



O G L E T H O R P E
U N I V E R S I T Y

ART 290

Art and Architecture of Barcelona

5 Week session 3 credit hours

Oglethorpe University, Summer, 2018

Section A Class Meetings: M/Th 12:15-2:15, T 3:30-7:30

Section B Class Meetings: M/Th 2:30-4:30, W 2:30-6:30

Office Hours: online TBA and after each class outing

Communications: (number for Barcelona will be given to you at orientation)

COURSE DESCRIPTION:

This course focuses on the major art movements in Barcelona, designed to include both Catalan and Spanish art and architecture, and examines Roman Spain, Islamic Spain (Al-Andalus), and the Catalan independence movement in the Spanish Civil War. In addition, the course will explore the works of artists like Velázquez, Goya, Gaudí, Picasso, Dalí, Miró and others in selected museums. This course also examines the architecture and sculpture of the Gothic period through the Baroque. In addition, students will interpret the visual arts as political, social, religious, and mythological evocations and reflections of the periods investigated. Taught in an interdisciplinary format, the course also incorporates the history, culture, music, and economics which relate to the visual arts of Barcelona.

COURSE OBJECTIVES:

1. Identify by title, artist, and school the major visual representation of selected centuries in Barcelona with an assessed accuracy of 70%.
2. Analyze the major aesthetic trends that helped influence and shape the visual arts in Barcelona, as evidenced in essays, forums, and a journal.
3. Explore the classical, Islamic, and Christian principles found in the visual arts, demonstrating the ability to explore these areas in essays, forums, and a journal, assessed in at least a 70% rubric rating.
4. Investigate the artistic and technical constructs and methods used in architecture, evidenced in research demonstrated in a journal.

5. Develop a deeper understanding of the visual arts within their cultural context, as evidenced in essays, forums, and a journal.

RECOMMENDED TEXTS:

The Arts in Spain. Moffitt, J.
Art and History of Barcelona. Bonechi
The story of Art Gombrich, E.
Dalí :1904-1989. Wolf, N.
Diccionario de términos de arte. Fatás, G. & Borrás,

READINGS (See course calendar. These readings will be posted on the Moodle site. Other readings and catalogues of the exhibitions will be distributed to students in class)

COURSE CALENDAR:

The 5 weeks of intensive aesthetic investigation into the art and architecture of Barcelona will be divided accordingly—specific places we will visit and when will be posted on the website and announced to students each week beforehand:

WEEK 1

JULY 3: section 1: ARCHAEOLOGICAL MUSEUM (Prehistory-Roman Spain) + NATIONAL MUSEUM OF CATALONIA: Architecture + Spanish/Catalan Romanesque

JULY 4: section 2: Idem.

JULY 5: CLASSROOM: Presentation, definitions, concepts and guidelines on art and architecture. Guidelines for presentation. Discussion groups. FROM PREHISTORY TO MIDDLE AGE IN CATALONIA.

DAY 4: CLASSROOM: History of Catalonia. Periods of the history of art in Spain/Catalonia. MIDDLE AGE IN CATALONIA (2). **Reading:** MOFFIT, J. F. "Cristianity and Islam in the formation of Spanish art" *The arts in Spain*. London: Thames & Hudson, 1999, pp. 28, 38y 39.

WEEK 2

JULY 9: CLASSROOM: Middle Age in Spain/Catalonia: Christians and Muslims. ART IN AL-ANDALUS + ROMANESQUE + GOTHIC in Spain (and specifically in Catalonia).

JULY 10: section 1: NATIONAL MUSEUM OF CATALONIA: Spanish Gothic. Middle Age in Catalonia/NATIONAL PALACE + presentations. **Reading:** Gombrich, E. H. "The Church militant" *The Story of the Art*. Oxford: Phaidon, 1994, pp. 126-136.

JULY 11: section 2: Idem.

