

## Spanish Art

**UNH Course Code:** ARH370

**Subject Area(s):** Art History

**Level:** 300

**Prerequisites:** None

**Language of Instruction:** English

**Contact Hours:** 45

**Credits:** 3

### **Description:**

This course will examine the history of Spanish art from prehistoric times to the present day. You will carry out an in-depth study of the artwork of the great Spanish masters with the purpose of reaching a global understanding of the subject. Instruction will delve into art terminology in order to correctly deploy related definitions, identify characteristics common to a particular movement, individual and general styles, and how a work of art can provoke and stimulate an individual response.

Given the wide range of material, we will focus on artists and artistic movements that have had a significant impact throughout the history of Spanish art. Medieval Romanesque, Gothic and Islamic art, Renaissance and Baroque during the Spanish Golden Age, Modernism, Surrealism, Cubism and the latest tendencies will all be studied in depth. Field-studies will be an important part of the course as the city offers important examples of the different movements and styles studied in class. Artistic movements and artists will be placed within their social and historical context, so that you will have a wider understanding of the themes studied, the artistic significance and the social message of the works.

A comparison between Spanish and European art will be made in order to give you a global view and the criteria necessary to better contextualize works of art. The personalities and opinions of the most representative artists will be studied.

### **Learning Objectives:**

- to distinguish the main art movements and styles that have defined the history of Spanish art
- to interpret the key features, symbols and iconography in works of art and interpret their meaning
- to categorize the work of the great masters of Spanish art and analyze them with regards to their lives and careers
- to demonstrate their capacity to write about a work of art or artist using the correct application of art terminology
- to evaluate the importance of a work of art within its socio-political context

### **Instructional Format:**

There will be two sessions per week, each lasting one and a half hours. This course is comprised of traditional lectures, in-class discussions and practical analytical exercises regarding influential works of arts, student *exposés*, extensive readings, a research paper, and a number of on-site field research and lectures at important art museums and galleries.

Classes are intended to be highly interactive, with an emphasis upon communication between teacher and student in order to develop a constructive dialogue about the works of art studied.

**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.

Class Participation	10%
Quizzes	15%
Art Journal	10%
Debates	5%
Research Paper Draft	5%
Final Research Paper	15%
Mid-Term Exam	20%
Final Exam	20%

Class Participation (10%): 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.	<b>A+</b> 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	<b>A-/A</b> 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/B+</b> 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	<b>C+/B-</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.	<b>C</b> 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	<b>D+/C-</b> 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	<b>D-/D</b> 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	<b>F</b> Below 6.00

Quizzes (15%): There will be quizzes on the main topics studied and discussed in class. They will serve to reassert the knowledge gained from lectures and individual readings.

Art Journal (10%): You will do a summary of the most relevant characteristics of the art movements, styles and artists studied in class. The journal will contain a list of the most significant artists, their stylistic

characteristics and dated works of art. Furthermore, a glossary with the art terminology necessary to describe and analyze the works of art for each period or artist will be included. The journal will contain the most relevant information and serve you to prepare for the exams. There will be daily in-class journal presentations assigned by the instructor.

Debates (5%): Class debates and discussions over different topics chosen by the instructor.

Final Research Paper (5%+15%): The research paper will be based on the book *Ways of Seeing* by John Berger. The student will chose a chapter of the book and evaluate it with original ideas backed up by solid arguments. You will submit a draft copy to the instructor which will count towards the overall assessment of your work.

Mid-Term & Final Exams (20%+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 two essay questions and two images to analyze, which 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 three-credit 15-week course, a maximum of the equivalent of two weeks 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 each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. 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.

BERGER, J. *Ways of Seeing*, London, Penguin Books, 1972. pp. 165

HUGHES, Robert, *Barcelona*, Harvill, London, 1992. pp. 721

MOFFITT, J.F., *The Arts in Spain*, London, Thames and Hudson, 1999. pp. 240

### **Recommended Readings:**

Many of the following primary and secondary materials, articles and readings have been placed on reserve and are located in the CEA office resource center. The instructor will guide you on these readings.

