



CH3161
Art in Spain



UNIVERSIDAD
NEBRIJA

Centro de Estudios Hispánicos

Art in Spain

Hours: 45

Credits: 6 ECTS

Prerequisites: none

Instructor name: Luis Cáceres Cantero

E-mail: lcaceres@nebrija.es

Office hours: to be communicated the first day of class

1. Course Description

This course will analyze main artistic manifestations in Painting in Madrid and will provide you with the tools to identify, classify, understand, criticize and appreciate the most relevant Spanish art works, particularly those to be found in Madrid.

You will have the opportunity to learn by seeing, feeling, living the art and its expressions in Madrid as you study the painted art works in situ. To this end, you will explore the most relevant museums in Madrid that hold the artistic expressions of the painters studied in this course. In your study of painting you will be able to recognize and personally analyze the most important works of Spanish painters such as El Greco, Velázquez, and Goya in the magnificent Prado Museum; and Picasso, Dalí and other contemporary authors at the Centro de Arte Museo Reina Sofía.

2. Learning Objectives

Students who successfully complete this course will be able to:

- classify the main artistic movements into their correspondent historical period
- acquire and employ technical glossary on materials, art tools, styles, aesthetic
- critically analyze a work of art
- generate comparisons between international styles and artists
- be able to expound (orally and written) art concepts in an organized way

3. Formative Activities

Educational activities will be developed by means of different didactic strategies:

- Interactive classes.
- Learning activities inside and outside of class will be reviewed and commented.
- Students' oral presentations in class.
- Complementary activities: watching and commenting videos, analyzing songs, participating in fieldtrips, organizing debates, elaborating surveys and interpreting their results, etc.
- Collective and individual tutoring.
- Reading assignments.
- Teamwork assignments.
- Workshops and additional training.

4. Methodology

The course syllabus follows the methodological guidelines of the communicative approaches, based on a constructive and process-based conception of learning. This methodology is based on a teaching-learning process centered in the student, whose active participation is encouraged, favoring, at the same time, the development of general and specific competences that show knowledge, abilities and attitudes that can be applied to their future professional careers.

5. Evaluation

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor uses numerous and differentiated forms of assessment to calculate the final grade received for this course. For the record, these are listed below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

5.1. Grading system

In the Spanish educational system, it is required to quantitatively express the result of each student's evaluation. In order to do so, Nebrija faculty uses different strategies and instruments such as: papers, exams, tests, projects, self-evaluation activities, etc. In order to issue a final grade for the Spanish Plus programs the following scale is established:

- 30 % Attendance and active participation in class
- 30% Daily work/ Papers/ Essays
- 40% Exams/ Final papers or projects*

Therefore, the final grade is the average between attendance and participation, daily work and exams, presentations, projects and essays.

Active participation in class is evaluated by means of different activities such as:

- Activities and exercises correction;
- Reflection upon the different contents in the course;
- Oral activities (individual, in pairs or in groups). Fluency, correction, adequacy and relevance are taken into account;

Daily work makes reference to any activity or task that is done inside or outside of the classroom, whether during the class time or at any other time.

Exams/ Final papers or projects

The course includes a midterm and a final written exam on theoretical concepts and course facts. Also, two projects will be elaborated, both including an oral presentation in front of the class. If a student, unjustifiably, does not do or submit an exam, paper or project, it will be graded with a '0'.

*** A minimum grade of 5 must be obtained in a final exam/ final project in order to pass the course.**

5.2. Attendance, participation and grading policies

5.2.1. Attendance policy

Attendance is mandatory. The maximum number of absences allowed is 6. In case of missing 7 or more sessions in one course, the student will receive a zero in his/her participation and attendance grade. In addition, not attending classes will not excuse the student from handing in any homework, papers or essays previously assigned.

The following situations must be considered:

- There are 8 sessions of class per week. Each session of class will count as an absence.
- Two delays of more than 15 minutes will be considered an absence. The entrance to class will not be allowed after 30 minutes once it has started.
- There are no excused absences. E.g.: Not attending class because of sickness will count as an absence. The student is responsible for catching up with any homework done while absent.
- Exams dates have been officially approved by the University, therefore, they will not be changed.*

*Except for those courses where the professor will set up specific dates and inform the students at the beginning of the program.

