



## **A Survey of Art and Architecture of Spain and Catalonia**

### **Academic Year 2018-19**

#### **Course overview**

Prerequisites: None

Number of credits: 5-50 hours

Type of course: Art/Architecture

Language: English

Attendance: Mandatory

Instructor: Craig Markarian, BA (Architecture), BFA, Rhode Island School of Design

Email: craigmarkarian1@gmail.com

### **Syllabus**

#### **Course Description**

A survey of Spanish and Catalan art and architecture from the 1<sup>st</sup> century A.D. to the present using the city of Barcelona as the classroom.

The course is divided into four sections:

##### **Part I: From Ancient Rome through the Middle Ages**

Barcelona's Roman period, from antiquity to late antiquity (1<sup>st</sup> century B.C. - 5<sup>th</sup> century A.D.). Includes Romanesque and Gothic examples of Catalonia's golden age of art and architecture (10<sup>th</sup> -15<sup>th</sup> centuries), when its empire stretched across most of the Mediterranean. Developments and advancements in techniques of building and painting reflect new relationships between God, church, nation, and city.

##### **Part II: The Golden Age of Spanish Painters**

Humanism, Manerism and realism in art and painting. The rediscovery of ancient Greece and Rome, the Enlightenment, the Reformation, Counter-Reformation, and the political and social upheavals of the 16<sup>th</sup>-19<sup>th</sup> centuries. The importance of power in art: Velázquez, El Greco, and Goya at the forefront of a symbiotic relationship between artist and Spanish history.

##### **Part III: Barcelona and Art Nouveau**

Barcelona, world capital of the Art Nouveau movement known as "modernism." Gaudí, Puig i Cadafach, and Domènec i Montaner as examples of how the Arts and Crafts movement was a direct reaction to the spoils of the Industrial Revolution from the late 19<sup>th</sup> - early 20<sup>th</sup> century.

##### **Part IV: From Early 20<sup>th</sup> Century Avant-Garde to the Present**

Picasso, Dalí, and Miró as major figures of 20<sup>th</sup> century avant-garde movements, and Barcelona's urban transformation from major, industrialized city to its post-Olympic status in the 21<sup>st</sup> century.

### Course Objective

By way of Barcelona's most significant buildings, artists, and works of art, to introduce students to major architectural styles and artistic movements and thereby the connections between Spain's and Catalonia's art and history.

### Instructional Methods

Field lectures, on-site discussion and handouts.

### Learning Outcomes

After completing this course, students should be able to:

1. Recognize Spain's and Catalonia's place on the world stage of art and architecture.
2. Differentiate between Romanesque and Gothic architecture and art.
3. Describe the major movements of premodern art and architecture in Spain and Catalonia.
4. Name the Masters of Spain's golden age of painting.
5. Understand the importance and historical relevance of 20<sup>th</sup> century Spanish/Catalonian art.
6. Name the major modern artists of Spain.
7. Describe how transformations of Barcelona's urban landscape define the city as we know it today.

### Assessment Criteria

1. Oral presentation of 10 minutes on a specific theme selected from a syllabus topic with prior approval from the instructor. Themes must be submitted to instructor for approval no later than Session 3. *Percentage of grade: 20%*
2. Research paper (5-10 pages) analyzing a painting or sculpture on exhibit at the MNAC citing at least 2 academic sources. *Percentage of grade: 30%*
3. Assignments: satisfactorily fulfill unannounced assignments at site visits. Assignments and instructions will be given directly at the site. *Percentage of grade: 10%*
4. Final examination. *Percentage of grade: 30%*
5. Class participation: *Percentage of grade: 10%*

Unexcused absences: a maximum of 1 unexcused absences is allowed. More than 1 unexcused absence will result in a lowering of course grade by 10% for each absence. An excused absence is one that is certified by a health care professional.



### **Grading Scale**

A: 93-99  
A-: 90-92  
B+: 87-89  
B: 83-86  
B-: 80-82  
C+: 77-79  
C: 73-76  
C-: 70-72  
D: 65-69  
F: 0-65

### **Course Policy on Electronic Devices**

Use of cell phones or other electronic devices is not permitted during class or during tours except in an emergency. Opportunity will be provided for photos at specific times throughout each session.

### **Course Sessions**

Following is a brief description of each tour of streets, buildings, and museums of Barcelona. Students will be given instructions at the end of the preceding class as to where and when to meet for each session. Email or WhatsApp group will be the best way to communicate in case of any changes. This schedule and order of sessions is subject to change.

#### **Session 1**

Barcelona's old city is an open-air museum: the Roman walls, defensive towers, aqueduct, Temple of Augustus, and underground ruins of the Roman city are all surviving testimony to the rich history of the city once called Barcino. Walking tour of Roman Barcelona and its architecture. Tour of the Museu d'Història de la Ciutat.

