



SAINT LOUIS UNIVERSITY
MADRID

ARTH – 3720 Modern Art in Spain and France

Semester and class time: Spring 2018 / PRH 6 Wednesday 16.00 – 18.45

Credit Hours: 3

Professor: Fabiola Martínez Rodríguez, PhD

Office hrs: Tuesday & Thursday 10.30 am to 12.30 pm & Wednesday 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)

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

1. Overview

Concentrating on the work of artists in Spain and France, this course will cover some of the most important art movements in European Art. Starting with romanticism (Goya) and ending with surrealism (Dali), and Picasso's *Guernica*, students will learn about modern art and the characteristics and significance of different periods and styles. Emphasis will be given to context, and the historical and artistic ties between Spain and France during the 19th and 20th Centuries. The course will also highlight issues related to national identity, modernity, modernism and the avant-gardes, as well as changes in the status and function of art.

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 BIBLIOGRAPHY

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

2. Aims and Objectives

All objectives will be addressed through lectures, discussions, and readings and will be assessed in exams, essays, and presentations.

General Course Objectives

- Students will understand the relationship between artistic production and the context of Spain and France during the 19th and 20th Centuries.
- Students will understand the historical, cultural and artistic connections between Spain and France.
- Students will recognize the characteristics of important movements in modern art, and become familiar with the work of significant artists in Spain and France.
- Students will learn 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.
- Students will be expected to apply the knowledge and ideas covered by the course to the presentation and essay topics.

- Through class discussions and close readings of texts students will develop analytical skills and independent thought.
- Through class presentations and research papers students will develop oral and written communication skills, and learn the basic methodologies of art historical research (formal and contextual).
- The museum visits will provide students with skills for visual analysis and knowledge about Madrid's important collections.

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!!

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, the Campus regularly assesses its teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose anonymized representative examples of student work from all courses and programs is kept on file, such as assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. Thus, copies of student work for this course, including written assignments, in-class exercises, and exams may be kept on file for institutional research, assessment and accreditation purposes. If students prefer that Saint Louis University - Madrid Campus does not keep their work on file, they need to communicate their decision in writing to the professor.

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)

-Make sure to include your name, course title, and date.

Not doing so will lower your grade.

Two exams: Mid-term 15% (21 Feb), Final 15% (8 May @ 15.30) - Total 30%

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% (3 May)

Essay that expands on the topic of your presentation 8 to 10 pages long (**not including bibliography, illustrations and cover sheet**), specific guidelines for this assignment will be provided during term.

Class presentation 10%

Power Point presentation 15 minutes long. Presentation based on a painting of your choice from the Reina Sofia Museum, detailed guidelines and schedule of presentations will be provided during the term.

Two Slide Quizzes 5% each – total 10% (7 Feb & 11 April).

A revision PPT will be provided to study. Students will be asked to identify the Title, Author, Style or Movement, and Date.

Course Readings and Museum journals 20%

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

There will be reading summaries and questionnaires for the class texts and documentaries.

Summaries: must be approx. 500 words and include the most important points or arguments made by the author.

Museum reflection: between 700 and 800 words, explain how the visit relates to material covered in class, things that you learnt or found interesting.

The museum visits are an extremely important element of the course and **no make-up visits** will be allowed unless proof of exceptional medical or personal reasons.

ALL MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE. PLEASE DO NOT EMAIL ME YOUR PAPERS YOU MUST PRINT THEM BEFORE THE CLASS. ALL MUSEUM REFLECTIONS AND SUMMARIES MUST BE TYPED.

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 mobile will be asked to give their phone to the professor.** 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.

University Statement on Academic Integrity: 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. 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.

University Title IX 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; 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>.

Students with Special Needs: 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 <https://www.slu.edu/madrid/academics/student-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 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.

Important dates to remember:

-Last day to Add/Drop: 21 January

-Last day to drop with W: 9 March

-Registration begins for Summer 2018: 14 February

Final Exam Schedules Spring 2018

	4 May (Fr)	7 May (Mn)	8 May (Tu)	9 May (Wd)	10 May (Th)
08:30-11:30	Mn classes that meet at 9:00 & 9:30	Mn classes that meet at 10:00	Mn classes that meet at 11:00 & 11:30	Tu classes that meet at 9:30	Tu classes that meet at 8:00
12:00-15:00	Tu classes that meet at 11:00	Mn classes that meet at 13:00	Tu classes that meet at 14:30	Mn classes that meet at 12:00 & 12:30	Tu classes that meet at 12:30
15:30-18:30	Mn classes that meet at 14:30	Tu classes that meet at 17:00 & 17:30	Mn classes that meet at 16:00	Tu classes that meet at 16:00	Mn classes that meet at 17:30
19:00-22:00	---	---	Mn classes that meet at 18:30 & 19:00	Tu classes that meet at 19:00	---

Syllabus Outline

WEEK 1 (10 Jan)

- **Introduction to the course**
- **The French Revolution - Jack Louis David**

WEEK 2 (17 Jan)

- **Neoclassicism and Art Academies**
 - Oscar Vazquez, 'Defining Hispanidad: allegories, genealogies and cultural politics in the Madrid Academy's competition of 1893', in *Art History*, vol. 20, no. 1, pp 100-123
GROUP QUIZ
- **Romanticism in France – Delacroix and Gericault**

WEEK 3 (24 Jan)

- **Visit - Museo de Historia de Madrid**
 - Romero Salvado, 'Introduction', *Twentieth-Century Spain*, pp. 1-19
SUMMARY

WEEK 4 (31 Jan)

