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Architecture & Painting in Barcelona

UNH Course Code: ARH460

Subject Area(s): Art History, Architecture

Level: 400

Prerequisites: Having previously studied an introductory Art History course.

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description:

This course provides you with the tools to understand, analyze, appreciate and criticize the works of some of the most relevant artists who have had an outstanding influence on the artistic life of Barcelona over the last 150 years. Throughout this period, Catalonia has played a leading role in the economic development and modernization of Spain while its capital Barcelona has assumed an equal role in terms of cultural modernity. Within contemporary Spain the relevance of Barcelona could not be fully understood 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 serves as an architectural catalogue of these artists' movements and 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 into the urban framework of the city and their current function as *masterworks*. The connections between 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 has developed a contemporary conception of art and by participating in the introduction and diffusion of that new creative sensibility, first in Barcelona and later in the rest of the country. You 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.

You 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, through the study of the city and its artists you will be able to formulate a general vision of the origins and development of contemporary art and architecture.

Learning Objectives:

- to interpret the key features, symbols and iconography of their artistic *oeuvre* 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 interpret the key features, symbols and iconography of their works and interpret their meaning

- to compare and contrast these artists in their corresponding historical and sociopolitical context
- to judge the transcendence of their works not only in relation to their artistic value but also to their sociological and even economical connotations
- to select, write and defend an analytical essay that takes an original angle on 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. 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 those museums that house the most important 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%
Field Study Thought Papers	5%
Quizzes	15%
Term Paper (Draft)	5%
Term 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.	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 (10%): You 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 (5%): You have to write an essay (minimum extension of 1 sheet) explaining your own personal impression of the visit as a way of measuring its value related to the course objectives and its meaning within contemporary Barcelona.

Quizzes (15%): 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 (5% + 15%): 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.

Mid-Term Exam (20%): The mid-term 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 four questions divided into two parts: two questions on Catalan Modernism and two on Picasso. Each part will have an image-based question that the student must identify and discuss and a text question.

Final Exam (20%): The final exam follows the same structure of the midterm with two questions on Dalí and two 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 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.

Required Readings:

AAVV, *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*, Cleveland Museum of Art ; New Haven (Conn.) : Yale University Press, 2006. (pp.144-151, 152-157, 158-164, 185-194, 195-201, 211-223, 339-347, 348-353, 426-429, 431-433, 450-457, 461-467)

AAVV, *Lluís Domènech i Montaner, año 2000/ Year 2000*, Col.legi d'Arquitectes de Catalunya, Barcelona, 2000. (pp. 74-83, 86-101)

AAVV, *Modernismo, Architecture and Design in Catalonia*, The Monaceli Press, New York, 2003. (pp. 17-33)

ADES, Dawn, *Dalí*, Thames and Hudson, London, 1998. (pp. 9-30, 31-39, 65-93, 119-149, 173-191)

BROWN, Jonathan (ed.), *Picasso and the Spanish Tradition*, Yale University Press, New Haven and London, 1996. (pp. 119-161)

CASTELLAR-GASSOL, *Gaudí, the Life of a Visionary*, Edicions de 1984, Barcelona, 2007. (pp.23-33, 77-82, 87-91, 115-120)

DUPIN, Jacques, *Miró*, Poligrafa, Barcelona, 2004 (1993). (pp. 25-46, 63-94, 151-166, 185-222, 237-256, 303-322)

ESTÉVEZ, Alberto, *Gaudí*, Susaeta, Madrid, 2002. (pp.15-39, 39-57, 56-66, 67-89)

