



*Madrid*  
**SAINT LOUIS UNIVERSITY**  
THE AMERICAN JESUIT UNIVERSITY IN SPAIN

## **ARTH – 2930 Spanish Modern Art: From Goya to Dalí**

Semester and class time: Fall 2017 / Tuesday & Thursday 16.00 – 17.15

Credit Hours: 3

Professor: Fernando Herrero-Matoses, PhD

Office hrs: Tuesday & Thursday 15.00 – 16.00 (and by appointment)

Office: SIH, first floor (go left till the end of the corridor, my office is next to the music studios)

[herreromatosesf@slu.edu](mailto:herreromatosesf@slu.edu)

<https://www.facebook.com/arthistorymadrid>

### 1. Overview

This course provides a chronological overview of the most significant artists and art movements of XXth century Spanish Art. This course explores the political, social and cultural implications of art production in Spain in democracy, during the Civil War and under dictatorship. Students will learn the most relevant artistic figures of Spanish most vivid century. In particular, they will learn to contextualized art production in its historical and artistic moment. Emphasis will be given to social and political context as well as to everyday life. The course will also highlight issues related to national identity, memory, gender, cultural diaspora, cultural exile, censorship and artistic freedom as well as the role of tradition in establishing an artistic and cultural heritage.

**IMPORTANT:** PPT for the lectures, readings and assignments for this course will be posted on Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

FOR RECOMMENDED BOOKS SEE BILBIOGRAPHY

### 2. Aims and Objectives

#### General Course Objectives

- Learn the most influential artists, tendencies and cultural movements of XXth century Spain.
- Understand the historical and cultural circumstances of art production under different political regimes.
- Recognize the characteristics of important movements in modern art, and become familiar with the work of significant artists in Spain.
- Understand the significance of styles, materials, and techniques as they relate to debates over 'high' and 'low' culture, 'modernism' and the 'avant-garde'.

#### Specific Learning Outcomes:

- In the exams students will be expected to show a good understanding of different art movements in relation to their historical context.
- Through the presentations students will learn how to interpret and analyze an artwork in relation to its style and context.
- The museum visits will provide students with skills for visual analysis and knowledge about Madrid's important collections.
- Students will be expected to apply the knowledge and ideas covered by the course to the presentation and essay topics.
- The class presentation and essay will hone student's oral and written communication skills.

### Student Expectations:

- Present material in an organized and well structured manner.
- Prioritize and manage work load in order to present and complete tasks on time.
- Demonstrate an active participation in class through critical inquiry with the readings and materials presented in class.

Questions, comments and constructive debate are always welcomed!!

### 3. Policies & Assessment

#### **Please note all written assignments must follow these guidelines:**

-Font: Arial 11, 1.5 spacing, margins top and bottom 2.54 cm (default in Word). Not doing so will lower your grade.

#### **Two exams: Mid-term 20% (10 Oct), Final 20% (TBA) - Total 40%**

Short and long answer questions. Study guidelines will be provided. Please note that the date of the FINAL exam cannot be changed or modified unless permission has been previously granted by the Academic Dean. **The final exam is not cumulative.**

#### **Paper 20% (12 Dec)**

7 to 8 pages long (**not including bibliography, illustrations and cover sheet**). Essay that expands on the topic of your presentation.

#### **Class presentation 10%**

Power Point presentation 15 minutes long. Presentation topics and guidelines will be provided during the term.

#### **Course Readings and Museum journals 20%**

Texts: There will be reading responses for the class texts and questionnaires for the documentaries shown in class. Class readings and responses must be completed BEFORE THE CLASS, a worksheet and guidelines will be provided in advance.

In order to fulfill this part of the module, students will also be asked to present one text.

Museums: Students will be asked to write a reflection/response (between 700 and 800 words) about the museum visits and how it relates to material covered in class. The museum visits are an extremely important element of the course and no make-up visits will be arranged unless proof of exceptional medical or personal reasons.

These assignments will be graded as Very good, Good, Pass, Fail.

**THEY MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE**

#### **Class participation & attendance 10%**

Attendance (5%) & Participation (5%)

Besides being present in class, another essential course requirement is student participation in class.