5.2.2. Criteria to evaluate participation

Criteria to evaluate participation	Grade
The student participates very actively in the class activities. S/he successfully does the requested tasks. S/he contributes to a good development of the course, encourages his/her classmates and favor debate in class.	8.5 - 10
The student participates actively in the class activities. S/he does the requested tasks and submits them on time. Shows great interest to learn.	7 - 8.4
The student, occasionally, makes interesting remarks, but s/he basically answers when s/he is asked. S/he does not show a clear interest in the course. Misses classes occasionally.	5 - 6.9
The student does not participate unless s/he is asked. S/he has unjustified absences and delays. His/her attitude is not very participative.	0 - 4.9

5.2.3. Criteria to evaluate Daily Work

Criteria to evaluate Daily Work	Grade
The student always does all the work demanded by the professor, not only during the class but also at home. He/she always or almost always meets the deadlines established.	8.5 - 10
The student almost always does all the work demanded by the professor, not only during the class but also at home. Occasionally, he/she submits work after the established deadline.	7 - 8.4
The student occasionally does the work demanded by the professor, not only during the class but also at home. He/she does not normally meet the established deadlines and even occasionally does not submit the work.	5 - 6.9
The student never or almost never does the work demanded by the professor. He/she never or almost never meets the established deadlines.	0 - 4.9

5.2.4. Grading criteria

Number Grade	Letter Grade	Percentage
10	A+	100%
9.5 – 9.9	A	95 – 99 %
9 – 9.4	A-	90 – 94 %
8.5 – 8.9	B+	85 – 89 %
7.5 – 8.4	B	75 – 84 %
7 – 7.4	B-	70 – 74 %
6.5 – 6.9	C+	65 – 69 %
6 – 6.4	C	60 – 64 %
5 – 5.9	C-	5 – 59 %
0 – 4.9	F	0 – 49 %

5.3. Warning on plagiarism

When writing a University paper or essay and reference is made to certain authors, it is mandatory to cite them by means of a footnote or a direct reference. In no case it is acceptable that a student uses a text, no matter how brief it is, written by somebody else without putting it in inverted commas, as this means s/he is trying to make it look as his/her own. This is called plagiarism and in a university context it could be penalized with expulsion.

6. Bibliography

General Reference: Art History, Aesthetics and transversal subjects

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Berger, J: *Ways of seeing*. UK: Penguin Books, 1972, 178pp.

Breton, A: *Manifestoes of Surrealism*. Michigan: University of Michigan Press, 1972, 304pp.

Bryant Wilder, J: *Art History for Dummies*. New Jersey: Wiley Publishing New Jersey, 2007, 456pp.

Eco, U (Ed.): *On Beauty. A History of a Western Idea*. New York: Rizzoli, 2004, 438pp.

Eco, U (Ed): *On Ugliness*. New York: Rizzoli, 2007, 455pp.

Emerling, J: *Theory for Art History*. London & New York: Routledge, 2005, 268pp.

Elkins, J: *Why Art Cannot Be Taught*. USA: University of Illinois Press, 2001, 228pp.

Fleming, W: *Art & Ideas*. USA: Holt, Rinehart and Winston, Inc., 1986, 552pp.

FREELAND, C: *Art Theory. A Very Short Introduction*. New York: Oxford, 2001, 158pp.

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Govignon, B (Ed.): *The beginner's guide to art*. New York: Abrams, 1998, 288pp.

Harris, J: *Art History: The key Concepts*. London & New York: Routledge, 2006, 360pp.