## General

- GOMBRICH, E.H., *The Story of Art*, Phaidon Press Limited, London, 1995.  
BARRAL i ALTET, X., *Art and Architecture of Spain*, Lunwerg Editores, 1998.  
GARCÍA ESPUCHE & GRANADOS, O. (Ed.) *Barcelona XXI Centuries*, Lunwerg Editores, Barcelona, 2005

## Prehistoric & Ancient Art In Spain

- ARRIBAS, Antonio, *The Iberians*, London, 1963.  
HARRISON, Richard J., *Spain at the Dawn of History*, London, 1988.  
HEREDIA BERCERO, BERTRÁN (Ed.), *The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1<sup>st</sup> to 7<sup>th</sup> century*, MHC B, Barcelona, 2001.  
KEAY, Simon J., *Roman Spain*, Berkeley, California, 1988.  
SAURA RAMOS, P.A., (Ed.) *Altamira*, Lunwerg Editores, Barcelona, 1998.

## Medieval Art In Spain (6<sup>th</sup> Century-15<sup>th</sup> Century)

- DODDS, Jerrilynn D. *Architecture and ideology in Early Medieval Spain*, University Park, Pa., 1990.  
GIRALT, N. & YLLA-CATALÀ, G., *Romanesque Art Guide*, MNAC, Barcelona, 1998.  
GRABAR, Oleg, *The Alhambra*, Harsmondsworth, 1978.  
MANOTE I CLIVILLES, M.R. (et al.), *Gothic Art Guide*, MNAC, Barcelona, 1998.  
MONTEQUÍN, François-Auguste de, *Compedium of Hispano-Islamic Art and Architecture*, Hamline University, Minn., 1976  
O'NEILL, John P. (ed.) *The Art of Medieval Spain, AD 500-1200*, New York, 1994.

## Modern Art In Spain (16<sup>th</sup> Century-19<sup>th</sup> Century)

- BROWN, Jonathan, et al., *El Greco of Toledo*, Boston, Mass., 1982.  
GASSIER, Pierre and Juliet Wilson, *The Life and Complete Work of Francisco de Goya*, New York, 1971  
KUBLER, George, *Building the Escorial*, Princeton, N.J., 1982.  
LÓPEZ REY, J., *Goya's Caprichos. Beauty, Reason, and Caricature*, Princeton University Press, 1953  
MALLORY, Nina Ayala, *El Greco to Murillo: Spanish Painting in the Golden Age, 1556-1700*, New York, 1990  
MOFFITT, Jonh F., *Velázquez: Práctica e Idea (Estudios Dispersos)*, Málaga, 1991  
ROSENTHAL, Earl, *The Palace of Charles V in Granada*, Princeton, N.J., 1985.

## Modernism In Spain (1888-1911)

- AAVV, *Josep Puig i Cadafalch: l'arquitectura, entre la casa i la ciutat*, Barcelona, Fundació Caixa de Pensions, 1989.  
AAVV, *Lluís Domènech i Montaner Year 2000*, Barcelona, Col·legi d'Arquitectes de Catalunya, 2000.  
AAVV, *Gaudí 2002. Miscellany*, Barcelona, Planeta, 2002.  
AAVV, *Modernisme and Modernistes*, Lunwerg Editores, Barcelona, 2001  
BERGÓS, Joan, *Gaudí, life and work*, Barcelona, Lunwerg, 1989.  
BRETTELL, Richard, *Modern Art 1851-1929*, Oxford, Oxford University Press, 1999.  
ESTÉVEZ, Alberto, *Gaudí, Geniuses of Art*, Madrid, Susaeta, 2002.  
GIRALT-MIRACLE, Daniel, "Gaudí. Objects for architecture", *Gaudí. Art and Design*, Barcelona, Fundació Caixa de Catalunya, 2002.  
MACKAY, David, *Modern Architecture in Barcelona*. University of Sheffield, Sheffield, 1985