Participation in class will be judged on the whole for your involvement. You will be graded on your active participation based on the following elements:

- Doing the readings assigned for each class session IN ADVANCE and preparing answers to any assigned discussion questions
- Paying attention consistently to the professor or classmates who are speaking in class
- Consistent visual engagement with the images being displayed in class
- Vocal and aural participation in class discussions, either asking or answering questions and actively listening to the discussion
- Thorough preparation for presentations, quizzes, exams, and assignments including note-taking in class and from the book, reading assigned readings, asking questions, etc.
- Completion of all assignments as noted in the syllabus or discussed in class in a timely manner.

## Grading Policy

The grading rubrics for the different types of assessment will be provided with their specific guidelines. **Late work will only be accepted under exceptional circumstances**, otherwise one grade will be deducted for each day and **it will not be accepted 3 days after the deadline**. There is no extra-credit policy. If you are having trouble keeping up with the content of the class, please do not hesitate to speak with me. Don't wait until the end of the semester to correct problems!

A	94-100 (96,5)	C+	77-79 (78)
A-	90-93 (91,5)	C	74-76 (75)
B+	87-89 (88)	C-	70-73 (71.5)
B	84-86 (85)	D	61-69 (65)
B-	80-83 (81.5)	F	< 61 (55)

A= Excellent understanding and mastery of skills

B= Good understanding and mastery of skills

C= Minimally satisfactory understanding and mastery of skills

D= Less than satisfactory understanding and mastery of skills

F= Lack of understanding and inability to master skills

### Classroom Civility Statement:

To ensure an optimal learning environment the student must be an active participant in the educational endeavor. The behaviors of each student impact not only his/her own learning, but the learning of their peers and the teaching of the professor. In order to facilitate an optimal learning environment, students taking this class will agree to observe the following:

1. Respect: Treat others with respect in all situations.
2. Diversity: Embrace the diversity of others. Respect differing views shared by students or instructors, and politely share your own differing/similar opinions.
3. Courtesy: Acknowledge and respect your instructor as the expert. Do not talk during instructor-led portion of class, unless you raise your hand and are directed by the instructor. Pay attention to the professor's or your classmate's presentations by taking notes and keeping all non-related textbooks and non-class related material off of your desk.

### Classroom Ethics

Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.** Please do not arrive late or leave the classroom for breaks or before the class has finished as this causes disruption and disturbs the class. Laptops are not allowed unless permission has been previously granted. **No texting or emailing or web browsing is allowed during class.**

### Attendance policy

Up to **FOUR** unexcused absences are allowed, more than 8 of these will result on an automatic F. Regular lateness and absences will bring down the overall grade by one letter grade. It is your responsibility to catch up with missed work and be prepared for assessments.

### **Make up-examination policy**

Dates for assignments will only be rescheduled **under exceptional medical or personal circumstances**. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

**PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.**

### **Academic Honesty**

*Academic integrity is honest, truthful and responsible conduct in all academic endeavors.* The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website

at: [http://www.slu.edu/Documents/provost/academic\\_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%2006-26-15.pdf](http://www.slu.edu/Documents/provost/academic_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%2006-26-15.pdf).

Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals. The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

### **Collection of student work for assessment:**

In order to maintain quality academic offerings and to conform to accreditation requirements, SLU-Madrid regularly assesses its teaching, services and programs for evidence of student learning. For this purpose, SLU-Madrid keeps representative examples of student work from all courses and programs on file, including assignments, papers, exams, portfolios and results from student surveys, focus groups and reflective exercises. Copies of your work for this course may be kept on file for institutional research, assessment and accreditation purposes. If you prefer SLU-Madrid not to retain your work for this purpose, you must communicate this decision in writing to your professor.

### **Title IX Syllabus Statement:**

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 ([mmaruri@slu.edu](mailto:mmaruri@slu.edu); 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall

(counselingcenter-madrid@slu.edu; 915-54-5858, ext. 230) or Sinews Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid (www.sinews.es; 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address:  
<http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>

**Accommodation Statement:**

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <http://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu) or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage. Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

**PLEASE NOTE:** Both your Banner and SLU-Global accounts are linked to your slu.edu address, so **you must check your slu.edu account on a regular basis** or have the mail from this address forwarded to your preferred account.

**Course Calendar and Syllabus**

**Class 1. Tuesday 5-9**

**Course Introduction and Goya**

Introduction to themes, topics and course material.  
 Goya and the Beginning of the Modern Artist.

**Class 2. Thursday 7-9**

**Spanish Modernismo.**

Modern society and national crisis.  
 Artists: Zuloaga, Els Quatre Gats

Case study: Joaquín Sorolla

Reading: Borja-Villel, Carrillo, & Peiró, "At the Century's Turn", Keys to the Collection, Part I, pp. 21-42.