- Hoving, T: *Art for Dummies*. California: IDG Books Worldwide, 1999, 408pp.
- Lucie-Smith, E: *Dictionary of Art Terms*. London: Thames&Hudson, 1984, 240pp.
- Moffitt, J. F: *The Arts in Spain*. London: Thames and Hudson, 1999, 240pp.
- Murray, C (Ed.): *Key Writers on Art: From Antiquity to the Nineteenth Century*. London & New York: Routledge, 290pp.
- Murray, C (Ed.): *Key Writers on Art: The Twentieth Century*. London & New York: Routledge, 338pp.
- Nash, E: *Madrid. A Cultural and Literary Story*. India: Oxford, 2006, 246pp.
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- Robinson, W: *Instant Art History: From Cave Art to Pop Art*. USA: Ballantine Book, 1995, 237pp.
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- Painting**
- ARNHEIM, R: *The Genesis of a Painting: Picasso's Guernica*. USA: University of California Press, 1962, 139pp.
- ASHTON, D (Editor): *Picasso on Art. A selection of views*. New York: Da Capo Press, 1972, 220pp.
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RYNCK, P: *How to read a painting. Lessons from the Old Masters*. New York: Abrams, 2004, 384pp.

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DVDs

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Thevenet, M: *Picasso y sus mujeres. La intensa relación entre su obra y su vida amorosa*. Spain: Planeta Arte, 2003.

Online Reference & Research Tools

www.march.es/cuenca

Abstract Museum in Cuenca

http://www.collegeboard.com/student/testing/ap/sub_art.html?artist

AP Art History

<http://www.questia.com/library/art-and-architecture/>

Art texts

<http://www.bbc.co.uk/bbcfour/audiointerviews/profilepages/dalis1.shtml>

BBC Online. Interview with Salvador Dalí in Portlligat, 1962

<http://www.scribd.com/doc/243296/Ways-of-Seeing-John-Berger>

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<http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21> BURKE, E: *The Sublime and the Beautiful*

http://obrasocial.lacaixa.es/centros/caixaforummadrid_es.html

Caixa Forum in Madrid

<http://history.hanover.edu/texts/trent.htm>

Council of Trent

<http://www.salvador-dali.org/>

Dali Museum in Figueras

<http://www.salvadoralimuseum.org/home.html>

Dali Museum in San Petersburg, FL. USA: (A Surrealist game)

<http://www.aesthetics-online.org/asa/>

DEVEREAUX, M: *The Ugly*. American Society of Aesthetics

<http://www.bcn.fjmiro.cat/>

Joan Miró Foundation in Barcelona

<http://miro.palmademallorca.es/english/index.htm>

Joan Miró Foundation in Palma de Mallorca

www.march.es/

Juan March Foundation in Madrid

http://www.metmuseum.org/toah/hi/te_index.asp

Metropolitan Museum: world maps, timelines, thematic essays, work of art, etc.

http://www.humanehealthcare.com/Article.asp?art_id=803

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<http://www.calcografianacional.com/>

National Chalcography

<http://www.surrealismcentre.ac.uk/publications/papers/index.html>

Papers on Surrealism

www.museupicasso.bcn.es

Picasso Museum in Barcelona

www.museopicassomalaga.org/

Picasso Museum in Malaga

<http://museoprado.mcu.es/home.html>

Prado Museum

<http://www.museoreinasofia.es/portada/portada.php>

Reina Sofía Museum

<http://museoromantico.mcu.es/index.html>

Romanticism Museum Madrid

<http://www.patrimonionacional.es/preal/preal.htm>

Royal Palace

<http://www.realfabricadetapices.com>

Royal Tapestry Factory

<http://rabasf.insde.es/>

San Fernando Royal Academy of Fine Arts

<http://museosorolla.mcu.es/>

Sorolla Museum

<http://www.unc.edu/depts/wcweb/handouts/arthistory.html>

University of North Carolina at Chapel Hill: How to write an Art paper guideline

<http://www.gombrich.co.uk/>
The Gombrich Archive

<http://www.museothyssen.org/thyssen/>
Thyssen Museum

<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>
Tzara, T: *Dada Manifesto*. 1924

7. Lecturer Brief CV

Luis Cáceres has a degree in Journalism from the Nebrija University (Madrid) and a degree in History of Art from the Complutense University (Madrid). He also holds a Master's degree in Spanish Art of the 1960s and the Conceptual Collective of Art, ZAJ from the UNED University (Madrid). He has worked for several media enterprises such as Wanadoo, Terra and ARNDigital writing articles and interviews about Contemporary Art. Cáceres was the founder of the Art Magazine TRAZOS, focused on Modern Art. He currently works as an Art Educator for the Reina Sofia Museum (Madrid) and he has completed his PhD thesis at the Universidad Autónoma de Madrid about the work of the Spanish artist José Luis Castillejo.