- GIBSON, Ian, *The Shameful Life of Salvador Dalí*, Faber and Faber, London, 1997. (pp.76-85, 113-143, 188-215, 293-324, 398-405, 473-493, 513-537, 563-596, 634-693)
- HUGHES, Robert, *Barcelona*, Harvill, London, 1992. (pp. 374-395)
- MACKAY, David, *Modern Architecture in Barcelona*. University of Sheffield, Sheffield, 1985. (pp.1-19, 17-21, 30-35)
- MAS, Maria José, *Picasso*, Susaeta, Madrid, 2000. (pp.7-17, 17-34, 35-59, 60-77, 78-89)
- MALET, Rosa Maria, *Joan Miró*, Polígrafa, Barcelona, 2003. (pp.6-8, 9-13, 13-17, 17-24)
- MUÑOZ LLANES, María (Coord.), *Gaudí*, Carroggio, Barcelona, 2003. (pp. 42-71, 74-89)
- PENROSE, Roland, *Picasso*, Phaidon Press, London, 1999. (32-48, 56-78, 84-108, 122-126)
- PERERA, Margarita, *Dalí*, Susaeta, Madrid, 2000. (pp. 7-19, 19-23, 32-50, 74-85)
- PERMANYER, Lluís, *Miró, the life of a passion*, Edicions de 1984, Barcelona, 2003. (pp. 9-30, 33-84, 123-136, 151-167)
- RICHARDSON, John, *A life of Picasso: Volume I (1881-1906)*, Pimlico, London, 1992. (pp. 129-141, 209-231)
- RICHARDSON, John, *A life of Picasso: 1907-1917: The Painter of Modern Life*, Pimlico, London, 1997 (pp. 47-58, 101-122, 419-434)
- SOLÀ-MORALES, Ignasi, *Gaudí*, Polígrafa, 1984. (pp. 5-21, 21-32)
- VAN HENSBERGEN, Gijs, *Antoni Gaudí*, Harper Collins, London, 2001. (pp. 193-198, 201-232, 289-313)

Required readings to be found in UNH Database

- HARRIS, Steven, "Beware of Domestic Objects - Vocation and Equivocation in 1936", *Art History*, Nov 2001, Vol. 24, Issue 5, pp.725-757.
- LEJA, Michael, 'Le Vieux Marcheur' and 'Les Deux Risques': Picasso, Prostitution, Venereal Disease, and Maternity, 1899-1907. *Art History* Vol 8 No. 1, March 1985, pp. 66-81.
- STUCKEY, Charles, "The Persistence of Dalí", *Art in America*, March 2005, Vol. 93 Issue 3, pp. 114-149

Recommended Readings on discussed artists:

- AAVV, *Gaudí: Exploring Form (Space, Geometry, Structure and Construction)*, Lunweg, Barcelona, 2002.
- 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, *Picasso and Els 4 gats: the key to modernity*, Lunweg, Barcelona, 1995.
- ACTON, Mary, *Learning to look at Modern Art*, Routledge, London, 2004.
- ALCOLEA, Santiago, *Puig i Cadafalch*, Lunweg, 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*, Lunweg, 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.
- BONET, Jordi, *The essential Gaudí*, Pòrtic, Barcelona, 2001

BRASSAI, *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.

GILLOT, 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.

McCULLY, Marilyn (ed.), *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton University Press, Princeton (New Jersey), 1982.

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.

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.

SCHAPIRO, Meyer, *The Unity of Picasso's Art*, George Braziller, New York, 2000.

UTLEY, Gertje R., *Picasso: the Communist Years*, Yale University Press, 2000.

WEISS, Jeffrey (ed.), *Picasso: The Cubist Portraits of Fernand Olivier*, Princeton University Press, Princeton (New Jersey), 2003.

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/>

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, 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 Assignments
1	<p style="text-align: center;">Introduction</p> <p>Overview of syllabus with focus on course objectives</p>	<ul style="list-style-type: none"> - Introduction - General Course Overview 	<ul style="list-style-type: none"> - Ensure textbook purchases - Download Mackay book
2	<p style="text-align: center;">Structural and symbolic aspects of European Architecture: from Ancient Greece to the 19th century's Academicism</p> <p style="text-align: center;"><i>Art Nouveau</i> and the search for a new <i>zeitgeist</i></p>	<ul style="list-style-type: none"> - Lecture 	<ul style="list-style-type: none"> - CABANA, Francesc, "The Period of Modernismo (1888-1920). The Economic and Social Framework" (In AA VV, <i>Modernismo, Architecture and Design in Catalonia</i>), pp. 17-33 - FREIXA, Mireia, "Art and Design of the Modernista Era" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 144-151 - MACKAY, pp. 1-19
3	<p>International affinities and specific features of Catalan <i>Modernisme</i>: Romanticism and <i>Art Nouveau</i></p> <p>Catalan bourgeoisie and new urban plans for Barcelona: <i>L' Eixample</i> and International Fair 1888</p>	<ul style="list-style-type: none"> - Lecture - Discussion on evaluating how the Catalan <i>Modernisme</i> constructs its own identity 	<ul style="list-style-type: none"> - CASTELLAR-GASOL, pp.23-33, 115-120 - ESTÉVEZ, pp.67-89 - GIRALT-MIRACLE, Daniel, "Gaudí: The Art of Architecture" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 185-194
4	<p style="text-align: center;">Antoni Gaudí:</p> <p style="text-align: center;">Biography and sources of inspiration</p> <p>Architecture as a natural metaphor with a religious function</p>	<ul style="list-style-type: none"> - Lecture - Debate on Gaudí's work as <i>gesamtkunstwerk</i> 	<ul style="list-style-type: none"> - CASTELLAR-GASOL pp.77-82, 87-91 - ESTÉVEZ pp. 15-39 - SOLÀ-MORALES, pp.5-21