## The Avant-garde Movements In Spain (20<sup>th</sup> Century)

- ACTON, Mary, *Learning to look at Modern Art*, London, Routledge, 2004.  
ADES, Down, *Dalí*, Thames and Hudson, London, 1998.  
DALÍ, Salvador, *The Secret Life of Salvador Dalí*,", Dover Publications, New York, 1993 (1941).  
MALET, Rosa Maria, *Joan Miró*, New York, Rizzoli, 2003  
PENROSE, Roland, *Picasso: his life and work*, Gerkeley, University of California, 1981.  
PERMANYER, Lluís, *Miró, the life of a passion*, Barcelona, Edicions de 1984, 2003.  
RICHARDSON, John, *A life of Picasso*, 2 volumes, Pimlico, London, 1997.

**Online Reference & Research Tools:**

[www.artlex.com](http://www.artlex.com) Art Glossary

[www.pitt.edu/~medart/menuglossary/INDEX.HTM](http://www.pitt.edu/~medart/menuglossary/INDEX.HTM) Glossary for Medieval Art and Architecture

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

[www.wga.hu](http://www.wga.hu) Artists and Paintings

[www.mnac.es](http://www.mnac.es) Museu d'Art Nacional de Catalunya

[www.museoprado.mcu](http://www.museoprado.mcu) Museo del Prado in Madrid

[www.museosantsofia.es](http://www.museosantsofia.es) Museo de Arte Reina Sofía in Madrid

[www.museothyssen.org](http://www.museothyssen.org) Museo Thyssen-Bornemisza in Madrid

[www.gaudiallengaudi.com](http://www.gaudiallengaudi.com) Modernisme

[www.picasso.fr](http://www.picasso.fr) Official Picasso website

[www.museopicasso.bcn.es](http://www.museopicasso.bcn.es) Museu Picasso in Barcelona

[www.museopicassomalaga.org](http://www.museopicassomalaga.org) Museo Picasso in Málaga

[www.museo-picasso.fr](http://www.museo-picasso.fr) Museo Picasso in France

[www.dali-estate.org](http://www.dali-estate.org) Fundació Gala-Salvador Dalí

[www.fundacionmiro-bcn.org](http://www.fundacionmiro-bcn.org) Fundació Miró in Barcelona

[www.miro.palmademallorca.es](http://www.miro.palmademallorca.es) Fundació Miró in Mallorca

[www.fundaciontapias.org](http://www.fundaciontapias.org) Fundació Tàpies

**Most relevant Art libraries in Barcelona:****Universitat de Barcelona Art Library**

(Carrer Montalegre, 8)

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

**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, 3<sup>rd</sup> 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](http://www.mnac.es/recerca/rec_biblioteca.jsp?lan=003)

**Picasso Museum Library**

(Carrer Montcada, 15-23)

[http://www.museopicasso.bcn.es/eng/services/index\\_serveis.htm](http://www.museopicasso.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](mailto:amatller@amatller.org)