- **Romanticism in Spain – Goya**
 - Tomlinson, 'Goya's Modernity', in *From El Greco to Goya: Painting in Spain 1561-1828*, Pearson, 1998 pp. 139-163
QUESTIONNAIRE
- **Realism and Edouard Manet**
 - Mainardi, 'The political origins of modernism' in *The Art Journal*, vol. 45, no. 1, (1985): 11 – 17
GROUP QUIZ

WEEK 5 (7 Feb)

- **The impressionists / 1 slide quiz**
 - Nochlin, 'Between the country and the city' in *Realism*, pp. 137 – 150
 - Herbert, 'Impressionism, originality, and Laissez-Faire' in *Critical Readings in impressionism & post-impressionism* pp. 23 – 29
GROUP QUIZ FOR BOTH TEXTS

WEEK 6 (14 Feb)

- **Visit – The Prado**

WEEK 7 (21 Feb)

- **First mid term / Museum reflection**

WEEK 8 (28 Feb)

- **The post-impressionists (Cezanne, Seurat)**
 - Nochlin, 'Seurat's *La Grand Jatte*: an anti-utopian allegory', in *The Politics of Vision*, pp. 170-193.
QUESTIONNAIRE
- **Visit – Museo Sorolla**

WEEK 9 (7 March)

- **The post-impressionists cont. (Van Gogh, Gauguin and Matisse) / Museum reflection**
 - Soth, 'Van Gogh's Agony', in *The Art Bulletin*, vol. 68, 1986, pp. 301-313
GROUP QUIZ

WEEK 10 (14 March)

- **Modernismo in Madrid and Barcelona**
 - Robinson and Lord 'Introduction', in *Barcelona and Modernity*, pp. 2 – 18
SUMMARY
 - 'At the Century's Turn', in *Museo Nacional Centro de Arte Reina Sofia. Claves de Lectura*, Parte 1, 2010
GROUP QUIZ
- **Modernista Architecture & Gaudi**

WEEK 11 (21 March)

- **Cubism**
 - Christopher Lyon, 'A Shared Vision An Introduction to Picasso and Braque Pioneering Cubism', in *MoMA*, vol. 2, no. 2, Autumn 1989, pp. 7-13
SUMMARY
- **PRESENTATIONS**

WEEK 12 EASTER BREAKWEEK 13 (4 April)

- **PRESENTATIONS**

WEEK 14 (11 April)

- **Dada and Surrealism / second slide quiz**
- **PRESENTATIONS**

WEEK 15 (18 April)

- **Surrealism cont.**
 - Jenny and Trezise, 'From Breton to Dali: The Adventures of Automatism', in *October*, vol. 51, Winter 1989, pp. 105-114
SUMMARY
- **Picasso's Guernica**
 - Barreiro Lopez, 'Picasso, the regime and the avant-garde in Francoist Spain', in *Picasso and the Politics of Representation During the Cold War*, pp. 89-102
GROUP QUIZ

WEEK 16 (25 April) Last day of class

- **Visit – Museum Reina Sofia**

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.

Reference & Bibliography

- Ascunce Arenas, Aránzazu, 2012, *Barcelona and Madrid. Social Networks of the Avant-Garde*, Maryland: Bucknell University Press **(Reserve)**
- Romero Salvadó, Francisco, 1999, *Twentieth-Century Spain. Politics and Society*, London: Palgrave **(Reserve)**
- Frascina Francis, et. al, 1993, *Modernity and Modernism: French painting in the 19th Century*, New Haven: Yale University Press. **(Reserve)**
- Robinson, William, et. al., 2006, *Barcelona and Modernity*, Yale: Yale University Press. **(Reserve)**
- Arnason H., 2010, *History of Modern Art*, NJ: Pearson Prentice Hall.
- Brettell, Richard, 1999, *Modern Art 1851-1929: capitalism and representation*, Oxford: Oxford University Press.
- Basilio, Miriam, 2013, *Visual Propaganda, Exhibitions and the Spanish Civil War*, Burlington: Ashgate.
- Bufferey and and Caulfield, eds., 2014. *Barcelona. Visual Culture, Space and Power*, Cardiff: University of Wales Press.
- Chipp Herschel (ed), 1968, *Theories of modern art; a source book by artists and critics*, Berkeley: University of California Press.
- Elderfield, John, ed., 2004, *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, NY: MOMA.
- Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press.
- Frascina and Harris eds., 1992, *Art in Modern Culture: an anthology of critical texts*, NY: Icon Editions.
- Gaiger and Wood (eds), 2004, *Art of the Twentieth Century: a reader*, New Haven: Yale University Press.
- Greeley, Robin, 2006, *Surrealism and the Spanish Civil War*, New Haven: Yale University Press.
- Harrison, Wood and Gaiger (eds), 2001, *Art in theory, 1900 - 2000 : an anthology of changing ideas*, Oxford: Blackwell.
- Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California.
- Mendelson Jordana, 2005, *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939*, Pennsylvania: Penn State University Press,

Michael Levenson, ed., 1999, *The Cambridge Companion to Modernism*, Cambridge: Cambridge University Press.

Nochlin, Linda, 1971, *Realism*, London: Penguin.

Nochlin, Linda, 1991, *The Politics of Vision: Essays on Nineteenth Century Art and Society*, London: Thames and Hudson.

Useful databases available from the University's Pius XII Library:

<http://www.slu.edu/libraries/pius/>

Oxford Art Online

Google Scholar

Jstor

AND Saint Louis University Research Guides – Art History

<http://libguides.slu.edu/c.php?g=185621&p=1226243>

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly the Centre Pompidou, MOMA, the Guggenheim, and the Reina Sofia.