

Course Last Updated 1/31/2025



EDUCATION  
ABROAD



University of  
New Haven

## Spanish Art

### Section I: Course Overview

**Course Code:** ARH370BCN

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

**Prerequisites:** None

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

**Course Fees:** none

### Course 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

Upon successful completion of this course, students are able to:

- 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

## Section II: Instructor & Course Details

### Instructor Details

**Name:** [See term syllabus]

**Contact Information:** [See term syllabus]

**Term:** [See term syllabus]

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

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

### Grading & Assessment

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

**Engagement – 10%**

**Quizzes - 15%**

**Art Journal - 10%**

**Debates - 5%**

**Research Paper Draft - 5%**

**Final Research Paper - 15%**

**Mid-Term Exam - 20%**

**Mid-Term Exam - 20%**

### Assessment Overview

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

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

**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.

**Research Paper Draft (5%) & Final Research Paper (15%):** The research paper will be based on the book *Ways of Seeing* by John Berger. The student will choose 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 (20%) & Final Exams (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.

## Active Learning

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

## Readings and Resources

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

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

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

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

## Required

- Berger, J. *Ways of Seeing*, London, Penguin Books, 1972. pp. 165
- Hughes, Robert, *Barcelona*, Harvill, London, 1992. pp. 721
- Mofitt, J.F., *The Arts in Spain*, London, Thames and Hudson, 1999. pp. 240

## Recommended

### 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.
- Garcia 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, Bertran (Ed.), *The Archaeological remains of Plaça del Rei in Barcelona: from Barcino to Barcinona 1<sup>st</sup> to 7<sup>th</sup> century*, MHCB, 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-Catala 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.
- Montequin, 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.
- Lopez 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*, Lunverg Editores, Barcelona, 2001

Bergos, Joan, *Gaudí, life and work*, Barcelona, Lunverg, 1989.

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

Estevez, 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.

Dali, 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**

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

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

[www.gaudiallgaudi.com](http://www.gaudiallgaudi.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.fundaciomiro-bcn.org](http://www.fundaciomiro-bcn.org) Fundació Miró in Barcelona  
[www.miro.palmademallorca.es](http://www.miro.palmademallorca.es) Fundació Miró in Mallorca  
[www.fundaciotapies.org](http://www.fundaciotapies.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.museupicasso.bcn.es/eng/services/index\\_serveis.htm](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](mailto:amatller@amatller.org)

## Course Calendar

Session 1	
Topics	<b>Course Introduction</b> Explanation of syllabus with focus on course objectives <b>Spanish Art</b> Introduction
Activity	Introduction & general overview of the course
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Ensure textbooks and reader purchases</li> </ul>

Session 2	
Topics	<b>Introduction to Art</b> Examination of the social implications and psychological impact of the images and conventions of modern and classical artists
Activity	Jigsaw reading 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
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Berger, J. <i>Ways of Seeing</i>, London, Penguin, 1972, pp. 7-155</li> </ul>

Session 3	
Topics	<b>Prehistoric Art</b> (The Stone Age) The Origins of Art in Spain The Franco-Cantabrian Region & Levantine Spain. Rock & Cave Painting <b>Iberian Art</b> (The Iron Age) Stone Sculpture Confirmation of an Iberian identity
Activity	Lecture & analysis of main works of art Discussion over the origins of art and its magical purpose. What other purposes art can have?
Readings & Assignments	<b>Readings:</b> <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>• Muzquiz Perez-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>

Session 4	
Topics	<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.
Activity	Lecture & analysis of main works of art <b>Quiz on Roman <i>Barcino</i></b>
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Moffit, 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>, Lunweg Editores, 1998, pp. 33-57</li> </ul>

Session 5	
Topics	<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 & Mosaic
Activity	<b>Field study:</b> Visit to the remains of the ancient city of Barcino: MHC B (Museum of History of the City of Barcelona)
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Roda De Llanca, 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>, MHC B, Barcelona, 2001, pp. 22-31</li> <li>• Ripoll Lopez, 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>, MHC B, Barcelona, 2001, pp. 34-43</li> </ul>

Session 6	
Topics	<b>Pre-Romanesque Art</b> (6 <sup>th</sup> century-11 <sup>th</sup> century) Northern Spain. Visigothic, Asturian & Mozarabic Art & Architecture <b>Islamic Art in Al-Andalus</b> (711-1492) Southern Spain. Islamic Architecture & Decorative Arts. Aniconism
Activity	Class discussion over the preservation of the remains of <i>Barcino</i> Lecture & comparative analysis of principal works of art Debate: The impact of religion in art. From the choice of subject matter, decorative motifs, technique and style to architectural forms.
Readings & Assignments	<b>Readings:</b> <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>• Valdes Fernandez, 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>, Lunweg Editores, Barcelona, 1998, pp.225-242</li> <li>• <b>Submit journal on Prehistoric, Iberian &amp; Roman Art</b></li> </ul>



