

TITLE: ARTISTAS FAMOSOS DE CATALUÑA: DALI, PICASSO, MIRO - SP/AH 450

LANGUAGE: Spanish

TOTAL HOURS: 45 hours

CREDITS: 3 credits

SIS Course Code: SP 450 / ARH 376

JU Course Code (will appear on transcript as): SPAN 450 Special Topics on Spain and Latin America:
Artistas famosos de Cataluña

DESCRIPTION

This course will provide a foundation in some of the most relevant Avant-garde movements of the 20th century in Western art, such as Cubism and Surrealism, through the thorough study of the lives, ideas, and artistic contributions of three great masters of Spanish art: Pablo Picasso, Joan Miró, and Salvador Dalí. While examining exemplary artworks in several mediums of these three artists, and some of their contemporary European counterparts, the course will explore how Avant-garde movements were synonymous with progress, social disruption and change, and how Avant-garde artists contributed to widen the notion of culture and push the boundaries of what traditionally had been considered art. The course will also examine the level of interaction between international artists, writers, and thinkers, and the mobility of artistic ideas across Europe and the USA.

Lectures will be illustrated with presentations of many significant artworks and will integrate readings relevant to the various artists and concepts under discussion. In addition there will be several guided visits to the National Museum of Catalan Art, the Picasso Museum, the Miró Foundation and the Dalí Theatre-Museum in Figueres, which will aid students to get into direct contact with art.

COURSE OBJECTIVES

- Identify the main artworks of these three great masters of Spanish art
- Analyze the artworks from a formalist perspective using the specific artistic terms
- Examine the artworks in regards to the artists' lives and artistic careers
- Evaluate the impact of the socio-historical and political context in the production of these artworks
- Evaluate the significance of the artwork situating them within their cultural context
- Assess how the artworks of these artists reflect the evolution of philosophical ideas during the late 19th century and beginning of the 20th century

METHODOLOGY

The course will use a combination of lectures, classroom activities, debates, and discussions, student presentations and field studies to museums.

EVALUATION



The final grade consists of five different forms of assessment. The breakdown of grades is made up as follows:

Quizzes	15%
Class participation	20%
Midterm written exam	20%
Final written exam	20%
Final project	25%

Quizzes: There will be three quizzes (5% each) scheduled from the beginning of the course. The quizzes will be multiple-choice questionnaires that will test you on the main artists studied in the course. The questions will be based on slides of images analyzed in-depth in class. These quizzes will assess the knowledge gained on visual literacy and demonstrate the comprehension of the main ideas learned during the course.

Class participation: This grade will reflect your active participation in class debates and discussions, your ability to use effectively the specific art vocabulary and introduce meaningful ideas. Active class participation includes coming to class prepared, having read the material for that session, answering questions from the professor, asking questions and engaging in group activities and making insightful reflections. You will be encouraged to express your opinions and will be expected to have a good attitude towards your instructor and classmates, give full attention to the lectures and class activities and be punctual. Class and field studies attendance is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

Final Project: The final project consists of a written essay (10%) and an oral presentation (15%). This will be a group assignment. You will be assigned a topic of research linked to the content of the syllabus. Then, you will be asked to write a 3,000-word essay if you are a pair, or a 4,500-word essay if you are three people, with the results of your research using in-text citations and adding a bibliographical list of scholarly sources used to support your findings at the end of each paper. Finally, you will present your findings to the rest of the class.

Exams: The exams will aim to test your full comprehension of facts and ideas discussed in class and the ability to argue your opinions based on class material. Both the midterm and the final exams will contain short questions and essay questions based on images of artworks analyzed in-depth in class.

The guidelines for exams are as follows-

- Any student found cheating will automatically fail this examination. Additional sanctions may be imposed.
- Talking or communicating with other students during the examination is forbidden.
- Desks must be cleared of all books, notes and papers. All unauthorized materials must be put away and remain out of sight throughout the examination.
- All telephones and electronic devices must be turned completely off during the exam.
- Students arriving later than 15 minutes will not be allowed into the classroom to take the examination, subject to the decision of the instructor.
- At the end of the examination students will remain seated until their papers are collected. No one may leave the room until excused.



- Should assistance be required, students will attract the attention of the instructor.
- Failure to follow these rules will automatically lead to failure of this examination.

