENROSE, pp.84-108
S.08	Picasso Museum	Field Study: Picasso Museum	-Submit Session 07 summaries -MAS, pp.78-89 -PENROSE, pp.122-126
S.09	Mid-Term Exam (Modernista Architecture and Picasso)		-Submit Session 08 summaries -MALET, pp.6-8 -MALET, pp.9-13
S.10	Miró: Early Years Period of Details First contacts with the avant-garde in Paris and evolution towards Surrealism	Lecture Discussion on summaries	-Submit Field Study thought-paper (Picasso Museum) -MALET, pp.13-17
S.11	Miró: Assassination of Painting Savage Paintings The Constellations Series New Techniques (tapestry, ceramic murals, sculpture....).	Lecture Discussion on summaries	-Submit Session 10 summaries -MALET, pp.17-24
S.12	Fundació Miró	Field Study: Fundació Miró	-Submit Session 11 summaries -ADES, pp.9-30
S.13	Dalí: Early Years Anna Maria's Period Lorca's Period Buñuel and Surrealist cinema	-Quiz on Miró Lecture Discussion on summaries Film viewing: <i>Un chien Andalou.</i>	-Submit Session 12 summaries -Submit Field Study thought-paper (Fundació Miró) -ADES, pp.31-39 -ADES, pp.65-93

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S.14	Dalí: Oneirical Surrealism Double image paintings The Paranoiac-Critical Method Dalí in the United States Return to Spain Return to Classicism Religious paintings	Lecture Discussion on summary	-Submit session 13 summaries -ADES, pp.119-149 -ADES, pp.173-191
S.15	NO CLASS BANK HOLIDAY		
S.16	Final Exam (Miró and Dalí)	Term Paper Due	