Session 7	
Topics	<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>
Activity	<p><b>Field study:</b> 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>
Readings & Assignments	<p><b>Readings:</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>

Session 8	
Topics	<p><b>Romanesque &amp; Gothic Art</b> (11<sup>th</sup> century-15<sup>th</sup> century) The Medieval city</p>
Activity	<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>
Readings & Assignments	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Sanchez Martinez, M., "Medieval Barcelona", Garcia Espunche &amp; Granados, O. (Ed.) <i>Barcelona XXI Centuries</i>, Lunweg Editores, Barcelona, 2005, pp. 275- 288</li> <li>• <b>Submit journal on Pre-Romanesque &amp; Islamic Art</b></li> </ul>

Session 9	
Topics	<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>
Activity	<p>Lecture &amp; analysis of most important buildings Class discussion: The structural &amp; decorative differences between Romanesque &amp; Gothic Architecture. Use as examples: <i>Cathedral of Santiago de Compostela</i> (1075-1211) &amp; <i>Santa María de León Cathedral</i>, also called <i>The House of Light</i> (1205-1301)</p>
Readings & Assignments	<p><b>Readings:</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-Catala, 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>

Session 10	
Topics	<b>Romanesque &amp; Gothic Catalan Sculpture &amp; Painting</b> Romanesque mural paintings. Romanesque & Gothic altar frontals & sculptures.
Activity	<b>Field Study:</b> Visit to the Collection of Catalan Romanesque and Gothic Art: MNAC (Museum of National Catalan Art)
Readings & Assignments	<b>Readings:</b> <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-Catala, 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>

Session 11	
Topics	<b>Romanesque &amp; Gothic Sculpture &amp; Painting</b> (11 <sup>th</sup> century-15 <sup>th</sup> century)
Activity	Lecture & analysis of main works of art Class discussion & analysis of works of art seen in MNAC. Focus on: <i>Paintings from Sant Climent in Taüll</i> (12 <sup>th</sup> c.) & <i>Madonna of the Councillors</i> (1444-45)
Readings & Assignments	<b>Readings:</b> <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> <li>• <b>Submit journal on Romanesque &amp; Gothic Art</b></li> </ul>

Session 12	
Topics	<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. <b>Mannerist Art</b> The Counter-Reformation. Rejection of the calm balance of the Renaissance in favour of emotion and distortion <b>EL GRECO</b> (1541-1614) His paintings in Spain
Activity	Lecture & analysis of main works of art Debate: Why did El Greco prefer to use an anti-naturalistic style on his paintings? <b>Quiz on Romanesque &amp; Gothic Art</b>
Readings & Assignments	<b>Readings:</b> <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>

Session 13	
Topics	<p><b>Baroque Art</b> (17<sup>th</sup> century) The Golden Age of Spanish Art. Spanish naturalism. Tenebrism. The Andalusian School.</p> <p><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>
Activity	<p>Lecture &amp; analysis of main works of art Debate: Why was religious art so important in Spain during the Golden Age? What were these religious paintings trying to achieve?</p>
Readings & Assignments	<p><b>Readings:</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> <li>• <b>Submit journal on Renaissance &amp; Mannerist Art</b></li> </ul>

Session 14	
Topics	<b>Exam Review</b>
Activity	Review glossary, course readings & main artworks studied in class
Readings & Assignments	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• <b>Submit journal on Baroque Art</b></li> </ul>

Session 15	
<b>Midterm Exam</b>	

Session 16	
Topics	<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><b>Francisco de GOYA</b> (1747-1828) Painter &amp; engraver.</p>
Activity	<p>Lecture and analysis of most relevant works of art Discussion: Why is Goya considered the first modern painter in Spain? In depth analysis of his graphic work: <i>Los Caprichos</i> (1799), <i>Disasters of the War</i> (1810-1814)</p>
Readings & Assignments	<p><b>Readings:</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>• Lopez Rey, J., <i>Goya's Caprichos. Beauty, Reason, and Caricature</i>, Princeton University Press, 1953, pp. 97-128</li> </ul>

