



## CIEE Barcelona, Spain

<b>Course name:</b>	Masterworks in Catalan Art ( <i>Obras maestras del arte catalán</i> )
<b>Course number:</b>	AHIS 3002 BASP
<b>Programs offering course:</b>	Barcelona Advanced Liberal Arts
<b>Language of instruction:</b>	Spanish
<b>Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### Course Description

This course presents students with some of the most decisive episodes of Catalan art, ranging from the Romanesque period, that is, the first European international style, to some of the most current artistic manifestations. We will especially focus on international artists, such as Gaudí, Picasso, Dalí, Miró and Tàpies, although we will also focus on other key players, without whom the progress of the arts in Catalonia would not be understood. The sessions are complemented by classes outside the classroom that combine field trips to discover in situ some of the most interesting elements of Barcelona's heritage. Visits to museums and artistic and cultural institutions of the city, such as the National Museum of Catalan Art (MNAC) or the Picasso Museum, among others, will help us better understand the particularities, evolution and other issues related to Catalan art.

### Learning Objectives

At the end of this course, students will be able to:

- **Recognize** elements and masterpieces from the most important episodes and styles in the history of Catalan art and/or some of its most prominent protagonists.
- **Analyze** the artistic characteristics of its main works, as well as its historical and social implications.
- **Relate** the work of these periods and artists to their historical, economic and cultural context.
- **Interpret** the works studied as products of history and culture and their close relationships with other disciplines, also as testimonies of the society that created them.
- **Evaluate** the importance of Catalan art not only at the local level but also in the context of the History of Universal Art.

### Course Prerequisites

Interest in the Humanities, especially in art and history. Curiosity to discover Barcelona, its history and its historical and artistic heritage, as well as some of its most outstanding protagonists. Demonstrated capacity for analysis and critical evaluation of the cultural manifestations, and their contexts, presented in class.



## **Methods of Instruction**

The course is structured in lectures, learning activities and fieldtrips. Lecture classes will be conducted by the professor, but students are expected to participate (class debates & learning activities). During the fieldtrips, students will visit places relevant to the course content (monuments, art expositions, museums, etc.)

## **Assessment and Final Grade**

List at least four methods of assessment in addition to participation, indicating the percent of final grade below totaling 100%:

- |                                      |     |
|--------------------------------------|-----|
| 1. Written exams:                    | 50% |
| (Midterm exam: 25%; Final exam: 25%) |     |
| 2. Essay:                            | 25% |
| 3. Debate:                           | 15% |
| (Essay 10% + discussion 5%)          |     |
| 4. Participation in class:           | 10% |

## **Course Requirements**

### **Exams**

Students enrolled in this course must take two exams. Both will consist of the written development of a topic proposed by the professor. Among the options proposed, the student must choose only one and prepare a critical text of an approximate length of one page and a half or two pages.

### **Essay**

At the end of the course, there will be a research paper due of between 10-12 pages that will correspond to 25% of the final grade. The theme of the essay will be chosen by the students, approved in advance by the professor, and will have to deal with a work of art, a monument, an artist or artistic manifestation of Catalan art that may have been discussed in class or, on the contrary, be of special interest to the student. It is important to emphasize that the essay should address formal and technical aspects of the work, and also its social and cultural context, its impact on society, its role as a testimony of its time, among other issues.

### **Debate**

The program includes a debate for the last phase of the course surrounding the turn of modern art, based on the topics related to avant-garde art and also those of postmodernity. A specific issue will be raised from a particular case and two possibilities of argumentation (for A and against B, for example). Students must prepare, individually and prior to the debate, a text with a minimum of five arguments for each of the possibilities. The day of the debate, by choice or by drawing lots according to the number of students, they will be assigned an option (A or B) and must defend it as a group. Before the debate, students will have a few minutes to develop their joint general argument and after the presentation of the main arguments, the discussion will open. Students are expected to actively participate with their arguments and questions during the activity. This session will be graded both by the prior write-up of the arguments and by student participation in the



classroom during the debate.

### **Class Participation**

Students are expected to participate in class by asking questions that show their active engagement in class and by being able to comment on the readings due for each session. The level of engagement with the class materials, as evidenced in written work and class participation, will be one of the factors of the final grade.

Students are responsible for the material covered in regular classes, on-site classes, discussions, peer presentations and readings.

### **Attendance**

Students are expected to attend all scheduled class sessions on time and prepared for the day's class activities. CIEE Barcelona does not distinguish between justified or unjustified absences, whether due to sickness, personal emergency, inevitable transport delay and/or other impediments. You are considered responsible of managing your own absences. Please keep in mind that exams, paper submission dates, presentations and any other course work deadlines cannot be changed.

No academic penalty will be applied if students miss up to 3 class sessions. If students miss up to 5 class sessions, students' final course grade will drop 5 points out of 100 on the CIEE grade scale for each additional absence beyond 3 (for example a 95 will become a 90 if they reach the 4th absence, and an 85 if they reach the 5th absence). Students will automatically fail the course if they miss more than 20% of total class hours (i.e. if they exceed 5 absences).

