

Last updated: October 15<sup>th</sup>, 2007

**GREAT TWENTIETH CENTURY ARTISTS OF CATALONIA: PICASSO, MIRÓ, DALÍ  
AH223D**

**DESCRIPTION:**

The work of these three international artists from Catalonia is explored individually. In each case, we will study the acceptance and/or rejection to tradition, the interaction with French art and artists, and personal experience. We will also pay attention to the role of both outside stimuli (war) and inner forces (memory, imagination). The course will take advantage of the Picasso and Miró museums in Barcelona. (3 credits)

**PREREQUISITES:**

None.

**LANGUAGE OF PRESENTATION:**

English.

**PROFESSOR:**

M. CLEAR, PHD

**STUDENT OUTCOMES:**

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

- apply basic art historical tools to describe and explain a painting
- identify the most important facts in the lives of these three painters (Picasso, Dalí and Miró) and apply them to the analysis of their oeuvre
- distinguish the key features and symbols that appear in the art works and interpret their meaning
- describe the different periods in which their work is classified
- compare the most important avant-garde movements of the late 19th century.

**LEARNING MEANS:**

- LECTURES: delivery of core course content and the opportunity to clarify issues.
- READER: a selection of key texts designed to develop general understanding of the subject matter and foment discussion. All required readings can be found in the course reading package. The readings listed for a particular session must be completed BEFORE coming to class that day.
- FIELD TRIPS TO THE RELEVANT ART MUSEUMS AND GALLERIES: first hand appreciation of artists' oeuvre and their artistic development.
- STUDENT PRESENTATIONS: an occasion to work in groups, practice oral delivery and encourage group discussion.

**METHODS OF ASSESSMENT:**

The final grade will be determined as follows:

- Final exam: 30%
  - Term paper: 15%
  - Class presentation: 10%
  - Participation: 15%
- EXAMS: four questions to discuss, two of them images of paintings that we have analysed in class.
  - TERM PAPER: the student and the teacher will choose one topic that is suitable to do a research paper. The students can do it alone or maximum in groups of three. The teacher will assess where to find good sources (libraries, museums, etc). This paper has a minimum length of 3600 words.
  - CLASS PRESENTATION: students must show the rest of the class their research during 10 to 15 minutes, a good power point will be required and other material is also accepted (films, photocopies, books, music...).
  - PARTICIPATION: this includes attendance, essays about the museums we visit and participation in class: discussions, interesting questions, readers.

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**COURSE CONTENT**

SESSION 1	Jan. 21, 2008	<b>Class content:</b> Introduction. How to look at paintings.
SESSION 2	Jan. 23, 2008	<b>Class content:</b> Social and Cultural Frame. The Beginnings of Modern Art: from Neoclassicism to Modernism.  <b>Required readings:</b> Von Lengerke, pp. 477-490.
SESSION 3	Jan. 28, 2008	<b>Class content:</b> Picasso 1. Formal apprenticeship and early styles. The Barcelona years: the Four Cats. Blue Period. Rose Period.  <b>Required readings:</b> Penrose, pp. 27-35.
SESSION 4	Jan. 30, 2008	<b>Class content:</b> Methodological class (how to use art history's resources): Visit to Art History Library, Museu Nacional d'Art de Catalunya (MNAC)
SESSION 5	Feb. 4, 2008	<b>Class content:</b> Picasso 2. Picasso and Cubism. Les Femmes d'Alger (O.J. Version O). Geometric Cubism, Analytic Cubism, Hermetic Cubism, Synthetic Cubism.  <b>Required readings:</b> Penrose, pp. 129-139.
SESSION 6	Feb. 6, 2008	<b>Class content:</b> Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period.  <b>Required readings:</b> Gotlieb, pp.106-112.
SESSION 7	Feb. 11, 2008	<b>Class content:</b> Picasso 4: Pottery. The re-interpretation of the masters from the past. Last works.  <b>Readings:</b> Schiff, pp. 122-126.
SESSION 8	Feb. 13, 2008	<b>Field Study:</b> Museu Picasso, Barcelona.  <b>Readings:</b> Golding, pp. 838-839.
SESSION 9	Feb. 18, 2008	<b>Class content:</b> Class presentations on Picasso. <b>Class content:</b>
SESSION 10	Feb. 20, 2008	<b>Class content:</b> <b>Midterm exam</b>
SESSION 11	Feb. 25, 2008	<b>Class content:</b> The Beginnings of Modern Art II. Avant-garde art: Fauvism, German Expressionism, Futurism, etc.