Session 17	
Topics	<b>Introduction to Modernist Architecture &amp; Decorative Arts</b> (1888-1911) Historical context: new political, social & cultural conditions in Barcelona. Key concepts of Modernisme architecture and arts & crafts
Activity	Lecture Class discussion on the difference between Modernism & <i>Modernisme</i> .
Readings & Assignments	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Domenech I Girbau, Ll., “Modernista Architects”, <i>Modernisme and Modernistes</i>, Lunwerg Editores, Barcelona, 2001, pp.13-22</li> <li>• Cerda i Surroca, M. “The time of Modernisme”, <i>Modernisme and Modernistes</i>, Lunwerg Editores, Barcelona, 2001, pp. 51-63</li> <li>• <b>Journal on Francisco de Goya</b></li> </ul>

Session 18	
Topics	<b>Modernist Architects</b> (1888-1911) Centred on the city of Barcelona Introduction to the three most relevant Catalan Modernist Architects
Activity	<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 & <i>Casa Amatller</i> by Puig i Cadafalch
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Hughes, R., <i>Barcelona</i>, Harvill, London, 1992, pp. 374-411</li> </ul>

Session 19	
Topics	<b>Modernist Architects</b> (1888-1911) Introduction to the three most relevant Catalan Modernist Architects
Activity	<b>Lecture &amp; Field Study:</b> The <i>Sagrada Família</i> by Gaudí & <i>Hospital of La Santa Creu i Sant Pau</i> by Domènech i Montaner
Readings & Assignments	<b>Readings:</b> <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>

Session 20	
Topics	<p><b>Lluís Domenech i Montaner (1850-1923)</b> A technical-rationalist approach. Floral ornamentation.</p> <p><b>Josep Puig i Cadafalch (1867-1957)</b> Catalan politician &amp; architect. Strong Neo-gothic influence.</p>
Activity	<p>Lecture &amp; comparative analysis of principal works of art</p> <p><b>Quiz on Francisco de Goya</b></p>
Readings & Assignments	<p><b>Readings:</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>

Session 21	
Topics	<p><b>Antoni GAUDÍ (1852-1926)</b> The most innovative of all Modernist architects. The genius. Nature as a source of inspiration for decorative &amp; structural elements</p>
Activity	<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>
Readings & Assignments	<p><b>Readings:</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>• Bergos i Masso, J. &amp; Llimargas, M. <i>Gaudí. His Life and Work</i>, Lunwerg, Barcelona, 1999, pp. 336-358</li> </ul>

Session 22	
Topics	<p><b>Modernisme</b> (1888-1911) Review of the most important concepts of <i>Modernisme</i></p>
Activity	<p>Class debate over the dialogue between tradition vs. innovation, craftsmanship vs. industry &amp; nationalism vs. internationalism in Modernisme</p>
Readings & Assignments	<p><b>Readings:</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> <li>• <b>Journal on Modernisme</b></li> </ul>

Session 23	
Topics	<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
Activity	Lecture & analysis of main works of art <b>Quiz on Modernisme</b>
Readings & Assignments	<b>Readings:</b> <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>

Session 24	
Topics	<b>Pablo Ruiz PICASSO</b> (1881-1973)
Activity	<b>Field Study:</b> Picasso Museum Formative period. Blue & rose periods. <i>Las Meninas</i> .
Readings & Assignments	<b>Readings:</b> <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>

Session 25	
Topics	<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
Activity	Lecture and analysis of main works of art
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• Malet, R., <i>Joan Miró</i>, Barcelona, Ediciones Polígrafa, 2003, pp.11-30</li> <li>• <b>Journal on Picasso</b></li> </ul>

Session 26	
Topics	<b>Joan MIRÓ</b> (1893-1983)
Activity	<b>Field Study:</b> Miró Foundation. Paintings, sculptures, textiles, ceramics, graphic works and drawings.
Readings & Assignments	<b>Readings:</b> <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>

Session 27	
Topics	<b>Salvador DALÍ</b> (1904-1989) <b>Onirical Surrealism</b> Dalí's world of dreams
Activity	Review glossary, course readings & main artworks studied in class <b>Quiz on Picasso, Miró &amp; Dalí</b>
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• <b>Submit student journal on Dalí</b></li> </ul>

Session 28	
Topics	<b>Exam Review</b>
Activity	Review glossary, course readings & main artworks studied in class <b>Quiz on Picasso, Miró &amp; Dalí</b>
Readings & Assignments	<b>Readings:</b> <ul style="list-style-type: none"> <li>• <b>Submit student journal on Dalí</b></li> </ul>

Session 29	
<b>Final Exam</b>	

## Section III: Academic Policies and Standards

### Academic Policies

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

### Student Learning & Development Objectives

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