

Title: Famous 20th Century Artists: Surrealism and Early Modernism

Description:

The course is centered on surrealist theory and how these theories were manifested in artistic works. The theories and poetry of Andre Breton and Sigmund Freud form the basis for the analysis of visual works by a selection of painters and sculptors but focusing on the works of Miró, Dalí and Picasso primarily, and how Catalonia influenced their works. Students will study both Breton's *Manifesto of Surrealism* and Freud's *The Interpretation of Dreams* and how the artists conformed to or rejected, the artistic tradition where their background comes from. Other questions to be explored are:

- What level of interaction existed with international artists?
- What elements of their personal lives were portrayed in their works?
- What stories of Spanish and Catalan history are told through their art?
- What elements could we find in nowadays art?

The course will take advantage of the museums of Barcelona to use the city as a classroom by including some guided tours throughout the term. (3 credits)

Language of Instruction: English

Total hours: 45 hours

Credits: 3 credits

Methodology:

The course will use a combination of guided lectures, classroom interaction, student presentations and tours of the city.

Evaluation:

Attendance to classes and field trips is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

The final grade consists of four different parts: class participation, a midterm written exam, a final written exam, and a final project. The breakdown of grades is made up as follows:

20% Class participation (classroom interaction, field studies, journal, and attendance)

25% Midterm written exam

25% Final written exam

30% Final project (15% Written paper, 15% class presentation)

Attendance Policy:

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-.

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.

Quizzes, exams and participation points that are missed because of an absence cannot be recuperated.

Class participation:

Active class participation includes coming to class prepared, having read the material for that day, answering questions from the professor, asking questions and engaging in group activities. Students are encouraged to express their opinions in class with the professor and the other students.

Final project:

The final project consists of both a written report and an oral presentation. By the 3rd week of class, students will have chosen a topic linked to the syllabus and must get final approval from the professor for the topic of choice. This early start to the final project provides students with ample time to research their topic, meet with group members (if applicable), and not leave everything for the last minute.

Students are expected to demonstrate original and critical thinking as well as analytical reflection from scholarly research cited properly.

Exams:

Both the midterm and the final exams may contain a mix of multiple choice, short answer and essay questions aimed to test the students' full comprehension of facts and the ability to argue his/her opinions based on class material.

Course Objectives:

By the end of the course students will be able to:

- Recognize the main works of the famous Spanish artists that will be analysed in class.
- Analyze the works and describe which artistic trends these artists pioneered.
- Describe how the works of these artists reflected important historical events.
- Describe how the works of these artists reflected the evolution of philosophical ideas during the late 19th century and at the turn of the 20th century.
- Produce active and relevant class discussion and create high-quality academic papers.

Content

Session 1
<p><u>1. Course Presentation and Syllabus.</u></p> <p>Introduction to notions of art and its different forms throughout history. Its impact on society will also be considered.</p>

Session 2	Reading and assignment
<p><u>2. Overview of Art in the 19th Century and its Situation in Spain.</u></p> <p>Introduction to the main artistic trends in vogue during the 19th century from romanticism, realism and impressionism to symbolism in Europe and Spain. We will do an introduction to the European and Spanish historical context in the 19th century.</p>	<p>Penrose, Roland (1981). <i>Picasso. His life and work</i>: (pp. 27-35). Berkeley, CA: University of California.</p> <p>Link of Google books: http://books.google.es/books?id=carMd8ii2kC&printsec=frontcover#v=onepage&q&f=false</p>

Session 3	Reading and assignment
<p><u>3. Pablo Ruíz Picasso.</u></p> <p><i>3.1 Biographic data and his first period in Barcelona.</i></p> <p>Introduction to the life and work of Picasso, from his birth in Málaga in 1881 to 1895, when he moved to Barcelona to study in the School of Fine Arts.</p>	<p>Penrose, Roland (1981). <i>Picasso. His life and work</i>: (pp. 27-35). Berkeley, CA: University of California</p>

Session 4	Reading and assignment
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<p>3.2. A Journey through to Barcelona.</p> <p><i>3.2.1. Historical and cultural context of Barcelona.</i></p> <p>We will see the context in which Picasso started his classes in La Llotja, art school of Barcelona.</p>	<p>Penrose, Roland (2nd Edition - 1991) Picasso : (pp 9-10). London: Colour library, Phaidon.</p>
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<p>Session 5</p>	<p>Reading and assignment</p>
<p><i>3.2.2. First works of Picasso (1895-1900)</i></p> <p>We will see the old area of Barcelona, one of the main sources of inspiration for Picasso after he had moved to the city with his family in 1895. He studied, worked and painted continuously in Barcelona until 1904.</p>	<p>Hamilton, George Heard (2nd Edition-1993) Painting and Sculpture in Europe 1880-1940: (pp 140-146). Yale: Yale University Press.</p>