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		<b>Required readings:</b> Noyes Platt, pp. 284-295.
SESSION 12	Feb. 27, 2008	<b>Class content:</b> Dadaism. Surrealism: oneirical and automatic.  <b>Required readings:</b> Brettell, pp. 45-46.
SESSION 13	Mar. 3, 2008	<b>Class content:</b> Dalí 1: early years. From Figueres to the Residencia de Estudiantes in Madrid. The influence of Lorca.  <b>Required readings:</b> Gibson, pp. 49-64.
SESSION 14	Mar. 5, 2008	<b>Class content:</b> Dalí 2: Dalí and Surrealism . Dalí-Buñuel: "Un chien andalou". The influence of S. Freud. The Paranoiac-Critical Method. Film viewing: "Un chien andalou", 1929  <b>Required readings:</b> Pressly, pp. 600-607; Acton, pp. 272-275.
SESSION 15	Mar. 10, 2008	<b>Class content:</b> Dalí 3: Double image paintings. Case Study: the Metamorphosis of Narcissus.  <b>Required readings:</b> Lomas, pp. 79-100.
SESSION 16	Mar. 12, 2008	<b>Class content:</b> Dalí 4: Dalí in United States. Return to tradition: Nuclear mysticism.  <b>Required readings:</b> Gibson, pp. 446-473.
	SPRING BREAK	
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SESSION 17	Mar. 24, 2008	BANK HOLIDAY: NO CLASS
SESSION 18	Mar. 26, 2008	<b>Class content:</b> Field study to Dalí Museum, Figueres (make up class on Friday)
SESSION 19	Mar. 31, 2008	<b>Class content:</b> Class presentations on Dalí.
SESSION 20	Apr. 2, 2008	<b>Class content:</b> Miró 1: childhood, learning years and Period of Details.  <b>Required readings:</b> Hughes, pp. 22-29.
SESSION 21	Apr. 7, 2008	<b>Class content:</b> Miró 2: Miró and Surrealism. Inspiration through the masters of the past. The assassination of painting.

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		<b>Required readings:</b> Permanyer, pp. 65-69; Moray, pp. 387-391.
SESSION 22	Apr. 9, 2008	<b>Class content:</b> Miró 3: The impact of war: the Savage paintings, the Constellations. Tapestries and ceramic murals. Later work.  <b>Required readings:</b> Rowell, pp. 14-40.
SESSION 23	Apr. 14, 2008	<b>Class content:</b> Class presentations on Miró.
SESSION 24	Apr. 16, 2008	<b>Class content:</b> <b>Field Study:</b> Fundació Miró, Barcelona.  <b>Required readings:</b> Watkins, pp. 313-314.
FINAL EXAM*	Apr. 21, 2008	<b>Final Exam</b>

**LIST OF SELF-GUIDED VISITS, FIELD STUDIES, CLASSES ON SITE, GUEST SPEAKERS OR FILM VIEWINGS**

SESSION	DATE	ACTIVITY	DESCRIPTION
4	Jan. 30, 2008	Class on site	Visit to the MNAC art history library: methodological class to inform the students where to find suitable resources for their term paper.
8	Feb. 13, 2008	Class on site	Guided visit to the outstanding collection of the Museu Picasso to experience Picasso's oeuvre firsthand.
14	Mar. 5, 2008	Film Viewing	<i>Un chien andalou</i> (1929): viewing of the first Surrealist film, a collaborative effort of Salvador Dalí and Luis Buñuel
18	(Friday makeup)	Day trip	Guided day trip to the uniquely Surrealist Dalí Theater Museum in Figueres, created by the artist himself.
24	Apr. 16, 2008	Class on site	Guided visit to the Fundació Miró on Montjuïc.