JULY 12: CLASSROOM: The medieval city: GOTHIC QUARTER, CATHEDRAL LA SEU, SANTA MARÍA DEL MAR. + presentations. **Reading:** Gombrich, E. H. "The Church triumphant" *The Story of the Art*. Oxford: Phaidon, 1994, pp.137-147

WEEK 3

JULY 16: CLASSROOM: MASTERS OF THE SPANISH PAINTING (From Renaissance to Goya: El Greco, Velázquez and Goya). **Reading:** Gombrich, E. (1989). "Vision and visions" (Baroque). *The story of Art*. Phaidon: London, pp. 318-324.

JULY 17: section 1: NATIONAL MUSEUM OF CATALONIA: Masters of the Spanish painting (From Renaissance to Goya) + MIRÓ FOUNDATION + presentations. **Reading:** Grave, J. (2012). "Uncanny images. The night sides of the visual arts around 1800" in *Dark Romanticism*. Frankfurt: Städel museum, pp. 32-34.

JULY 18: section 2: Idem.

JULY 19: CLASSROOM: The turn of the century: FROM MODERNISM TO CUBISM: Cultural circles in Barcelona.

WEEK 4

JULY 23: CLASSROOM: XXth century: NEW MASTERS IN CATALONIA: GAUDÍ: Sagrada familia. DALÍ: Surrealist painting. Art meets literature. Lorca in Barcelona. 1. MIRÓ: Poetical surrealism and its way to the abstract art. **Reading:** Guigon, E. (1997). " The surrealist object" in *El objecto surrealista*. Valencia: IVAM, pp. 275-276 and 277-278, 290.

JULY 24: section 1: MODERNISM: Sagrada Familia/ Gaudi and his houses: MILÁ, BATLÓ, ETC + GAUDI'S EXHIBITION + presentations

JULY 25: section 2: Idem.

JULY 26: CLASSROOM PICASSO: From Barcelona to Paris. Spanish Civil war: El Guernica. **Reading:** Karmel, P. (2003). "Theories of cubism" in *Picasso and the invention of cubism*. New haven and London: Yale University press, pp. 10-21

WEEK 5

JULY 30: CLASSROOM: NEW ARTISTIC FORMS IN SPANISH ART. New cultural manifestations in Barcelona. Art meets literature 2: Vila-Matas and contemporary artists. New spaces for art in Barcelona: Foundations, Contemporary Museums and galleries. **Reading:** Suderburg, E. (ed.) (2000). *Space, site, intervention. Situating installation art*. Minneapolis: University of Minnesota Press, p. 4-11 and 13.

JULY 31: Section 1: THE PALIMPSEST CITY: PICASSO MUSEUM/EL BORN, CULTURAL CENTER/ GHOTIC QUARTER: + presentations

AUG. 1: Section 2: Idem

AUG. 2: CLASSROOM: The painting jumps out of the frame: from cubism to installation art in Barcelona (abstract art, pop, minimal, conceptual, installation, video, etc) TAPIES +

PRIVATE GALLERIES OF BARCELONA: ADN, Estrany de la Mota, Tony Tapiés, etc. (work in groups: design your own gallery with artist from the city)

Museums (students are required to visit each one and give oral reports and write a 2 page short analysis of specific art in each, posted on Moodle in a weekly forum):

Archaeological Museum of Catalonia
Cathedral of Barcelona
Santa María del Mar
Musee Picasso
Musee Nacional d'Art Catalunya
Fundacio Joan Miro
Palau Nacional
Barcelona Museum of Contemporary Art
Gaudi Exhibitions/Sagrada Familia
Museum of Modernism
Fundacio Antoni Tapies
El Born Cultural Center
Private Galleries

CAVEAT:

This is a flexible syllabus, and some changes may occur in content, with possible time adjustments made as needed in class and at specific sites in the cities. Please remain aware of possible changes announced in class. In addition, many of the works we will review we will be standing near, giving reports by them, and will not necessarily always correspond to your readings for that week. There is no classroom per se for this course; we will meet at sites each day and find places to work and discuss. We will also meet online for information about the next day or for Forums.

Most of the course deals with sophisticated concepts in the history of Spanish and Catalan art. It is assumed that students have at least some rudimentary understanding of religious symbolism, the Old and New Testament, and modern art. Discussion of Christian doctrine in relation to the images or architecture does not imply in any way indoctrination; Beliefs may differ from your own; students are asked to view this as intellectual, cultural, and aesthetic examination, and not as religious teaching.