8. Office Hours

Tutorial schedule will be confirmed in the first couple of sessions, to guarantee that the time schedule suits the needs of students and instructor. However, it is always advisable to make an appointment with the lecturer beforehand in order to ensure availability.

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9. Course Content

LESSONS	TOPIC	READINGS
Lesson 1 COURSE PRESENTATION Overview of syllabus with focus on course objectives	Looking at paintings: the analysis of a picture. Basic artistic elements: light and color; volume and perspective; visual perceptions.	Pook, & Newall, Introduction (pp. xvii-xxi) Pook, & Newall, Glossary of terms (pp. 217- 227) Pook, & Newall, Formalism Modernism and Modernity (pp. 33- 58) Pooke & Newall, (pp. 65-70) Related terms: Abstraction, aesthetic, allegory, architecture/architect, art, art-for-art's- sake, art history, art world, artifact, artist, artwork, author, beauty/ugliness, body, classical/class, commission, composition, connoisseurship, curation, epoch, exhibition, figurative, form, formalism, high art, identification, look, museum, painting/painter, period, still-life, style, subject matter, theory, title
Lesson 2 SPANISH MEDIEVAL ART AND THE RENAISSANCE	Impact of the Counter-Reformation on Spanish Art	Musso, El Greco: Painting the Soul. http://www.humanehealthcare.com/Article.asp?art_id=803 http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/E1_Greco/EL_GRECO_BACKGROUND.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/E1_Greco/OUTLINE_EL_GRECO.pdf?cidReq=1011CH31912063ING1P Related terms: Artisan, craft, gothic, iconography/iconic, medieval art/medieval/middle ages, patron, perspective. academy, humanism
Lesson 3 EL GRECO	Religious paintings and portraits	http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/E1_Greco/THE_ART_OF_RENAISSANCE.pdf?cidReq=1011CH31912063ING1P The Holly Trinity The Martyrdom of St. Maurice Christ Carrying the Cross
Lesson 4 THE BAROQUE PERIOD	Basic characteristics and an overview of the works of Ribera, Murillo and Zurbarán	Moffitt, The court of the last Habsburgs (pp. 169-174) Nash, Paseo del Prado: From Siesta to Fiesta (pp. 1-19); Puerta del Sol: Ruffians and Royals (pp. 21-40); Plaza Mayor: Blood and Theater (pp.61-73) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%Elzquez/INTRODUCTION_TO_THE_ART_OF_THE_BAROQUE_%5BSolo_lectura%5D.pdf?cidReq=1011CH31912063ING1P
Lesson 5 VELÁZQUEZ	Reading behind Velázquez's paintings Velazquez's masterpieces at Prado: Earthly vision of Gods, Court Jesters and Royal Portraits	Moffitt, Velázquez: The High watermark of Spanish Painting (pp. 147-163) Fahy, Velázquez (1599–1660) http://www.metmuseum.org/toah/hd/vela/hd_vela.htm Nash, The Royal Palace: The World of Velázquez (pp.45-59) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%Elzquez/MINOR_BAROQUE_AND_NEOCLASSIC_PAINTERS.pdf?cidReq=1011CH31912063ING1P

