

UNIVERSIDAD PABLO DE OLAVIDE
Centro de Estudios para Extranjeros

ART 313E - HISTORY OF SPANISH ART

This course is taught in English.

3 semester credits (45 contact hours)

Carlos Sánchez – csanfern@upo.es

Office hours: Wednesday, 9-10am. Also by appointment

OBJECTIVES

In this course we will cover the history of Spanish art, studying the influence of different peoples and civilizations in Spanish art. This influence is clear in the city of Sevilla. In a practical and active way (with frequent visits to sites of historical-artistic interest), we will pay special attention to the decisive periods for the formation Spain's and Sevilla's identity: Hispanic-Muslim art, the Gothic, and the Baroque (although we will start our survey in Ancient times and finish in the Contemporary age).

In this way, we will give greater emphasis to Islamic culture in contact with Western Europe, and the legacy of eight centuries in art; we will cover in depth the Gothic period, that has given Sevilla its cathedral, continuing with the Baroque, focusing on Sevilla in the Golden Century, with its contradictions, excesses and unquestionable artistic production.

In addition to this historical survey of Spain's art, we will work with a specific vocabulary relevant for the study of art in general, for painting, sculpture, architecture. Art is representative of a people and their time, so we will study and discuss the historical and social context for each period.

CLASS FORMAT

Each unit will start with a presentation of the period's historical outline and the general artistic context in Spain, followed by contact the different works. Fieldtrips will enhance our understanding of each unit, by *seeing* the different paintings, sculptures and buildings (normally, we will not be allowed to touch them). Every class period will rely heavily on the projection of slides or videos. *Students are expected to work on the assigned reading prior to each class session.*

There will be a midterm exam and a final exam. Students will work on articles, books relevant for specific areas of Spanish Art assigned by the instructor, and write a report on them. This report will be 5-6 pages long, using MS WORD and TIMES NEW ROMAN 12 font, and will be double-spaced. Additionally, students will give a short oral presentation on their reports. Due dates will be announced. Field trips in Seville and surrounding area will be key elements in this course, in order to see *in situ* monuments, buildings, works of art, and places relevant to our course. Field trips will

be announced with due notice. They are mandatory for members of this course.

HANDBOOK

Course pack available at the Campus copy store

ADDITIONAL BIBLIOGRAPHY

R. Abrantes, A. Fernández, S. Manzarbeitia (1999) *Arte español para extranjeros*

X. Barral i Altet (ed., 1998) *Art and Architecture of Spain*

G. M. Borrás, J. F. Esteban, I. Álvaro (1996) *Introducción general al arte*

E. H. Gombrich (1989) *The Story of Art*

R. Hillenbrand (1999) *Islamic Art and Architecture*

R. López (1998) *Mithology and History in the Great Paintings of the Prado*

R. Martin (2004) *Diccionario de Mitología Clásica*

J. F. Moffit (1999) *The Arts in Spain*

C. G. Navarro (2007) *El siglo XIX en el Prado*

P. and L. Murray (1998) *The Oxford Companion to Christian Art and Architecture*

J. Portús (ed., 2004) *The Spanish Portrait. From El Greco to Picasso.*

GRADING. Oral participation is very important, and every student is expected to contribute energetically and courteously. Attendance will be checked daily. The participation grade will take into account the student's initiative and creativity during the different activities scheduled for the course.

The final grade is broken down as follows:

Participation 20%

Midterm 30%

Final exam 30%

Report & Oral Presentation 20%

WEEK BY WEEK

Unit 0: Introduction. Course presentation. Art of the Iberian Peninsula before Roman Domination (Moffit p. 9-23).

Unit 1: Hispano-Roman Art. (p. 23-26). Roman rule and influx. Roman art in the Iberian Peninsula. Architecture and public works. Roman sculpture. The mosaic.

Fieldtrip to Roman ruins of Itálica

Unit 2: Hispano-Muslim Art. (Moffit p. 27-28, 38-40; Hillenbrand, p. 167-175, 180-182, 193-195). The different historical and artistic phases, from the Caliphate of Córdoba to the Nasrid Kingdom of Granada. Mudéjar Art: the permanence of Muslim art under Christian rule (Moffit 62-66).

Unit 3: Gothic art. (p. 66-68, 74-82). Gothic architecture, painting, and sculpture.

Unit 4: The Renaissance. (p. 86-93). External influences. Plateresco style. Breakthroughs in painting and sculpture. Art in the time of Philip II (104-107). Mannerism: El Greco (p. 107-119).

Midterm

Unit 5: The Baroque period or artistic splendor of Seville. The art of Counter-Reformation (p. 119-124). Architecture (170-174) and sculpture (126-136) in the seventeenth century. The eighteenth century (175-178).

Unit 6: Baroque painting. Zurbarán (p. 136-142). Ribera (143-147). Velázquez (147-163). Murillo (163-168). Valdés Leal.

Unit 7: Nineteenth century art. Neoclassicism. Francisco de Goya (p. 179-189). After Goya (189-199).

Unit 8: Twentieth century art I. Modernist and regionalist architecture: Gaudí (Moffit p. 200-201; Blistene, p.47). Picasso (Moffit 201-214; Blistene, 24-25, 43). Paradoxes of Modern Spain: Dalí (Moffit 214-216; Blistene, 71). Miró (Moffit 216-238; Blistene, 69).

Unit 9: Twentieth century art II (Moffit p. 218-225). The 'Franco Aesthetic.' Antoni Tàpies. El Paso group. Into Postmodernism (225-231). Antonio López. Luis Gordillo. Miquel Barceló. A new architecture: Santiago Calatrava.
Class Discussion and Review

Final Exam (to be scheduled)