For students who miss up to 20% of the total course hours due to extenuating circumstances, the Academic Director may allow for exceptions to the local attendance policy based on documentation such as proof of bereavement, religious observances, hospitalization etc.

Students arriving more than 10 minutes late to the class will be considered absent for a day.

## **Weekly Schedule**

### **Week 1**

1.1

Introduction and presentation of the course.

1.2

Urban planning and growth in Barcelona (1): The old Roman metropolis and the formation of the city; The formation of the medieval city. Reading: Gimeno Pascual (1983).

### **Week 2**

2.1

Urban planning and growth in Barcelona (2): Overview of the future urban development

of the city.

2.2

Field Trip: discover Barcino and its expansion throughout the Middle Ages. City walls and new quarters. Reading: [Barcino 3D \(App\)](#)

### **Week 3**

3.1

Romanesque art in Catalonia (1): Spirituality and aesthetics of Romanesque art. The first European style. Symbology and iconography. Main architects. Architecture and mural painting. Reading: [MNAC on-line catalogue](#) (selected entries)

3.2

Romanesque art in Catalonia (2): Field Trip: Visit to the Romanesque art collections at the MNAC; iconography. Main architects. Architecture and mural painting.

### **Week 4**

4.1

Gothic art in Barcelona (1): The importance of cities. The symbolism of light. The peculiarities of southern Gothic. The great architects. Civil architecture and the transformation of Barcelona. Reading: [MNAC on-line catalogue](#) (selected entries)

4.2

Gothic art in Barcelona (2): Field Trip: The transformation of the city in the low middle ages through some vestiges such as the Town Hall, the Plaza del Rey, Santa Maria del Mar, the Plaza del Trigo, the Hospital de la Santa Cruz, among others.

### **Week 5**

5.1

Renaissance and Baroque (1): The limited impact of the Italian Renaissance in Catalonia. The consolidation of Baroque forms in Barcelona. The Baroque classicist.

5.2

Renaissance and Baroque (2): Field Trip: Walking tour along the Rambla, the Palau de la Generalitat, Sant Felip Neri, the Mercè basilica, the Barceloneta district, the surgery school, the church of Belén, the Palau Moja, the Palau de la Virreina, among others.

### **Week 6**

6.1

The arrival of Academicism (1): Field Trip: Visit to the Royal Academy of Fine Arts of Sant Jordi. A new model of artistic education. Reading: History of the Academia ([Academia of Fine Arts webpage](#))

6.2

The origins of Modernisme (1): Precedents. The Renaixença and the recovery of old styles. Historicism. New Catalan architects. The new architecture of iron. The Expansion of Barcelona. The 1888 Barcelona World Fair.

**Week 7**

7.1

Midterm exam.

7.2

The origins of Modernisme (2): The reform project Fontserè and the Universal Exhibition of 1888. Reading: De la Cuesta Marina, C. (2002); Modernist architecture: the renovators of Catalan architecture Josep Puig i Cadafalch and Lluís Domènech i Montaner. Reading: Piñeiro Blanca, J. (1991)

**Week 8**

8.1

The origins of Modernisme (3): Field Trip: Visit to Hospital de Sant Pau. A new model for a health institution.

8.2

The origins of Modernisme (4): Field Trip: Antoni Gaudí. Symbology, light, technical aspects and total design in the work of Gaudí. Reading: Blanca Armenteros, J. (1996)

**Week 9**

9.1

Catalan painting around 1900 (1): Methodology: resources to analyze pictorial works. Class activity: how to analyze a painting? Working on iconography, formal analysis and other artistic aspects.

9.2

Catalan painting around 1900 (2): Precedents. From Academia to modern styles: Romanticism, Realism, Impressionism, Arts & Crafts, Art Nouveau. New Media and its influence in the arts: Photography and press, illustrated magazines.

**Week 10**

10.1

Session XVII: Catalan painting around 1900 (3): The first modernist generation: Casas and Rusiñol; Always looking towards Paris; Els Quatre Gats tavern; The second modernist generation.

10.2

Catalan painting around 1900 (4): Field Trip: Visit to the modern art collections of the MNAC.

**Week 11**

11.1

The great figures of avant-garde art (1): Picasso: From his beginnings in Barcelona to Cubism. Modernism, friends, travels and influences. Reading: Rafart Planas, C. (2006)

11.2

The great figures of avant-garde art (2): Field Trip: Visit to the Picasso Museum.

**Week 12**

12.1

The great figures of avant-garde art (3): Joan Miró. Surrealism, painting and poetry, the death of painting and spirituality in the work of Miró. Reading (1): Malet, R. M. (1987); Reading (2): Figueres, A. (1987)

12.2

Visit to the Miró Foundation.

**Week 13**

13.1

The great figures of avant-garde art (4): Salvador Dalí (I). Surrealism and the development of the paranoiac-critical method. The Dalinian iconography. The creation of myth, performance and the perfect understanding of the medium.

13.2

The great figures of avant-garde art (5): Salvador Dalí (II). The Dalinian iconography. The creation of myth, performance and the perfect understanding of the medium.