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Session	Topic	Activity	Student Assignments
5	Antoni Gaudí: 19 th Century works Historicism, Eclecticism and Tradition	- Lecture - Discussion on Gaudí's evolution from an early Historicism to a personal definition of architectural theory and practice	- ESTÉVEZ pp. 39-57 - SOLÀ-MORALES, pp.21-32
6	Antoni Gaudí: 20 th Century works The creation of a new language through Nature and Symbolism in Gaudí's mature works	- Lecture - Discussion on Gaudí's as an isolated character in Architecture History	- HUGHES, pp. 374-395 - MUÑOZ LLANES, pp.74-89 - VAN HENSBERGEN, pp. 193-198
7	Modernist Route 1 <i>Block of Discord:</i> Batlló House (Gaudí), Amatller House (Puig i Cadafalch), Lleó Morera House(Domènech I Montaner)	- Field study: Interpretation of the <i>Block of Discord</i> as the paradigm of <i>modernista</i> architecture in Barcelona's <i>Eixample</i>	- FREIXA, Mireia, "Puig i Cadafalch: a versatile Architecture" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 152-157 - MACKAY pp.17-21,30-35 - MACKAY, David, "Hospital de Sant Pau", (In AAVV, <i>Lluís Domènech i Montaner, año 2000/ Year 2000</i>), pp. 86-101 Field Study thought-paper to be submitted in session 8
8	Other interpretations of Catalan <i>Modernisme</i> : Lluís Domènech i Montaner and Josep Puig i Cadafalch. In search of a national identity through Historicism and new technologies	-Lecture - Explanation of Catalan <i>Modernisme</i> as an heterogeneous movement	-BASSEGODA, Joan, "Casa Milà, a Legendary Monument" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 195-201 -MUÑOZ LLANES, pp. 22-39 -VAN HENSBERGEN, pp. 201-232

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Session	Topic	Activity	Student Assignments
9	<p>Modernist Route 2</p> <p>Casa Milà (Gaudí)</p>	<p>- Field Study:</p> <p>Analysis of Gaudí's mature architecture through his most preeminent apartment building</p>	<p>- MAS, pp.7-17</p> <p>- PENROSE, pp.32-48</p> <p>- RICHARDSON, vol.1, pp. 129-141</p> <p>- Field Study thought-paper to be submitted in session 10</p> <p>Self-Guided Field Study to <i>Hospital de Sant Pau</i> (Field Study thought-paper to be submitted in session 11)</p>
10	<p>Pablo Picasso:</p> <p>From the paternal influence to the discovery of a non-Academic painting</p>	<p>- Lecture</p> <p>- Discussion on the evolution of Picasso's painting after his contact with the <i>modernista</i> circle in Barcelona</p>	<p>- ESTÉVEZ, pp. 56-66</p> <p>- MUÑOZ LLANES, pp. 42-71</p> <p>- ROHRER, Judith, "La Sagrada Família" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 211-223</p> <p>- VAN HENSBERGEN, pp. 289-313</p>
11	<p>Modernist Route 3</p> <p>Sagrada Família (Gaudí)</p>	<p>- Field Study:</p> <p>Critical interpretation of Gaudí's masterwork in the context of contemporary Barcelona</p>	<p>- LEJA, Michael, 'Le Vieux Marcheur' and 'Les Deux Risques': Picasso, Prostitution, Venereal Disease, and Maternity, 1899-1907. <i>Art History</i> Vol 8 No. 1 March 1985, pp. 66-81 (to be found in UNH Database)</p> <p>- MAS, pp.17-34</p> <p>- PENROSE, pp.32-48</p> <p>- RICHARDSON, vol.1, pp. 209-231</p> <p>Field Study thought-paper to be submitted in session 12</p>
12	<p>Pablo Picasso:</p>	<p>- Lecture</p>	<p>- MAS, pp.35-59</p>