**CLASS VISIT MUSEO SOROLLA**

**Class 3. Tuesday 12-9****Cubism I.**

International Avant-Garde and the origins of Cubism

Artists: Picasso

Case study: Picasso's Cubism

Reading: Karmel, P. (2003). "Theories of cubism" in Picasso and the invention of cubism. pp. 10-21.

**Museum Reflection**

**Class 4. Thursday 14-9****Cubism II.**

Spanish Cubism

Artists: Julio González, Juan Gris

Case study: Maria Blanchard

Reading: "The Cubist Rupture of Space", Borja-Villel, Carrillo, & Peiró, pp. 43-55

**Students in-class Presentation**

**Class 5. Tuesday 19-9****Surrealism I.**

International Avant-Garde and the origins of Surrealism

Artists: Breton, Freud and Dalí

Case study: Luis Buñuel's *Un Perro Andaluz*

Reading: Breton, André, "First Manifesto of Surrealism", 1924.

**Class 6. Thursday 21-9****Surrealism II.**

Spanish Surrealism

Case study: The Art of Joan Miró and Salvador Dalí

Reading: Borja, Carrillo, Peiró, "Transactions of the Surrealist Imaginary: Salvador Dalí and Óscar Domínguez", pp. 125-129.

**Students in-class Presentation**

**Class 7. Tuesday 26-9****Spain and the 1930s I.**

Social Democracy and Radical Aesthetics in the 1930s

Case study: Lorca's *La Barraca* y Buñuel's *Las Hurdes Tierra Sin Pan*.

Reading: Jordana Mendelson, "Episodes, Overlaps, and Dispersals, Revisiting Histories of the 1930s", *Encounters with the 30s.*, pp. 15-28.

**Class 8. Thursday 28-9****Spain and the 1930s II.**

Art and Politics

Case study: Josep Renau

Reading: Jordana Mendelson, "Josep Renau and the Spanish Pavilion 1937" in *Documenting Spain*, Chapter 5, , pp. 125-183.

Borja, Carrillo, Peiró, "Art and Politics" pp. 170-175.

**Students in-class Presentation**

**Class 9. Tuesday 3-10****Civil War and Propaganda Art.**

Case study: Spanish Pavilion, Picasso's *Guernica*

Reading: "The meaning of Guernica" Chipp, H. in, *Picasso's Guernica: History, Transformations, Meanings*, pp. 192-199.

Fisch, E. (1988). "The composition of Guernica". pp. 36-39.

Extra-Reading:

"A Step to the Front!, Art, Image and Culture in the Spanish Civil War," Javier Pérez-Segura, *Encounters with the 30s*, pp. 307-320.

**CLASS VISIT REINA SOFIA****Class 10. Thursday 5-10**

**Midterm Review  
Museum Reflections**

**Class 11. Tuesday 10-10**

**Midterm Exam**

**Class 12. Thursday 12-10**

**NO CLASS**

**Class 13. Tuesday 17-10**

**Art under Franco.**

Case study: Francoist architecture

Reading: Capitel, A. (1986). "The Modern Adventure of Spain Architecture: 1949-1970" in *Contemporary Spanish Architecture: An Eclectic Panorama*, pp. 11-19.  
Dent Coad, Emma, 'Constructing the Nation: Francoist Architecture', pp. 223-225.

**Class 14. Thursday 19-10**

**Picasso's Art I.**

Case study: Picasso's The artist and the Model Series. Picasso's Misogyny.

Reading: "In the name of Picasso", Rosalind Krauss, pp. 5-22

<http://www.telegraph.co.uk/culture/art/art-features/7611524/Pablo-Picasso-close-to-the-sun.html>

**(Midterm-Grades)**

**Class 15. Tuesday 24-10**

**Picasso's Art II.**

**In the name of Picasso. Picasso creativity and tradition.**

Case study: Picasso's Las Meninas's Series

Reading: "Epilogue: La Comédie Humaine", Elizabeth Cowling, *Picasso: Style and Meaning*, pp. 635-645.

**Students in-class presentation**

**Class 16. Thursday 26-10**

**Women Artists and Francoism.**

Art as resistance: Carmen Laforet and Nada

Case study: Maruja Mallo and Remedios Varo

Reading: Janet A. Kaplan, "Remedios Varo", pp. 38-48.