#### **Session 2**

Medieval Catalonia. The Arab invasion of Spain, the Crusades, and the fall of Rome are major events of the medieval period that had long-lasting effects. The growth and expansion of Catalonia and the Crown of Aragon as a maritime empire resulted in a blossoming Romanesque and Gothic architecture as the empire expanded over a 400-year period, and a distinctive, local architecture evolved. Walking tour of Medieval Barcelona: Romanesque and Gothic periods. Includes Romanesque monastery of Sant Pau del Camp and the Gothic churches of Sant Just i Pastor and Santa Maria del Mar.

#### **Session 3**

Medieval Catalonia. Symbolism and spirituality in Romanesque art, the super-human power of sacred pictures and religious icons, and the transition to Gothic style with distinct examples of painting and sculpture. Tour of the Museu Nacional d'Art de Catalunya (MNAC). Introduction to El Greco and Goya: original works.

#### **Session 4**

The golden age of painting in Spain: the Masters, from El Greco to Velázquez to Goya. Each artist had his own relationship with the crown, religion, and power. Their work conveys the convulsive times they lived in with the inquisition as a constantly threatening backdrop. We analyze composition, color, subject, and themes of their paintings.

#### **Session 5**

The Industrial Revolution in 19<sup>th</sup> century Barcelona: the transformation of a city. The discovery of the steam engine and the telegraph, and the opening of the Suez Canal revolutionized production and society itself. The repercussions were directly felt in Barcelona as it transitioned from its repressive medieval walls to become the second most industrialized city in the world. Barcelona's Eixample district, the Art Nouveau movement, and Domènec i Montaner's Hospital de Sant Pau are the main focus of study.

#### **Session 6**

##### **Oral presentations**

Art nouveau (continued).

Visit and tour of Gaudí's Sagrada Família.

#### **Session 7**

##### **Oral presentations**

The Spanish Avant-garde of the early 20<sup>th</sup> century were a direct result of the angst and mass destruction evident after WWI. Salvador Dalí, Picasso and Joan Miró were the major figures of the time spanning many decades. The International Style (architecture) represented by Mies Van de Rohe with his Barcelona Pavilion and Josep Lluís Sert, architect of the Fundació Joan Miró are the counterparts in architecture.

Visit and tour the Fundació Joan Miró.

#### **Session 8**

##### **Oral presentations**

The Spanish Avantguard (continued).

Visit and tour of the Picasso Museum.

#### **Session 9**

##### **Oral presentations**

New transformations: the reinvention of the city. From 1888 to the 1929 Barcelona International Exhibition. These two international events played a pivotal role in the city's development and transformation into Europe's most popular and attractive city.

Walking visit (Eixample district) exploring Cerdà's concept of social architecture and the Poblenou district: *La Plaça de les Glòries, 22 @* and the *super illes* of Poblenou, important attempts to catapult Barcelona into the 21<sup>st</sup> century.

#### **Session 10**

##### **Oral presentations and Final exam**

## References

- Bettagno, Alessandro, *The Prado Museum: Collection of Paintings* (Fonds Mercator/Abrams, New York 1996)
- Brown, Jonathan, *The Golden Age of Painting in Spain* (Yale University Press, New Haven 1991)
- Brown, Jonathan, *Images and Ideas in Seventeenth-Century Spanish Painting* (Princeton University Press 1978)
- Busquets, Joan, *Barcelona: The Urban Evolution of a Compact City* (Harvard University Graduate School of Design 2014)
- Collins, George R., *Antonio Gaudí* (New York 1960)
- Cowles, Fleur, *The Case of Salvador Dalí* (Heinemann, London 1959)
- Fuentes, Carlos, *The Buried Mirror: Reflections of Spain and the New World* (Andre Deutsch, London 1992)
- Gabuchi, Ada, *Ancient Rome: Art, Architecture and History* (J.Paul Getty Museum, Los Angeles 2002)
- Greenberg, Clement, *Joan Miró* (Quadrangle Press, New York 1969)
- Gudiol, José, *Goya* (Harry N. Abrahams, New York 1985)
- Hughes, Robert, *Barcelona* (Vintage Books, New York 1993)
- Hughes, Robert, *Goya* (Alfred A. Knopf, New York 2003)
- McCully, Marilyn, *Homage to Barcelona* (Thames and Hudson 1986)
- McCully, Marilyn, *A Picasso Anthology* (Princeton University Press 1982)
- Muller, Joseph-Emile, *Velázquez* (Thames and Hudson, London 1976)
- Radding, Charles M. & Clark, William, W., *Medieval Architecture, Medieval Learning: Builders and Masters in the Age of Romanesque and Gothic* (Yale University Press 1994)
- Robinson, William H., *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí* (Cleveland Museum of Art – Yale University Press, New Haven – London 2007)
- Rowell, Margit, *Joan Miró* (Ingram Publisher Services US, United Kingdom (1992)
- Rubin, William, *Dada, Surrealism and their Heritage* (MOMA, New York 1968)
- Rubin, William, *Pablo Picasso: A Retrospective* (MOMA, New York 1980)

The program director and course instructor reserve the right to change the course as appropriate if they determine that doing so is in the best interest of the student and/or the ALBA Study Abroad Program.

Faculty member who prepared outline and presents course:  
Craig Markarian, BA, BFA

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