



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

## **ARTH – 393 Modern Art in Spain and France**

Semester and class time: Spring 2015 / Tuesday & Thursday 12.30 – 13.45

Credit Hours: 3

Professor: Fabiola Martínez Rodríguez, PhD

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

[fmartin9@slu.edu](mailto:fmartin9@slu.edu)

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

### 1. Overview

Concentrating on the work of artists in Spain and France, this course will cover some of the most important art movements in Western Art. Starting with romanticism (Goya) and ending with surrealism (Dali), and *Arte Informal* (Tapiés), 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 19<sup>th</sup> and 20<sup>th</sup> Centuries. The course will also highlight issues related to modernity, modernism and the avant-gardes, as well as changes in the patronage and consumption of modern 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

### 2. Aims and Objectives

#### General Course Objectives

- Understand the relationship between artistic production and the context of Spain and France during the 19<sup>th</sup> and 20<sup>th</sup> Centuries.
- Understand the historical and artistic connections between Spain and France.
- Recognize the characteristics of important movements in modern art, and become familiar with the work of significant artists in Spain and France.
- 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.
- Through class discussions students will develop an understanding of critical concepts such as 'formalism', 'modernist canon', 'avant-garde', and 'realism'.
- 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:**

-A separate cover page with name, course, and title (DO NOT REPEAT THIS INFORMATION IN THE TEXT)

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

#### **First Mid-term exam 15% - 26<sup>th</sup> February**

Short and long answer questions. Study guidelines will be provided.

#### **Paper 20% - 28<sup>th</sup> April**

7 to 8 pages long (**not including bibliography, illustrations and cover sheet**). Essay questions and specific guidelines for this assignment will be provided during term.

#### **Final exam 20% - 8<sup>th</sup> May @ 12pm**

Please note that this date cannot be changed or modified unless permission has been previously granted by the Academic Dean. **The exam is not cumulative.**

#### **Class presentation 15%**

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

#### **Three Slide Quizzes 5% each – total 15% (19 Feb, 17 March, 5 May)**

A revision PPT will be provided to study.

#### **Museum visits and journals 5%**

Two pages reflection/response on the museum visits highlighting issues related to the course, and how the visit helped to you to understand material covered. **Word count approx 850**

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

Attendance (5%) & Participation (5%)

There will be summaries and quizzes for some of the readings and documentaries shown in class – students will be informed in advance.

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 criteria for the different types of assessment will be provided with their specific guidelines. **Late work will only be accepted under exceptional circumstances**, and in some cases one half grade will be deducted for each day. 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)

## Attendance policy

Up to **FOUR** unexcused absences are allowed, more than 10 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 and quizzes.

## Make up-examination policy

Dates for exams, quizzes and presentations 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

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at:

<http://www.slu.edu/colleges/AS/languages/departments/files/AcademicHonestyPolicy.pdf>

## Students with Disabilities

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://spain.slu.edu/academics/learning\\_resources.html](http://spain.slu.edu/academics/learning_resources.html).

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to

[counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu), or to visit the Counseling Office (Padre Rubio Hall).

Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

### **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.**

### **Important dates to remember:**

- Last day to Add/Drop: 27<sup>th</sup> January
- Last day to drop with W: 13<sup>th</sup> March
- Registration begins for summer term: 18<sup>th</sup> February

**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 a preferred account.

## Syllabus Outline

### WEEK 1 (15 Jan)

- **Introduction to the course**

### WEEK 2 (20 & 22 Jan)

- **Timeline and context**
  - Romero Salvado, 'Introduction', *Twentieth-Century Spain*, pp. 1-19
- **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

### WEEK 3 (27 & 29 Jan)

- **Romanticism in France**
- **Romanticism in Spain**

### WEEK 4 (3 & 5 Feb)

- **Realism and the Avant-garde**
  - Mainardi, 'The political origins of modernism' in *The Art Journal*, vol. 45, no. 1, (1985): 11 – 17
- **Edouard Manet**

### WEEK 5 (10 & 12 Feb)

- **The impressionists**
  - Herbert, 'Impressionism, originality, and Laissez-Faire' in *Critical Readings in impressionism & post-impressionism* pp. 23 – 29
- **Impressionism cont.**

### WEEK 6 (17 & 19 Feb)

- **Van Gogh and Gauguin**
  - Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the invention of primitivist modernism", in *The Expanding Discourse*, pp. 313 – 330
- **Cezanne / Revision and 1<sup>st</sup> Slide Quiz**

### WEEK 7 (24 & 26 Feb)

- **Museum visit – Museo Sorolla**
- **Exam**

### WEEK 8 (3 & 5 March)

- **Symbolism and Art Nouveau**
- **Modernismo in Madrid and Barcelona**
  - Robinson and Lord 'Introduction', in *Barcelona and Modernity*, pp. 2 – 18

### WEEK 9 (10 & 12 March)

- **Presentations**
- **Modernista Architecture & Gaudi**

WEEK 10 (17 & 19 March)

- **Matisse & Picasso/ 2<sup>nd</sup> Slide Quiz**
- **Avant-gardes in Spain and France**

WEEK 11 (24 & 26 March)

- **Avant-gardes in Spain and France cont.**
  - Lewis, "Surrealists, Stalinists and Trotskyists. Theories of Art and Revolution in France Between the Wars" in *Art Journal*, 1993: 61-68
- **Presentations**

WEEK 12 No classes Easter BreakWEEK 13 (7 & 9 April)

- **Miro & Dalí**
- **Museum Visit – The Prado**

WEEK 14 (14 & 16 April)

- **Art during the Republic & Spanish Civil War**
- **The Spanish Civil War cont**
  - Held and Potts, 'How do the political effects of pictures come about?' in *Oxford Art Journal*, 1988, pp. 33-39

WEEK 15 (21 & 23 April)

- **Presentations**
- **Art under Franco**

WEEK 16 (28 & 30 April)

- **Presentations/ Essay due**
- **Museum visit: Reina Sofia**

WEEK 16 (5 May)

- **Last day revision / 3<sup>rd</sup> Slide Quiz**

**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 19<sup>th</sup> 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.

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*, Yale: 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.

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

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.