**Required Supplies/Fees:** None

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## Course Content

Session	Topic	Activity	Student Assignments
<b>Prehistoric &amp; Ancient Art In Spain</b>			
1	<p style="text-align: center;"><b>Course Introduction</b></p> <p style="text-align: center;">Explanation of syllabus with focus on course objectives</p> <p style="text-align: center;"><b>Spanish Art</b></p> <p style="text-align: center;">Introduction</p>	Introduction & general overview of the course	Ensure textbooks and reader purchases
2	<p style="text-align: center;"><b>Introduction to Art</b></p> <p style="text-align: center;">Examination of the social implications and psychological impact of the images and conventions of modern and classical artists</p>	<p style="text-align: center;">- Jigsaw reading</p> <p style="text-align: center;">- Class discussion over the different ideas that John Berger puts forward in his book regarding the social and political construction of artworks, concerning class, race, gender, and ethnicity</p>	<p style="text-align: center;"><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• BERGER, J. <i>Ways of Seeing</i>, London, Penguin, 1972, pp. 7-155</li> </ul>
3	<p style="text-align: center;"><b>Prehistoric Art</b></p> <p style="text-align: center;">(The Stone Age)</p> <p style="text-align: center;">The Origins of Art in Spain</p> <p style="text-align: center;">The Franco-Cantabrian Region &amp; Levantine Spain.</p> <p style="text-align: center;">Rock &amp; Cave Painting</p> <p style="text-align: center;"><b>Iberian Art</b></p> <p style="text-align: center;">(The Iron Age)</p> <p style="text-align: center;">Stone Sculpture</p> <p style="text-align: center;">Confirmation of an Iberian identity</p>	<p style="text-align: center;">- Lecture &amp; analysis of main works of art</p> <p style="text-align: center;">- Discussion over the origins of art and its magical purpose. What other purposes art can have?</p>	<p style="text-align: center;"><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• HUGHES, R., <i>Barcelona</i>, Harvill, London, 1992, pp. 55-69</li> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 9-23</li> <li>• MÚZQUIZ PÉREZ-SEOANE, M., “Techniques, Execution Procedures, Authors and Artistic concepts in the painting of Altamira”, SAURA RAMOS, P.A., (Ed.) <i>Altamira</i>, Lunwerg Editores, Barcelona, 1998, pp. 199-209</li> </ul>

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### Course Content

Session	Topic	Activity	Student Assignments
4	<p><b>Roman Art</b> in Spain (218 BC-4<sup>th</sup> century AD) The Classical tradition in the Romanization of the Peninsula. Greek Influences.</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- <b>Quiz on Roman <i>Barcino</i></b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 23-26</li> <li>• ARCE, J., “Roman Art and Architecture in Spain”, BARRAL i ALTET, X., <i>Art and Architecture of Spain</i>, Lunwerg Editores, 1998, pp. 33-57</li> </ul>
<b>Medieval Art In Spain (6<sup>th</sup> Century-15<sup>th</sup> Century)</b>			
5	<p><b>Roman Art in Spain</b> (218 BC-4<sup>th</sup> century AD) The ancient Roman city of Barcelona: <i>Barcino</i>. Roman Urbanism, Architecture, Sculpture, Painting &amp; Mosaic</p>	<p style="text-align: center;"><b>Field study:</b></p> <p>Visit to the remains of the ancient city of Barcino: MHCB (Museum of History of the City of Barcelona)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• RODÀ DE LLANÇA, I., “Barcelona: From its foundation up to the 4<sup>th</sup> century AD”, <i>The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1<sup>st</sup> to 7<sup>th</sup> century</i>, MHCB, Barcelona, 2001, pp. 22-31</li> <li>• RIPOLL LÓPEZ, G., “The Transformation of the city of Barcino during Late Antiquity”, <i>The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1<sup>st</sup> to 7<sup>th</sup> century</i>, MHCB, Barcelona, 2001, pp. 34-43</li> </ul>