**REQUIRED READINGS**

- Acton, Mary (2004). *Learning to look at Modern Art*: 272-275. London: Routledge.
- Brettell, Richard R. (1999). *Modern Art 1851-1929*: 45-46. Oxford: Oxford University Press.
- Gibson, Ian (1994). "Salvador Dalí: the Catalan background". In M. Raeburn (ed.), *Salvador Dalí: the Early Years*: 49-64. London: the South Bank Centre-Hayward Gallery.
- Gibson, Ian (1997). *The Shameful Life of Salvador Dalí*: 448-473. London: Faber and Faber.
- Golding, John (1998). Picasso and ceramics. London and New York. *The Burlington Magazine*, **1149** (140): 838-839. JSTOR
- Gotlieb, Carla (Winter 1964-1965). The Meaning of the Bull and Horse in Guernica. *Art Journal*, **24** (2): 106-112. JSTOR
- Hughes, Robert (1992). *Barcelona*: 22-29. New York: Alfred A. Knopf.
- Lomas, David (1998). "The Metamorphosis of Narcissus. Dalí's Self-Analysis". In D. Ades, F. Bradley (eds), *Salvador Dalí. A Mythology*: 79-100. London: Tate Gallery Publishing.

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- Moray, Gerta (1971). Miró, Bosch and Fantasy Painting. *The Burlington Magazine*, **820** (113): 387-391. JSTOR
- Noyes Platt, Susan (1988). Modernism, Formalism, and Politics: the "Cubism and Abstract Art" Exhibition of 1936 at the Museum of Modern Art. *Art Journal*, **4** (47): 284-295. JSTOR
- Penrose, Roland (1981). *Picasso. His life and work*: 27-35. Berkeley, CA: University of California.
- Penrose, Roland (1981). *Picasso. His life and work*: 129-139. Berkeley, CA: University of California.
- Permanyer, Lluís (2003). *Miró, the life of a passion*: 65-69. Barcelona: Edicions de 1984.
- Pressly, William L. (1973). The preying mantis in Surrealist art. *The Art Bulletin*, **4** (55): 600-615. JSTOR
- Rowell, Margit (1933). Joan Miró: Campo-Stella. In Exhibition Catalogue, *Joan Miró. Campo de Estrellas*: 14-40. Madrid: Museo Nacional Centro de Arte Reina Sofía.
- Schiff, Gert (1987). Picasso's Old Age: 1963-1973. *Art Journal*, **2** (46): 122-126. JSTOR
- Von Lengerke, Christa (1999). Impressionism, Art Nouveau and Jungensstil. In Ingo F. Walther (ed.), *Masterpieces of Western Art*: 477-490. Cologne: Taschen.
- Watkins, Nicholas (1989). Joan Miró. London, Whitechapel Art Gallery. *The Burlington Magazine*, **1033** (131): 313-314. JSTOR

#### RECOMMENDED READINGS

- Ades, Dawn (1995). *Dalí*. London: Thames & Hudson.
- Arnheim, Rudolf (1973[1962]). *The Genesis of a Painting: Picasso's Guernica*. Berkeley-Los Angeles-London: University of California Press.
- Dupin, Jacques (1987). The Birth of Signs. In *Joan Miró. A retrospective*. New York: The Solomon R. Guggenheim Museum-Yale University Press.
- Exhibition catalogue (2004). *Dalí. Mass Culture*, Madrid-St Petersburg (FL)-Barcelona: Fundación "La Caixa".
- Exhibition catalogue (1993). *Joan Miró. Campo de Estrellas*. Madrid: Museo Nacional Centro de Arte Reina Sofía.
- Fitzgerald, Michael C. (1995). *Making Modernism. Picasso and the Creation of the Market for Twentieth-Century Art*. Berkeley-Los Angeles-London: University of California Press.
- Gibson, Ian (1997). *The Shameful Life of Salvador Dalí*. London: Faber and Faber.
- Greely, Robin Adèle (2006). *Surrealism and the Spanish Civil War*. New Haven & London: Yale University Press.
- Malet, Rosa Maria(2003). *Joan Miró*. New York: Rizzoli.
- McCully, Marilyn (ed.) (1997). *Picasso. The Early Years. 1892-1906*. Washington: National Gallery of Art, Washington.
- McCully, Marilyn (ed.) (1982). *A Picasso Anthology. Documents, Criticism, Reminiscences*. Princeton: Princeton University Press.
- Richardson, John (1991). *A Life of Picasso*. London: Jonathan Cape.
- Rubin, William S. (s.d.). *Dada and Surrealist art*. New York: Harry N. Abrams.
- Utley, Gertje R. (2000). *Picasso. The communist years*. New Haven-London: Yale University Press.
- Yenawine, Philip (1991). *How to look at modern art*. New York: Harry N. Abrams.

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