FIELD STUDIES

Each course will include a minimum of 2 field studies. These field studies will be directly related to the course work, and may include visits to monuments, companies, government buildings, or museums. A potential field study may be a visit to the MNAC to learn about different artistic techniques and formal and stylistic aspects.

ACADEMIC INTEGRITY

SIS programs foster critical thinking and intellectual development of its students. In doing so, SIS requires that students introduce their original thoughts, opinions, and ideas in all of their assignments with the support of cited sources. Any violations of academic integrity- such as cheating, plagiarism, self-plagiarism, academic misconduct, fabrication, misuse or misrepresentation of research, and noncompliance- may result in an automatic "F" or immediate dismissal from the program if the student falls below the minimum number of credits required for the term; 12 credits during the semester, or 3 hours during the summer.

Cheating: Any action that violates the rules and guidelines given by the instructor for submitting assignments or exams.

Plagiarism: Any action that presents the ideas, opinions, research, etc. of another as your own.

- Directly copying another's work without citing sources
- Submitting another person's work into your own without properly citing the source(s) used.
- Paraphrasing another person's work without providing appropriate citations

Self-plagiarism: Submitting a piece of one's own work to receive credit for multiple assignments in one or more class.

Academic Misconduct: Any act that impedes or threatens the open exchange, expression, or flow of information or fair evaluation of students. This includes intimidation and complicity in any acts or attempts to interfere with the ethical and fair submission and evaluation of student work.

Fabrication: Providing inaccurate or false information, including research findings, quotes, and cited sources, etc.

Non-compliance: Failure to comply with the values, objectives, and procedures contained in this policy.

As SIS is accredited by Jacksonville University, students are held accountable to JU's [Academic Integrity and Code of Conduct](#) . You are expected to read and understand the JU terms and regulations of Academic Misconduct.

(<https://drive.google.com/file/d/1PyZmN0EAH1o4bKVZdzxVvYKw-wdiwXewx/view>)

ATTENDANCE POLICY

Semester: Students are allowed THREE absences throughout the semester without penalty. Starting with the fourth absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

Summer: Students are allowed TWO absences throughout the summer without penalty. Starting with the third absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

There are NO excused absences. If a student misses class because s/he is sick, that counts as one of the allowed absences. No excused absences and no excuses.

Students that arrive late 5 minutes or more will receive a 0 for participation for the day.

COURSE CONTENT

Session	Content
1	Course and Syllabus Presentation
2	Overview of Art in the 19 th Century and its Situation in Spain
3	Pablo Ruíz Picasso Introduction to the life and work of Picasso, from his birth in Málaga in 1881 to 1895 when he moved to Barcelona His time at the School of Fine Arts.
4	Pablo Ruíz Picasso Historical and cultural context of Barcelona during Picasso's time The work of Picasso in La Llotja, the art school of Barcelona
5	First works of Picasso (1895-1900)
6	Picasso and the Blue Period (1900-1904) Picasso and the Pink Period (1904-1906)
7	Picasso and Cubism (1906 – 1924) The period considered to be the most important and trascendental of Picasso's work The Negro Period (1906-1909) Analytical Cubism (1910-1912)
8	Synthetic Cubism (1912-1916) The Cubist Schools: Sección Auréa, Orfismo y Cubismo
9	Film Showing: Le Mystère Picasso (1956), Henri Georges Clouzot

	Review I: Picasso/Final Project – Presentation of the topics
10	Dadaism: The roots of Surrealism Main characteristics and influential elements Literature and manifestos
11	Artistic technique Main artist
12	Surrealism André Breton and the origin of his surrealist works Main characteristics
13	Philosophical Influences: Sigmund Freud
14	Literature and manifestos: André Breton Artistic influences: Other painters modeled after Surrealism Figurative Surrealism Abstract Surrealism
15	MIDTERM EXAM
16	Eugenio Salvador Dalí I Doménech Introduction to Dalí's life and work from his birth in 1904 His time as a student in Madrid
17	Dalí between 1926 y 1936: Gala and the paranoiac-critic method Presentation the one of the most creative periods of his life Dalí's paranoiac-critic methodology Meeting his source of inspiration – his wife, Gala Surrealist Movement in Paris
18	Dalí and his time in New York
19	Dalí in Port Lligat, Paris, and New York
20	Review of Materials Film: "Le Chien Andalou" (1929), Luis Buñuel
21	Joan Miró Introduction to the life and work of the painter from his birth in 1893 His time in the Barcelona School of Fine Arts Influences of fauvism
22	Miró: from Paris to New York
23	Miró and his Majorcan Period: The Murder of Painting
24	Class Presentation I
25	Class Presentation II
26	FINAL EXAM