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Session	Topic	Activity	Student Assignments
6	<p><b>Pre-Romanesque Art</b> (6<sup>th</sup> century-11<sup>th</sup> century) Northern Spain. Visigothic, Asturian &amp; Mozarabic Art &amp; Architecture</p> <p><b>Islamic Art in Al-Andalus</b> (711-1492) Southern Spain. Islamic Architecture &amp; Decorative Arts. Aniconism</p>	<p>- Class discussion over the preservation of the remains of <i>Barcino</i></p> <p>- Lecture &amp; comparative analysis of principal works of art</p> <p>- Debate: The impact of religion in art. From the choice of subject matter, decorative motifs, technique and style to architectural forms.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 27-48</li> <li>• VALDÉS FERNÁNDEZ, F., “Moorish Art, from the time of the Almohads to the fall of Granada”, BARREL i ALTET, X., <i>Art and Architecture of Spain</i>, Lunwerg Editores, Barcelona, 1998, pp.225-242</li> </ul> <p><b>Submit journal on Prehistoric, Iberian &amp; Roman Art</b></p>
7	<p><b>Romanesque &amp; Gothic Art</b> (11<sup>th</sup> century-15<sup>th</sup> century) Romanesque &amp; Gothic Architecture in Barcelona: Analytical Comparison of both art styles</p>	<p style="text-align: center;"><b>Field study:</b></p> <p>Visit to the main Romanesque &amp; Gothic buildings in Barcelona: The Cathedral of Santa Eulàlia &amp; Santa Llúcia Chapel; the Generalitat &amp; City Council Gothic façades; Jewish quarter; El Born &amp; Santa Maria del Mar Church &amp; medieval palaces in Montcada Street</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• KLEIN, Peter K., “The Romanesque in Catalonia”, O’NEILL, John P. (ed.) <i>The Art of Medieval Spain, AD 500-1200</i>, New York, 1993, pp. 185-197</li> </ul>
8	<p><b>Romanesque &amp; Gothic Art</b> (11<sup>th</sup> century-15<sup>th</sup> century) The Medieval city</p>	<p>- Class debate: How does Medieval Architecture integrate in the modern urban fabric of the city of Barcelona? The artistic, historical and cultural value of the Gothic Quarter of Barcelona.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• SÁNCHEZ MARTÍNEZ, M., “Medieval Barcelona”, GARCÍA ESPUCHE &amp; GRANADOS, O. (Ed.) <i>Barcelona XXI Centuries</i>, Lunwerg Editores, Barcelona, 2005, pp. 275- 288</li> </ul> <p><b>Submit journal on Pre-Romanesque &amp; Islamic Art</b></p>



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Session	Topic	Activity	Student Assignments
9	<p><b>Romanesque Architecture</b> (11<sup>th</sup> century-13<sup>th</sup> century) The first International style since Roman times. The importance of the Route of Saint James</p> <p><b>Gothic Architecture</b> (13<sup>th</sup> century-15<sup>th</sup> century) The influence of France. Cathedrals in Spain. Differences between Spanish Gothic &amp; Catalan Gothic Architecture.</p>	<p>- Lecture &amp; analysis of most important buildings</p> <p>- Class discussion: The structural &amp; decorative differences between Romanesque &amp; Gothic Architecture. Use as examples: <i>Catbedral of Santiago de Compostela</i> (1975-1211) &amp; <i>Santa María de León Cathedral</i>, also called <i>The House of Light</i> (1205-1301)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 49-63</li> <li>• GIRALT, N. &amp; YLLA-CATALÀ, G., <i>Romanesque Art Guide</i>, Barcelona, MNAC, 1998, pp. 8-20; 40-53</li> <li>• MANOTE i CLIVILLES, M.R. (et Al.), <i>Gothic Art Guide</i>, Barcelona, MNAC, 1998, pp. 36-38; 64-66; 72-97</li> </ul>
10	<p><b>Romanesque &amp; Gothic Catalan Sculpture &amp; Painting</b> Romanesque mural paintings. Romanesque &amp; Gothic altar frontals &amp; sculptures.</p>	<p style="text-align: center;"><b>Field Study:</b></p> <p>Visit to the Collection of Catalan Romanesque and Gothic Art: MNAC (Museum of National Catalan Art)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 66-85</li> <li>• GIRALT, N. &amp; YLLA-CATALÀ, G., <i>Romanesque Guide</i>, Barcelona, MNAC, 1997, pp. 70-83; 96-105; 134-141</li> <li>• MANOTE i CLIVILLES, M.R. (et Al.), <i>Gothic Guide</i>, Barcelona, MNAC, 1997, pp. 126-151</li> </ul>
11	<p><b>Romanesque &amp; Gothic Sculpture &amp; Painting</b> (11<sup>th</sup> century-15<sup>th</sup> century)</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- Class discussion &amp; analysis of works of art seen in MNAC. Focus on: <i>Paintings from Sant Climent in Taüll</i> (12<sup>th</sup> c.) &amp; <i>Madonna of the Councillors</i> (1444-45)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• O'NEILL, John P. (ed.) <i>The Art of Medieval Spain, AD 500-1200</i>, New York, 1993, pp. 167-183 &amp; 199-204</li> </ul> <p><b>Submit journal on Romanesque &amp; Gothic Art</b></p>