COURSE METHODOLOGY:

Lecturing and taking notes are a time-honored tradition, but not necessarily the best way to learn. Students learn best by doing: thus, you will be asked to fully participate in discussions both inside and outside the class through oral reports, internet chat-rooms, and forums, and oral discussions in small groups and in class at sites.

All classes will be conducted solely as undergraduate discussion/research presentations, with the professor as moderator, questioner, and commentator on the art. All visual images will be assigned from the text or the internet, and research areas given in the order the images are presented in the text.

Students will be assigned to present or discuss assigned paintings, sculpture, or architecture as individual reports at sites and online. Thus, students should come prepared with notes, questions, or ideas about the assigned works, and present research findings either in class or online in Moodle.

In addition, extensive use of the internet and websites is required.

Class discussion grades will be based upon your presentation, questions, responses, and ideas BOTH WITHIN THE GROUP, IN CLASS, and in Moodle FORUM, demonstrating understanding of the material read, as well as your individual input. Class participation counts as 1/3 of your total grade.

ESSAY EXAMS, REPORTS/PARTICIPATION, AND FIELD JOURNAL:

ESSAY EXAMS:

You will be given **THREE out-of-class essay exams**, all of which you will submit one week after the discussion questions are given to you. You will return them via Moodle uploaded—no hardcopy will be accepted. The essay must be typed, research style using APA or MLA, double-spaced, **usually 5-7 pages** total for each. Your final will one of these out-of-class essays.

Essay exams count collectively as 1/3 of the final grade.

REPORTS/PARTICIPATION:

You are required to give at least 2-3 oral presentations, in class or online, or at the museums we visit or at specific locales of 10-15 minutes on selected topics found in the readings and research and assigned to you.

You develop a handout with a picture of your image, with sufficient analysis and then analyze what we are seeing. Discuss the essential points. Please review the points about making Oral Presentations in the course materials in Moodle.

In addition, this class requires a high level of participation. You are required to attend online on Moodle when assigned to do so, at night, on an assigned evening and submit a **2-3 paragraph** post and respond to your colleagues in a **weekly FORUM on Moodle**.

You are also required to attend class with **no absences allowed**. One absence, without legitimate excuse, and you will be dropped from the course. There is no reason to miss a class; any online activity and FORUMS are archived on Moodle, and you can also access the class and what was discussed at any time.

In addition, any visit or exploration of a site or attendance at a museum will be required of all students.

Reports/Participation count collectively as 1/3 of the final grade.

FIELD JOURNAL:

Each student will upload at the session's end a field journal, with optional photos images, or sketches if you wish to include them. **Please keep a hardcopy of the journal if you wish, but give me only the upload in Moodle. Please use Word. Make sure that you have clearly marked the research paper in a filename.**

You are required in this journal to provide all of your **observations, notes, and facts** you have accumulated over our 5 weeks together from sties, museums, and ruins. Observations include your assessment of architecture, terms you learned, pics, and questions you may have about any sculpture or painting. Remember, this is an aesthetic and intellectual inquiry, not a diary; use the journal to reflect, develop ideas, or give insights you may have from your readings, your actual experiences of the sites, or any pertinent info you found we do not have time to discuss in class.

You can embed images in the journal if you wish, but keep them small and balanced. I am looking for your analysis and writing.

The journal should be a **minimum of 30 pages**.

The field journal counts as 1/3 of the final grade.

July 12th. DUE: First essay
July 19th. DUE: Second essay
July 26th. DUE: Third essay

August 2nd. DUE: Field journal

EXPECTATIONS

You are expected to be in class each period and at all museums or sites we investigate. **One absence without legitimate excuse constitutes a W in the course.**

You are expected to have read required chapters closely before we discuss it either in class or online. You are also expected to take notes and ask questions at any museum visit or site investigated.

In addition, you are expected to present as requested your reports, observations, and analysis on the day and at the site assigned.

You are also expected to upload your out-of-class essays and forums by midnight, Sunday, on the week due. Please do not ask for extensions unless there is a dire emergency.