<p>Session 6</p>	<p>Reading and assignment</p>
<p>3.3. Picasso and the Blue Period.</p> <p>The characteristics of the painter's main work during this period (1900-1904), a period in which he lived between Barcelona and Paris: <i>Viejo con guitarra, Arlequín pensativo y Miserables ante el mar.</i></p> <p>3.4. Picasso and the Pink Period.</p> <p>The characteristics of the painter's main work from 1904 to 1906 in Paris, where he moves permanently: <i>El abrazo, La hija de Fredé, Adolescentes y La señora de Canals.</i></p>	<p>Apollinaire, Guillaume (2004) The cubist painters: (pp 11- 22). Berkeley: California University Press.</p> <p>http://books.google.es/books?id=qYATQ3Rw6qgC&dq=Apollinaire&source=gbs_navlinks_s</p>

<p>Session 7</p>	<p>Reading and assignment</p>
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<p>3.5.Picasso and Cubism.</p> <p>Picasso's main work from 1906 to 1924 , a period which is considered the most important and trascendental in his work.</p> <p><i>3.5.1.The Negro Period 1906-1909</i> <i>3.5.2.Analytical Cubism 1910-191</i></p>	<p>Hamilton, George Heard (2ond Edition-1993) <i>Painting and Sculpture in Europe 1880-1940: (pp. 258-267).</i> Yale: Yale University Press</p>
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Session 8	Reading and assignment
<p><i>3.5.3.Sinthetic Cubism 1912-1916</i></p> <p><i>3.5.4.The Cubist Schools: Sección Auréa, Orfismo y Cubismo.</i></p>	<p>Tzara, Tristan (1918) <i>Dada Manifesto</i></p> <p>Harrison,Charles and Wood, Paul (2002) <i>Art in Theory, 1900-1990: An anthology of changing ideas.</i> Loughborough: Blackbell Publishing</p>

Session 9	Reading and assignment
<p>Film Showing : Film: <i>Le Mystère Picasso</i> (1956) Henri Georges Clouzot.</p>	<p>Task: Summary about the creative process that will be seen in the movie</p>

Session 9	
Review 1: Picasso / Final proyect: Presentation of the topics	

Session 10	Reading and assignment
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<p>4. Dadaism: The roots of Surrealism.</p> <p>We will see the main characteristics of the first anti-art movement, a reaction against the social changes in Europe after the World War I. We will study the use of new artistic technics and the incidence of poetry and literature on it. The main artist and writers will be presented.</p> <p>4.1. Main characteristics.</p> <p>4.2. Literature and manifestos.</p>	<p>Film: "Le retour à la raison" (1923)</p> <p>http://www.youtube.com/watch?v=dNYhgCV3o-E</p>
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<p>Session 11</p>	<p>Reading and assignment</p>
<p>4.3. Artistic technic.</p> <p>4.4. Main artist.</p>	<p>Harrison, Charles and Wood, Paul (2002) Art in Theory, 1900-1990: An anthology of changing ideas. Loughborough: Blackbell Publishing.</p>

<p>Session 12</p>	<p>Reading and assignment</p>
<p>5. Surrealism</p> <p>The characteristics of this artistic movement whose creator is André Breton and whose work stems from pure automatism where reason has no control, and moral and aesthetic matters are lacking. The main surrealist artists and writers will be presented.</p> <p>5.1. Main characteristics</p>	<p>Harrison, Charles and Wood, Paul (2002) Art in Theory, 1900-1990: An anthology of changing ideas :(pp 21-28). Loughborough: Blackbell Publishing.</p>

<p>Session 13</p>	
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5.2. Philosophical Influences: Sigmund Freud	<p>Breton, André (1924) First Surrealism Manifesto.</p> <p>Harrison, Charles and Wood, Paul (2002) <i>Art in Theory, 1900-1990: An anthology of changing ideas</i>. Loughborough: Blackbell Publishing</p>
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Session 14	Reading and assignment
<p>5.3. Literature and manifestos: André Breton.</p> <p>5.4. Artistic influences: Other painters tokened as model by the Surrealism.</p> <p>5.5. Figurative Surrealism</p> <p>5.6. Abstract Surrealism</p>	<p>Documentary on Salvador Dali: Arena (1986).</p> <p>Part 1: http://www.youtube.com/watch?v=KHTW DNii87k</p>