<p>Lesson 6 'I see you seeing me, in you I see myself seen and I see you seeing yourself being seen' Or What is hidden in <i>Las Meninas</i></p>	<p>Velázquez as a court painter Official portraits and Historic works Customs and mythology</p>	<p>Stratton-Pruitt, Velázquez's <i>Las Meninas</i>: an Interpretive Primer (pp.124-149); The Aura of a Masterpiece: Responses to <i>Las Meninas</i> in Nineteenth-Century Spain and France (pp. 8-46), Representing representation (pp.150-169); <i>Las Meninas</i> in Twentieth-Century Art (pp. 170-202) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%Elzquez/DIEGO_VELAZQUEZ_OR_THE_CULMINATION_OF_PAINTING.pdf?cidReq=1011CH31912063ING1P</p>
<p>Lesson 7 NEOCLASICISM</p>	<p>The Neoclassic period and the new tendencies in architecture, sculpture, and painting</p>	<p>Galitz, Romanticism. http://www.metmuseum.org/toah/hd/roma/hd_roma.htm Burke, Of the Sublime and the Beautiful http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21 http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/THE_18TH_CENTURY_Enlightment_Neoclassicism.pdf?cidReq=1011CH31912063ING1P</p>
<p>Lesson 8 GOYA Goya before being Goya</p>	<p>Cartoons for the Royal Tapestry Popular topics</p>	<p>http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/FRANCISCO_DE_GOYA_-_BACKGROUND.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/GOYA_S_TAPESTRIES.pdf?cidReq=1011CH31912063ING1P The Wedding The Wine Harvest</p>
<p>Lesson 9 GOYA An intruder in the Court</p>	<p>Portraits, the <i>Majas</i> and the Black Paintings "The Dream/Sleep of Reason Produces Monsters" Goya's drawing and engraving albums</p>	<p>Pooke & Newall, Sex and Sexualities: representation of gender (pp. 136- 163) Berger, Ways of seeing Chapter 3 (pp. 45-64) http://www.scribd.com/doc/7346945/Berger-John-Ways-of-Seeing Devereaux, The Ugly http://www.aesthetics-online.org/asa/ Nash, The Buena Vista: Goya and The Duchess (pp. 81-91); Plaza Dos de Mayo: Goya and National Heros (pp 93-103) Campbell, European Tapestry Production and Patronage, 1600–1800 http://www.metmuseum.org/toah/hd/tapb/hd_tapb.htm</p>
<p>Lesson 10 THE END OF TRADITIONAL LANGUAGE Introduction to <i>Avant-Garde</i> and its understanding tools</p>	<p>The change of the century; new trends: Impressionism , Symbolism...</p>	<p>Pook, & Newall, Exploring Postmodernities, (pp. 164-191) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/Picasso_CONTEXT.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/PICASSO_STUDENTS.pdf?cidReq=1011CH31912063ING1P Related terms Avant-garde, contemporary, cubism, dada, expressionism, functionalism/function, futurism, installation/installation</p>

<p>Lesson 11 'A painting is an addition of destructions' Picasso and the stages of Cubism</p>	<p>“Every child is an artist. It's a challenge to remain an artist when you grow up”. – Picasso Artistic and personal stages, interest and styles</p>	<p>Moffitt, The Picasso Phenomenon & The Native Sources of Spanish Cubism & Art, Politics and War (pp. 201-214) Murrell, African Influences in Modern Art. http://www.metmuseum.org/toah/hd/aima/hd_aima.htm Rewald, Cubism. http://www.metmuseum.org/toah/hd/cube/hd_cube.htm Voorhies, Pablo Picasso (1881–1973) http://www.metmuseum.org/toah/hd/pica/hd_pica.htm http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/PICASSO.pdf?cidReq=1011CH31912063ING1P</p>
<p>Lesson 12 THE APPROPRIATION OF A CHARACTER Surrealism, Dali's artistic and personal stages</p>	<p>The Automatic Writing and Process of Images A movie without plot: Surrealism and Cinema</p>	<p>Pook, & Newall, Psychoanalysis, Art and the Hidden Self, (pp. 115-135) Moffitt, Paradoxes of Modern Spain (pp. 214-218) Voorhies, Surrealism http://www.metmuseum.org/toah/hd/surr/hd_surr.htm Nash, The “Resi”: The Birth of Surrealism. (pp. 145- 162) Department of Photographs (MOMA), Photography and Surrealism http://www.metmuseum.org/toah/hd/phsr/hd_phsr.htm Dalí, Diary, entries 1952 (pp. 15-32), 1953 (pp. 81-113) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Dal%ED%92%81%20THE%20SPANISH%20SURREALISTS.pdf?cidReq=1011CH31912063ING1P</p>
<p>Lesson 13 ART AND CULTURE IN SPAIN TODAY Final Exam Review</p>	<p>Course content review</p>	<p>Course content review</p>