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## Course Content

Session	Topic	Activity	Student Assignments
<b>Modern Art In Spain (16<sup>th</sup> Century–19<sup>th</sup> Century)</b>			
12	<p style="text-align: center;"><b>Renaissance Art</b> (16<sup>th</sup> century) The rebirth of Classical forms beginning in Italy in the 14<sup>th</sup> century. The dawn of individualism in Art.</p> <p style="text-align: center;"><b>Mannerist Art</b> The Counter-Reformation. Rejection of the calm balance of the Renaissance in favour of emotion and distortion</p> <p style="text-align: center;"><b>EL GRECO</b> (1541-1614) His paintings in Spain</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- Debate: Why did El Greco prefer to use an anti-naturalistic style on his paintings?</p> <p>- <b>Quiz on Romanesque &amp; Gothic Art</b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 86-125</li> </ul>
13	<p style="text-align: center;"><b>Baroque Art</b> (17<sup>th</sup> century) The Golden Age of Spanish Art. Spanish naturalism. Tenebrism. The Andalucian School.</p> <p style="text-align: center;"><b>Diego VELÁZQUEZ</b> (1599-1660) <b>José de RIBERA</b> (1591-1652) <b>Francisco ZURBARÁN</b> (1598-1664) <b>Bartolomé Estebán MURILLO</b> (1618-1682)</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- Debate: Why was religious art so important in Spain during the Golden Age? What were these religious paintings trying to achieve?</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 126-168</li> </ul> <p><b>Submit journal on Renaissance &amp; Mannerist Art</b></p>
14	<b>Exam Review</b>	Review glossary, course readings & main artworks studied in class	<b>Submit journal on Baroque Art</b>

## Spanish Art

### Course Content

Session	Topic	Activity	Student Assignments
15	<b>MIDTERM EXAM</b>	<b>MIDTERM EXAM</b>	<b>MIDTERM EXAM</b>
16	<p><b>Neoclassicism &amp; Romanticism</b> (18<sup>th</sup> &amp; 19<sup>th</sup> centuries) Neoclassicism: reaction against Baroque &amp; Rococo styles. The return to the classical models. The Age of the Enlightenment. Romanticism: rejection of the cool reasoning of classicism. Emphasis on strong emotion as a source of aesthetic experience</p> <p style="text-align: center;"><b>Francisco de GOYA</b> (1747-1828) Painter &amp; engraver.</p>	<p>- Lecture and analysis of most relevant works of art</p> <p>- Discussion: Why is Goya considered the first modern painter in Spain?</p> <p>- In depth analysis of his graphic work: <i>Los Caprichos</i> (1799), <i>Disasters of the War</i> (1810-1814)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 175-189</li> <li>• LÓPEZ REY, J., <i>Goya's Caprichos. Beauty, Reason, and Caricature</i>, Princeton University Press, 1953, pp. 97-128</li> </ul>
<b>Modernisme (1888-1911)</b>			
17	<p style="text-align: center;"><b>Introduction to Modernist Architecture &amp; Decorative Arts</b> (1888-1911)</p> <p>Historical context: new political, social &amp; cultural conditions in Barcelona. Key concepts of Modernisme architecture and arts &amp; crafts</p>	<p>- Lecture</p> <p>- Class discussion on the difference between Modernism &amp; <i>Modernisme</i>.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• DOMÈNECH I GIRBAU, LL, "Modernista Architects", <i>Modernisme and Modernistes</i>, Lunwerg Editores, Barcelona, 2001, pp.13-22</li> <li>• CERDÀ i SURROCA, M. "The time of Modernisme", <i>Modernisme and Modernistes</i>, Lunwerg Editores, Barcelona, 2001, pp. 51-63</li> </ul> <p><b>Journal on Francisco de Goya</b></p>