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Session	Topic	Activity	Student Assignments
	Drama, social criticism and metaphors of Picasso's own identity through the Blue and Rose periods	- Evaluation of the emotional connotations of Picasso's early periods	- PENROSE, pp.56-78 - RICHARDSON, vol.2, pp. 47-58, 101-122
13	Pablo Picasso: The birth of contemporary painting and the Avantgardist awareness: from <i>The ladies of Avignon</i> to Cubism	- Lecture - Formal and theoretical justification of Picasso's dissolution of traditional painting - SUBMISSION OF FINAL PAPER DRAFT	- MACKAY, David, "Palau de la Música", (In AAVV, <i>Lluís Domènech i Montaner, año 2000/ Year 2000</i>), pp. 74-83 - FREIXA, Mireia, "Domènech i Montaner and Architectural Synthesis" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 158-164
14	Modernist Route 4 Palau de la Música (Domènech i Montaner) <i>Els 4 Gats</i> (Puig i Cadafalch)	- Quiz on <i>Modernista</i> Architecture - Field Study: Dialogue between the cultural identity and the imported ideas in two <i>modernista</i> buildings with cultural vocation	- ALIX, Josefina, "From War to Magic: the Spanish Pavillion, Paris 1937" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 450-457 - DAVROBSKY, Magdalena, "Guernica and his reaction to the Civil War" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 461-467 - MAS, pp.60-77 - PENROSE, pp.84-108 - RICHARDSON, vol. 2, pp. 419-434 Field Study thought-paper to be submitted in session 15
15	Pablo Picasso: Art between wars: from the <i>Rappel à l'ordre</i> and new Classicism to the political dimension of <i>Guernica</i>	- Lecture - Debate on the ideological function of art through Picasso's	

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Course Content

Session	Topic	Activity	Student Assignments
		life and work	
16	Picasso Museum	<ul style="list-style-type: none"> - Field Study: <p>Critical review of the largest collection of Picasso's early works</p>	<ul style="list-style-type: none"> - MAS, pp.78-89 - PENROSE, pp.122-126 - GRACE GALASSI, Susan, "Picasso in the studio of Velázquez" (in BROWN, Jonathan, Picasso and the Spanish Tradition), pp. 119-161 <p>Field Study thought-paper to be submitted in session 17</p>
17	<p>Pablo Picasso: Experimentation with new techniques: pottery and ceramics Re-interpretation of the great painters of the past (Delacroix, Monet, Velázquez)</p>	<ul style="list-style-type: none"> - Lecture - Debate on Picasso's topics, strategies and sources of inspiration since his international recognition - Quiz on Picasso 	
18	Mid-Term Exam (Modernist Architects and Picasso)	Mid-Term Exam (Modernist Architects and Picasso)	<ul style="list-style-type: none"> - DUPIN, pp. 25-46 - LUBAR, Robert S., "Art and Anti-Art: Miró, Dalí and the Catalan Avantgarde" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 339-347 - MALET, pp.6-8 - PERMANYER, pp.9-30
19	<p>Joan Miró: The <i>Earth's Call</i> and the influence of the First Avant-gardes</p>	<ul style="list-style-type: none"> - Lecture - Discussion on Miró's geographical roots and their meaning in the forge of his personal universe 	<ul style="list-style-type: none"> - DUPIN, pp. 63-94 - MALET, pp.9-13 - PERMANYER, pp.33-84