**Number of sessions vary depending on term.*

BIBLIOGRAPHY

Required readings:

- BBC. Modern Masters: Dalí. Alastair Sooke (director). BBC Episode 4, 2011
- The Private Life of a Masterpiece: Luncheon on the Grass, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD
- The Private Life of a Masterpiece: The Ladies of Avignon, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD
- Acton, Mary, Learning to Look at Modern Art, New York: Routledge, 2009, 8-34
- Arena. Salvador Dalí, Adam Low (dir.), BBC, 1986
- Baldassari, Anne, "The sur-realist Picasso" in Baldassari (ed.), The Surrealist Picasso, Paris: Flammarion, 2005, 29-36
- Caws, Mary Ann, Pablo Picasso, Chicago: Reaktion Books, 2005, pp. 11-33
- Daniel, Marko & Gale, Matthew, "An International Catalan" Joan Miró. The Ladder of Escape. Ed. Marko Daniel et al. London: Tate, 2011. 45-59
- Finkelstein, Haim, "Dali's Paranoia-Criticism or The Exercise of Freedom". Twentieth Century Literature, Vol. 21, No. 1, Essays on Surrealism (Feb., 1975), pp. 59-71
- Gibson, Ian, 'Salvador Dalí: the Catalan background'. In M. Raeburn (ed.), Salvador Dalí: the Early Years, London: South Bank Centre-Hayward Gallery, 1994, 49-64
- Gibson, Ian, The Shameful Life of Salvador Dalí, London: Faber and Faber, 1997, 448-473
- Greeley, Robin Adèle, Surrealism and the Spanish Civil War, New Haven & London: Yale University Press, 2006
- Green, Christopher, Picasso's Les Demoiselles d'Avignon, Cambridge: Cambridge University Press, 2001, 1-14
- Haim, Finkelstein, "The Incarnation of Desire: Dalí and the Surrealist Object" RES: Anthropology and Aesthetics, No. 23 (Spring, 1993), pp. 114-137
- Harrison, Charles and Wood, Paul (eds), Art in Theory 1900-2000. An Anthology of Changing Ideas, Oxford: Blackwell, 2003, 250-257, 456-463
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- Llorens, T., Miró: Earth, Madrid: Museo Thyssen-Bornemisza, 2008, 29-41
- Lomas, David, 'The Metamorphosis of Narcissus. Dalí's Self-Analysis'. In D. Ades, F. Bradley (eds), Salvador Dalí. A Mythology, London: Tate Publishing, 1998, 79-100
- Lyon, Christopher, "A Shared Vision and Introduction to Picasso and Braque: Pioneering Cubism", MoMA, Vol. 2, No. 2 (Autumn, 1989), 7-13
- Mathews Gedo, Mary, "A Youthful Genius Confronts His Destiny: Picasso's Old Guitarist in The Art Institute of Chicago". Art Institute of Chicago Museum Studies, Vol. 12, No. 2, The
- Helen Birch Bartlett Memorial Collection (1986), pp. 152-165
- Malet, Rosa Maria, Joan Miró, Barcelona: Polígrafa, 2003
- Mendoza, Cristina, "Quatre Gats and the origins of Picasso's career". Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí. Ed. William H. Robinson et al. New Heaven & London: Yale University Press, 2006. 80-91
- Moray, Gerta, 'Miró, Bosch and Fantasy Painting', The Burlington Magazine, 820/ 113 (1971), 387-391
- Panda De Haan & Van Halem, Ludo "Miró in Holland: The Dutch Interiors (1928)". The Rijksmuseum Bulletin, Vol. 58, No. 3 (2010), pp. 210-245
- Soler Serrano interview with Salvador Dalí, 1977



- The Private Life of a Masterpiece: Les Demoiselles d'Avignon, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD.
- Umland, Anne, 'Miró the Assassin', in exhibition catalogue, Joan Miró. Painting and Anti-Painting 1927-37, New York: Museum of Modern Art, 2008, 1-13
- Zalman, Sandra, 'The Vernacular as Vanguard: Alfred Barr, Salvador Dalí, and the U.S. Reception of Surrealism in the 1930s', Journal of Surrealism and the Americas, 1 (2007), 44-67