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Session	Topic	Activity	Student Assignments
19	<p style="text-align: center;"><b>Modernist Architects</b> (1888-1911) Centred on the city of Barcelona Introduction to the three most relevant Catalan Modernist Architects</p>	<p style="text-align: center;"><b>Lecture &amp; Field Study:</b> The Block of Discord: <i>Casa Lleó i Morera</i> by Domènech i Montaner, <i>Casa Batlló</i> by Gaudí &amp; <i>Casa Amatller</i> by Puig i Cadafalch</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• HUGHES, R., <i>Barcelona</i>, Harvill, London, 1992, pp. 374-411</li> </ul>
20	<p style="text-align: center;"><b>Modernist Architects</b> (1888-1911) Introduction to the three most relevant Catalan Modernist Architects</p>	<p style="text-align: center;"><b>Lecture &amp; Field Study:</b> <i>The Sagrada Família</i> by Gaudí &amp; <i>Hospital of La Santa Creu i Sant Pau</i> by Domènech i Montaner</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• BOHIGAS, O., “Hospital of Sant Pau”, <i>Lluís Domenèch i Montaner Year 2000</i>, COAC, Barcelona, 2000, pp. 86-99</li> <li>• BONET I ARMENGOL, J., “The Sagrada Família project today”, Crippa, M.A. &amp; Bassegoda Nonell, J. (ed.), <i>Gaudí. Sacred Spaces</i>, Lunwerg Editores, Barcelona, 2002, pp. 289-293</li> <li>• OLIVES-PUIG, J., “The Symbolism of La Sagrada Família”, Crippa, M.A. &amp; Bassegoda Nonell, J. (ed.), <i>Gaudí. Sacred Spaces</i>, Lunwerg Editores, Barcelona, 2002, pp. 294-298</li> </ul>

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Session	Topic	Activity	Student Assignments
21	<p style="text-align: center;"><b>Lluís DOMÈNECH i MONTANER</b> (1850-1923) A technical-rationalist approach. Floral ornamentation.</p> <p style="text-align: center;"><b>Josep PUIG i CADAFALCH</b> (1867-1957) Catalan politician &amp; architect. Strong Neo-gothic influence.</p>	<p>- Lecture &amp; comparative analysis of principal works of art</p> <p>- <b>Quiz on Francisco de Goya</b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• BOHIGAS, O., “The Life and Works of a Modernist Architect”, <i>Lluís Domenech i Montaner Year 2000</i>, COAC, Barcelona, 2000, pp.24-30</li> <li>• MACKAY, D., ARIBA, “The Palau de la Música”, <i>Lluís Domenech i Montaner Year 2000</i>, COAC, Barcelona, 2000, pp. 74-85</li> <li>• RORHER, J., “Puig i Cadafalch. The Early Work”, Maluquer, Elvira (Ed.), <i>Josep Puig i Cadafalch Architecture. Between the House and the City</i>, COAC, Barcelona, 1989, pp.14-35</li> </ul>
22	<p style="text-align: center;"><b>Antoni GAUDÍ</b> (1852-1926) The most innovative of all Modernist architects. The genius. Nature as a source of inspiration for decorative &amp; structural elements</p>	<p>- Lecture and analysis of main works of art</p> <p>- Class discussion: What was the reaction of the population of Barcelona in front of these innovative &amp; groundbreaking buildings?</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• PERMANYER, LL, “Gaudí and Barcelona”, <i>Gaudí 2002. Miscellany</i>, Barcelona, Planeta, 2002, pp.56-69</li> <li>• BERGÓS i MASSÓ, J. &amp; LLIMARGAS, M. <i>Gaudí. His Life and Work</i>, Lunwerg, Barcelona, 1999, pp. 336-358</li> </ul>
23	<p style="text-align: center;"><b>Modernisme</b> (1888-1911) Review of the most important concepts of <i>Modernisme</i></p>	<p>- Class debate over the dialogue between tradition vs. innovation, craftsmanship vs. industry &amp; nationalism vs. internationalism in Modernisme</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MACKAY, David, <i>Modern Architecture in Barcelona</i>. University of Sheffield, Sheffield, 1985, pp. 1-19</li> <li>• FIGUERAS, L., “Art and Industry in Modernisme”, <i>Modernisme and Modernistes</i>, Lunwerg Editores, Barcelona, 2001, pp. 31-37</li> </ul> <p><b>Journal on Modernisme</b></p>