Session 15
MID-TERM EXAM

Session 16	Reading and assignment
<p>6. Eugenio Salvador Dalí i Doménech</p> <p>6.1. Biographic data and his time as a student in Madrid.</p> <p>Introduction to the life and work of the painter from Figueres, from his birth in 1904 to his move to the School of fine Arts in Madrid from where he was expelled. This stage in his life, when he met and lived with the artists and writers of the <i>Generación del 27</i>, will be considered.</p>	<p>Fanés, Fèlix. (2004) "The Angelus. The tragic Myth" from the catalog of the exhibition <i>Dalí: Mass Culture</i> (pp 68-69) Madrid: Ministerio de Cultura.</p> <p>Dalí, Salvador (1986) <i>The secret life of Salvador Dalí</i>: (pp 302-305). Palafrugell: Dasa Ediciones</p>

Session 17	Reading and assignment

<p>6.2. Dalí between 1926 y 1936; Gala and the paranoico-crítico method.</p> <p>Presentation of one of the most creative periods of his life, in which he discovered his own way to create the so called <i>paranoico-critico</i> method, and in which he met the source of his inspiration, his wife Gala. There will be a look, too, at his time in Paris where he became part of the surrealist movement: <i>Pareja con la cabeza llena de nubes</i>.</p>	<p>Lubar, Robert S. (2004) "Modern Art and mass culture on America: The case of Salvador Dalí" from the catalog of the exhibition <i>Dalí: Mass Culture</i> (pp 238-243) Madrid: Ministerio de Cultura.</p>
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Session 18	Reading and assignment
<p>6.3. Dalí and his time in New York.</p> <p>A time of exile for the couple in the United States. The impact that the atomic bomb had on Dalí caused him to focus his attention on scientific phenomena and nuclear physics: <i>Equilibrio intraatómico de una pluma de cisne e Idilio atómico y urinario melancólico</i>.</p>	<p>Interview with Salvador Dalí (8 parts)</p> <p>Part 1: http://www.youtube.com/watch?v=eGKKyTKVWbY</p>

Session 19	Reading and assignment
<p>6.4. Dalí in Port Lligat, París y New York.</p> <p>In 1948 Dalí and Gala return to Europe and from then on they spend the summers in Port Lligat, the autumns in Paris and the winters in New York. We shall analyse his work from this period in which scientific themes are mixed with mystic and religious motives: <i>La Madonna de Port Lligat</i>, and <i>Galatea de esferas</i>.</p>	<p>Malet, Rosa Maria (2003) Joan Miró: (pp 7- 22) New York: Museum of Modern Art.</p> <p>Link to googlebooks: http://books.google.es/books?id=MnW9FxBK0m8C&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false</p>

Session 20
<p>Total review</p> <p>Cinema Showing: "Le Chien Andalou" (1929) Luis Buñuel</p>

Session 21	Reading and assignment
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<p>7. Joan Miró</p> <p>7.1. Biographic data and his influence on Fovismo.</p> <p>Introduction to the life and work of the painter from his birth in 1893, on to his admittance in the Barcelona School of Fine Arts at the age of fourteen, and to his first exhibition in 1918 under the obvious influence of fauvism: <i>El tejar, Paisaje con asno, La masía, La rodera y La iglesia y el pueblo.</i></p>	<p>Malet, Rosa Maria (2003) Joan Miró: (pp 32-33) New York: Museum of Modern Art.</p> <p>Link to googlebooks: http://books.google.es/books?id=MnW9FxHK0m8C&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false</p>
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<p>Session 22</p>	<p>Reading and assignment</p>
<p>7.2. Miró - from París to New York.</p> <p>The evolution and characteristics in the work of the painter from his arrival in Paris in 1919 to his exhibition in New York in 1930: <i>Tierra labrada y El Carnaval de Arlequín.</i></p>	<p>Sylvia Martin (ed) (2008) Joan Miró: (pp. 64-77) New York: Prestel</p>

<p>Session 23</p>
<p>7.3. Miró and his Majorcan Period: The murder of painting.</p> <p>From 1956 on Miró lived in Majorca where he began to devote his time to ceramics and lithographs. The characteristics of these new artistic facets, which have similar shapes and colours to his paintings, will be analysed.</p>

<p>Session 24</p> <p>Class Presentation 1</p>
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<p>Session 25</p> <p>Class Presentation 2</p>
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<p>FINAL EXAM</p>

Bibliography

Dalí, Salvador (1986) *The secret life of Salvador Dalí*: (pp 302-305).
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Hamilton, George Heard (2nd Edition- 1993) *Painting and Sculpture in Europe 1880-1940*.
Yale: Yale University Press.

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Penrose, Roland (1981). *Picasso. His life and work*. Berkeley, CA: University of California.

Penrose, Roland (1991) *Picasso* . London: Colour library, Phaidon.

Stein, Gertrude (2002) *Picasso* . Madrid: La esfera de los libros.

Sylvia Martin (ed) (2008) *Joan Miró*: (pp. 64-77) New York: Prestel