You are expected to participate online our Moodle Class when requested and your presence is automatically archived and counted by the software.

Please review and adhere to the Computer Use Policies signed in class.

IT IS ESSENTIAL TO BUY THE TEXT AND BRING IT TO CLASS FOR VISUALS, RESEARCH, AND DISCUSSIONS.

GRADING POLICIES

1. All grades for this course will be based on the system as outlined in the student handbook, and will be conducted under the rubrics of the Honor Code.
2. All papers and projects must be uploaded before any final grade is determined.

3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.
4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.
5. Papers will be uploaded to the Moodle site. No hardcopies will be accepted.
6. GRADES WILL BE DETERMINED BY ADDING ALL LETTER SCORES AND AVERAGING THE TOTAL.
7. **Journal counts and Essays count** **1/3**
Oral reports count **1/3**
Attendance: In-Class, at sites, FORUMS, and CHAT count 1/3
8. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. Students are allowed only 1 absence throughout the course.
9. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the grade decision resides with the professor.

DISABILITY STATEMENT AND HONOR CODE

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact the Academic Success Center (ASC). The ASC will conduct an intake and, if appropriate, the office will provide an academic accommodation notification letter for you to bring to me. Please contact the Academic Success Center at disabilityservices@oglethopre.edu or visit them in the basement of the Weltner Library to coordinate reasonable accommodations.

Please do not hesitate to contact with any questions.

THE HONOR CODE

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.

Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity impacting or connected to the academic enterprise and involving the use of deceit or fraud in order to attempt to secure an unfair advantage for oneself or others or to attempt to cause an unfair disadvantage to others. Cheating undermines our community's confidence in the honorable state to which we aspire."

The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one. Students pledge that they have completed assignments honestly by attaching the following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

"I pledge that I have acted honorably." (Followed by the student's signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.

IN-CLASS Research and Oral Presentations

You will be assigned specific sites, monuments, churches, or art individually.

Each day at the site, or on Moodle, you will present at certain times, and I will let you know who does what report when. You will use the internet, your texts, selected articles, films, and visuals to define, shape, and develop your report on assigned artists or periods in Renaissance art. You will present to the class the research, discussion points, hypotheses, and ideas.

You will be guided and prompted by your professor.

HOW TO DO IT

Show up on time to your site or museum. Everyone must pay attention and TAKE NOTES on what is being said. Please, no side conversations—respect the presenter.

Avoid rambling, disjointed, disorganized presentations. SPEAK LOUDLY ENOUGH FOR ALL TO HEAR, AS YOU ARE ADDRESSING THE CLASS, not just the Professor. You may use PowerPoint or the internet for images if we can see them outside. Again, avoid rambling, digressive, or personal remarks about the image. Instead, analyze, evaluate, and help your classmates understand symbolism, historical context, and meaning.

It is much more effective to hand out copies of your points to all of us.

EACH STUDENT WILL HAVE 10-15 MINUTES TO PRESENT—NO MORE WILL BE ALLOWED IN ORDER TO FINISH THAT WEEK'S ASSIGNMENT.

The Professor will serve as mentor, guide, reference, and commentator on the presentations, and reserves the right to correct, challenge, or encourage further research in the areas being discussed.

PRESENTATIONS

Each person will have an opportunity to speak and present. Make sure you address the whole class, not just the professor, and use concise art terms, dates, place names, and specific info to define the subject.

You must speak loudly in some places, as we will be near tourists and traffic.

We will gather around you as you speak in a circle. Questions are welcomed after the report.

We will often give reports on the additional readings in the text on art that may not be in front of us, so be prepared to have a visual for all to see on the handout.

Be prepared on some occasions to go over the class time by 15 minutes as we have to walk to find our sites.

ISSUES TO CONSIDER:

How was it made, when, where, and of what, and why?

Who made it, and what is the context?

What are the specific thematic aspects of the art?

How does it compare to another piece of art or architecture we have seen, and why?

Why is it interesting, and why it does it still appeal to us, or does it?

What math or science is involved, if any?

Any recent theories or ideas about the work?