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### Course Content

Session	Topic	Activity	Student Assignments
<b>The Avant-Garde Movements (20<sup>th</sup> Century)</b>			
24	<p><b>Pablo Ruiz PICASSO</b> (1881-1973) <b>Cubism</b> (1907-1914) A new way of representing reality in art that rejects the single viewpoint</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- <b>Quiz on <i>Modernisme</i></b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• PENROSE, R., <i>Picasso: his life and work</i>, Berkeley, University of California, 1981, pp. 155-194</li> </ul>
25	<p><b>Pablo Ruiz PICASSO</b> (1881-1973)</p>	<p style="text-align: center;"><b>Field Study:</b> Picasso Museum</p> <p>Formative period. Blue &amp; rose periods. <i>Las Meninas</i>.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MOFFITT, J.F., <i>The Arts in Spain</i>, London, Thames &amp; Hudson, 1999, pp. 200-214</li> <li>• PENROSE, R., <i>Picasso: his life and work</i>, Berkeley, University of California, 1981, pp. 27-35 &amp; 129-139</li> </ul>
26	<p><b>Joan MIRÓ</b> (1893-1983) The ‘assassination’ of painting <b>Surrealism &amp; Automatism</b> The first artist to develop automatic drawing as a way to undo previous established techniques in painting</p>	<p>- Lecture and analysis of main works of art</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• MALET, R., <i>Joan Miró</i>, Barcelona, Ediciones Polígrafa, 2003, pp.11-30</li> </ul> <p><b>Journal on Picasso</b></p>
27	<p><b>Joan MIRÓ</b> (1893-1983)</p>	<p style="text-align: center;"><b>Field Study:</b> Miró Foundation.</p> <p>Paintings, sculptures, textiles, ceramics, graphic works and drawings.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• BRETTELL, R., <i>Modern Art 1851-1929</i>, Oxford, Oxford University Press, 1999, pp. 45-46</li> <li>• PERMANYER, LL., <i>Miró, the life of a passion</i>, Barcelona, Edicions de 1984, 2003, pp. 123-136 &amp; 151-167</li> </ul>

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Session	Topic	Activity	Student Assignments
28	<p style="text-align: center;"><b>Salvador DALÍ</b> (1904-1989)</p> <p style="text-align: center;"><b>Onirical Surrealism</b> Dalí's world of dreams</p>	<p>- Lecture &amp; analysis of main works of art</p> <p>- Class debate on Avant-garde Art: alternative, radically innovative &amp; experimental art.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• ADES, D., <i>Dalí</i>, Thames and Hudson, London, 1995, pp. 65-150</li> </ul> <p><b>Submit student journal on Miró</b></p>
29	<b>Exam Review</b>	<p>- Review glossary, course readings &amp; main artworks studied in class</p> <p>- <b>Quiz on Picasso, Miró &amp; Dalí</b></p>	<b>Submit student journal on Dalí</b>
30	<b>FINAL EXAM</b>	<b>FINAL EXAM</b>	<b>Submit Final Paper</b>