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Session	Topic	Activity	Student Assignments
20	<p style="text-align: center;">Joan Miró: From the Period of Details to the synergies in Parisian artistic circles Miró and the Surrealist Group: Dream Paintings, Automatism and <i>Le Cadavre Exquis</i> Inspirations through the masters of other ages</p>	<p>- Lecture</p> <p>- Explanation of Miró's formal and intellectual evolution in the context of the surrealist group while keeping his concern for the reaching of a visual poetry</p>	<p>- DUPIN, pp. 151-166, 185, 222</p> <p>- MALET, pp.13-17</p> <p>- PERMANYER, pp.123-136</p> <p>- ROBINSON, William H., "Miró's 'Aidez L'Espagne'" (In AAVV, <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i>), pp. 431-433</p>
21	<p style="text-align: center;">Joan Miró: Crisis and transformation: Rhetoric of negation in <i>Assassination of Painting</i> period. <i>Savage Paintings</i> Series as a reaction to Spanish Civil War</p>	<p>- Lecture</p> <p>- Contrast between Miró's Dadaist inheritance and his personal discretion</p>	
22	<p>Fundació Miró</p>	<p>- Field Study:</p> <p>Appraise the world's best collection on Miró in the frame of the Mediterranean atmosphere of Josep Lluís Sert's rationalist architecture</p>	<p>- DUPIN, pp. 237-256, 303-322</p> <p>- MALET, pp.17-24</p> <p>- PERMANYER, pp.151-167</p> <p>Field Study thought-paper to be submitted in session 23</p>

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Session	Topic	Activity	Student Assignments
23	<p style="text-align: center;">Joan Miró: The <i>Constellations</i> Series and Varengeville</p> <p style="text-align: center;">« Je rêve d'un grand atelier »: new workshop and new techniques: Tapestry, ceramics, murals, sculpture and theatre</p>	<p>- Lecture</p> <p>- Debate on the meaning of the <i>Constellations</i> serie as an enclosed poetical formulation for painting after the Spanish Civil War and the beginning of WWII</p>	<p>- ADES, pp.9-30</p> <p>- PERERA, pp.7-19</p> <p>- GIBSON, pp. 76-85, 113-143</p>
24	<p style="text-align: center;">Salvador Dalí: Early influences Madrid School of Fine Arts Residencia de Estudiantes and the discovery of Freudian theory Cubism and Purism First one-man exhibitions</p>	<p>- Quiz on Miró</p> <p>- Lecture</p> <p>- Discuss Dalí's peculiar childhood and youth as an origin for his obsessions</p>	<p>- ADES, pp.31-39</p> <p>- PERERA, pp.19-23</p> <p>- GIBSON, pp. 188-215</p>
25	<p style="text-align: center;">Salvador Dalí: From Lorca's Period to the <i>Catalan Anti-Artistic Manifesto</i></p> <p style="text-align: center;">Early writings on painting, photography and film</p> <p style="text-align: center;">Luis Buñuel and the making of <i>Un chien andalou</i></p>	<p>- Lecture</p> <p>- Film viewing and discussing: <i>Un chien Andalou</i>.</p>	<p>- ADES, pp.65-93</p> <p>- PERERA, pp.32-50</p> <p>- GIBSON, pp. 293-324</p>

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Session	Topic	Activity	Student Assignments
26	Salvador Dalí: Surrealism and psychoanalysis Theoretical affinities and political differences with André Breton	- Lecture - Explain the legend of Willem Tell as obsessive theme as an opposition to Oedipus myth	- ADES, pp.119-149 - GIBSON, pp.398-405, 473-493 - HARRIS, Steven, “Beware of Domestic Objects - Vocation and Equivocation in 1936”, <i>Art History</i> , Nov2001, Vol. 24 Issue 5, Pp.725-757 (to be found in UNH Database)
27	Salvador Dalí: Theory and practice in Dalí's Paranoiac-Critical Method: Irrational knowledge and Double Image painting	- Lecture - Analyze <i>The tragic myth of Millet's Angelus</i> as a sample of paranoiac-critical activity	- ADES, pp.173-191 - PERERA, pp.74-85 - GIBSON, pp. 513-537, 563-596 - STUCKEY, Charles, “The Persistence of Dalí”, <i>Art in America</i> , march 2005, Vol. 93 Issue 3, p. 114-149 (to be found in UNH Database)
28	Salvador Dalí: <i>Surrealist object functioning symbolically</i> Ready-mades, furniture, spectacle, installations and exhibitions	- Lecture - Comparison between Dalí's American period and his return to Franco's Spain as a formal and thematic evolution	- GIBSON, pp. 634-693
29	Dalí's post-war painting: Modern Science and Mysticism	Film viewing and discussing: <i>Dimensión Dalí</i>	
30	Final Exam (Miró and Dalí)	Term Paper Due	