**Students in-class presentation**

**Class 17. Tuesday 31-10**

**Art and Exile.**

Interior and Exterior Exiles

Case study: Joan Miró and the artists in exile/ artistas en latinoamerica Reanu/Buñuel

Reading: "Lost in the Blind Labyrinth: Spanish Artists in Exile", Javier Pérez Segura, *The Thirties: Theater of Cruelty, Place of Encounter*, pp. 115-130.

**Class 18. Thursday 2-11****Neo-Avant-garde and dictatorship I: Informalismo.**

Case study: Dau al Set, Chillida and El Paso

Reading: "The significance of Spanish Informalism", Dolores Jiménez-Blanco, in *À Rebours, The Informal Rebellion*, ed. Dore Ashton, pp. 69-80.

**Class 19. Tuesday 7-11****Neo-Avant-garde and dictatorship II: New Realism and Pop Art.**

Case study: Estampa Popular and Equipo Crónica

Reading: Borja-Villel, Carrillo, & Peiró, "The Critical Image", pp. 72-75.

**Class 20. Thursday 9-11**

**NO CLASS**

**Class 21. Tuesday 14-11****Conceptual art and Francoism.**

Artists's Collectives: Grup de Treball y Equipo Realidad

Case study: Tàpies and Joan Brossa, Francesc Torres

Reading: Borja-Villel, Carrillo, & Peiró, "Art and Politics at the End of the Dictatorship" pp. 179-190.

**Students in-class presentation**

**Class 22. Thursday 16-11****Performance art and dictatorship.**

Public space and the body under Franco

Case study: Zaj, Valcárcel Medina

Reading: Borja-Villel, Carrillo, & Peiró "Experimental Art in Spain", pp. 139-157.

**Class 23. Tuesday 21-11****Art and Postmodern Spain.**

Kistch, popular culture and eclecticism

Case study: Almodóvar's films.

Reading: Toribio, Núria Triana "A Punk Called Pedro: la Movida in the Films of Pedro Almodóvar", pp. 274-282.

**Students in-class presentation**

**Class 24. Tuesday 23-11****Art in the 80s and "La Movida".**

Postmodernism and *La Movida*

Case study: Las Costus and the Esquizos

Reading: Nichols, William J. and H. Rosi Song. "Introduction: 'El futuro ya estuvo aquí'." pp. 105-11.

Extra-reading: Borja-Villel, Carrillo, & Peiró "Bio-politics", pp. 217-229.

**CLASS VISIT REINA SOFIA**

**Class 25. Tuesday 28-11****Spanish artists in the contemporary Art Scene: Art and the 90s.**

Case study: Juan Muñoz and Carmen Calvo

Reading: "Patterns of Behaviour", Susan May, Juan Muñoz, Double Bind at Tate Modern, pp. 59-65

**Museum Reflection**



**Class 26. Thursday 30-11****Spanish contemporary photography.**

Case study: Alberto García-Alix, Chema Madoz y Cristina García-Rodero

Reading: "The Slashed Eye of the Moon", Fernando Castro Flórez, Chema Madoz, 2000-2005, Premio Nacional de Fotografía, 2006, pp. 33-40

"Madoz: Poética", Catherine Coleman, in Chema Madoz, Objects 1990-1999, MNCARS, pp. 13-21.

**Students in-class Presentation**

**Draft Final Paper**

**Class 27. Tuesday 5-12****Art and the Streets**

Case study: Pepe Espaliú, Ocaña

Reading: Blanché, U. "Street Art and related terms-discussion and working definition" pp. 32-39

**CLASS VISIT (TBA)**

**Class 28. Thursday 7-12****Social Movements and Ethics**

Social Ethics, Labor and Living Conditions

Case Study: Santiago Sierra

Reading: "Santiago Sierra", Teresa Margolles, pp. 62-69

**Students in-class Presentations**

**Class 29. Tuesday 12-12**

**Final Review**

**Essays Due**

**Class 30. Final Exam**

**THIS SYLLABUS IS SUBJECT TO CHANGE BY THE INSTRUCTOR TO MEET THE INSTRUCTIONAL NEEDS OF THE STUDENTS, AND TO ACCOMMODATE CLASS ACTIVITIES AND DISCUSSIONS. IT IS THE STUDENT'S RESPONSIBILITY TO STAY ABREAST OF ANY CHANGES.**