**Week 14**

14.1

The turn of modern art. Modernity and postmodernity (1): Dau al 7 and Antoni Tàpies. The postwar period, existentialism and spirituality.

14.2

The turn of modern art. Modernity and postmodernity (2): The formal renewal: Informalism, Arte Povera and other formal movements.

**Week 15**

15.1

Debate and conclusions. The turn of modern art. Discussion and role play in class about several practical examples from recent art market world.

15.2

Final Exam.

## Course Materials

### *Readings*

- Barcino 3D (artículos APP), 2015,  
<http://ajuntament.barcelona.cat/arqueologiabarcelona/pla-barcino/barcino3d/>
- Blanca Armenteros, J., «Arquitectura y religión en Gaudí», Anales de Historia del Arte, n.6, Servicio Publicaciones UCM. Madrid, 1996, pp. 127-140.
- Catálogo Museu Nacional d'Art de Catalunya (artículos y fichas seleccionados), 2018,  
<https://www.museunacional.cat/ca/colleccio/medieval-romanica>
- Catálogo Museu Nacional d'Art de Catalunya (artículos y fichas seleccionados), 2018,  
<https://www.museunacional.cat/ca/colleccio/medieval-gotic>
- De la Cuesta Marina, C., «Arte e industria en la Barcelona de fin de siglo», Revista de Filología Románica, 2002, anejo III pp. 221 -228.
- Fontbona, F; Durà, V.; Historia de la Real Academia de Bellas Artes de Sant Jordi, catálogo on-line, [https://www.racba.org/es/reial\\_historia.php](https://www.racba.org/es/reial_historia.php)
- Gimeno Pascual, J., Barcino Augustea. Distribución de espacios urbanos y áreas centrales de la ciudad, Boletín del Museo Arqueológico Nacional, n. I, 1983, pp. 9-30.
- Piñeiro Blanca, J., «El Palau de la Música de Barcelona, un reflejo de las inquietudes culturales de la burguesía catalana», Revista Trocadero, Universidad de Cádiz, núm. 3, 1991, pp. 175-184.
- Rafart Planas, C., «Picasso y Barcelona. Las dos caras de la moneda», LARS, n.3, 2006, pp. 19-21.
- Malet, R. M., «Joan Miró y Cataluña», Revista Catalònia, 1987, pp. 4-7.
- Figueres, S, A., «Presencia de Miró en las calles», Revista Catalònia, 1987, pp. 46-48.

### *Bibliographic Reference*

- Armengol, L. R., Dalí, icono y personaje, Madrid, Cátedra, 2003.
- Barcelona & Modernity. Picasso, Gaudí, Miró, Dalí (catálogo de exposición), Cleveland, New York: Cleveland Museum of Art/MOMA, 2006-2007.
- Busquets, J., Barcelona, la construcción de una ciudad compacta. Barcelona: Ediciones del Serbal, 2004.
- Història de l'art català, Barcelona: Edicions 62.
- Vol. III: Dalmasas, N. de i José i Pitarch, A., L'art gòtic: segles XIV-XV. 1984.
  - Vol. IV: Garriga i Riera, J., L'època del Renaixement, s. XVI, 1986.
  - Vol. V: Triadó, J.-R., L'època del Barroc, s. XVII-XVIII, 1984.
  - Vol. VI: Fontbona, F., Del Neoclassicisme a la Restauració, 1808-1888. 1983.
  - Vol. VII: Fontbona, F., Miralles, F., Del Modernisme al Noucentisme, 1808-1917. 1985.
  - Vol. VIII: Miralles, F., L'època de les avantguardes, 1917-1970, 1989.
- Dalí, S., La vida secreta de Salvador Dalí, Dasa Edicions, 2001.
- Edwards, S.; Wood, P., Art of the avant-gardes, New Haven: Yale University Press, 2004.
- Español, F.; Yarza, J., El románico catalán, Patrimoni Artístic de Catalunya, n. 14, Barcelona,

2007.

Español, F., El gótico catalán, Patrimoni Artístic de Catalunya, n. 9, Barcelona, 2002.

Fabre, J., Huertas, J.M., Barcelona 1888-1988: la construcció d'una ciutat, Barcelona, Publicacions de l'Ajuntament de Barcelona, 1988.

Freixa, M., Las vanguardias del siglo XIX, Ed. Gustavo Gili, Barcelona, 1982.

París-Barcelona 1888-1937, Barcelona-París, Museu Picasso-Réunion des Musées Nationaux, 2002

Reyero, C.; Freixa, M., Pintura y escultura en España (1800-1910). Madrid: Cátedra, 1995.

Sala, T.M. (ed.), Barcelona 1900, catálogo exposición Museo Van Gogh, Mercatofonds, 2007.

Sala, T.M., El Modernismo, Patrimoni Artístic de Catalunya, n. 15, Barcelona, 2008.

Triadó, J.R., El arte en Catalunya. Madrid: Cátedra, 1994.

Vallès Pallarès, E., Picasso versus Rusiñol, Museo Picasso Barcelona, Barcelona, 2010.