



AH/RL350 THE IBERIAN PENINSULA: CULTURES AND RELIGIONS THROUGH THE ARTS

IES Abroad Barcelona

DESCRIPTION: This course aims to apply visual arts techniques to the interpretation of the Spanish and European experience of Islam, both in the past (the eight centuries of Islamic presence in Spain) and in Modern and Contemporary times; therefore, the timeframe of the course goes from the Middle Ages to the 21st Century. The course proposes a historical as well as contemporary approach to the subject to analyze the connections between past and present in the European experience of Islam, focusing on moments of conflict, tolerance, or coexistence. The classes and field studies will help to analyze the evolution of these relations through the analysis of artistic images, architecture, popular imagery, and film.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR:

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

- **Lectures**

The lectures in this course provide the structure of the session, establish the connection with the previous discussion and lecture and identify and highlight the key teaching points. The lectures situate, contextualize, and explain why an issue matters and provide the framework. There are some formal lectures where the instructor delivers a polished presentation, storytelling lectures, where the instructor presents concepts and concepts through a story or myth as well as problem-solving lectures, where after outlining the main problem, the instructor works through it.

- **Class Discussion**

This course is largely discussion based. Thus, it is pivotal that students attend class having prepared to be able to engage actively in class discussion. Preparation for class includes, though it is not limited to, reading, or watching films. Active preparation means reading and watching documentaries with a pencil or pen in hand and a notebook as well as the reading guide (highlighting, taking notes, summarizing, coming up with questions). Active participation also includes attending the guest lectures, taking notes and engaging with the guest. In sum, students are expected to come to class having considered the readings in depth. Pop quizzes will be given at the discretion of the instructor. Students' participation will be assessed based upon in-class reflections, timely arrival to class, active listening, ability to remain attentive, respectful participation in class activities. Participation grade is recorded by the instructor each session.

- **Film Viewings**

- **Course-related trips**

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 10%
- Quizzes and reading summaries - 10%
- Class presentation - 10%
- Essay - 20%
- Midterm exam - 25%
- Final Exam- 25%



Class participation

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Class presentation

- (a) **Visit the Romanesque or Gothic Collection of the MNAC** (Museu Nacional d'Art de Catalunya), find a piece that delights you or disgusts you and examine it closely.
You must show proof of having been inside the museum by providing a selfie with your colleague in front of the chosen piece.
- (b) Now, imagine and play. If you decide to visit the Romanesque section, then you are Muslim master builder/artisan looking for inspiration. You must tell the audience what attracts you about the piece, what doesn't, and how you'd consider using and what kind of shape it would take. At the end, you'll have to show us the aesthetic principles behind your argument. If, instead, you choose the Gothic collection, then you'll be a Christian master builder/artisan and tells us the same but considering how Muslim presence has influenced your work—make sure to tell us also what attracted you and from where and how you'd translated it into Christian principles.
- (c) Oral presentation.

Essay (2,000 words)

Midterm exam

Typically, an exam for this course has four parts: blind map, multiple-choice, quote identification, and an essay.

Final exam

LEARNING OUTCOMES:

By the end of the course students will be able to:

- apply basic art history tools to analyse historical / cultural facts;
- identify the key moments of the relationship between Europe and Islam;
- distinguish the key features and symbols that appear in the artworks and interpret their meaning;
- describe the different meanings of each visual element according to the class content;
- measure the importance of visual arts in the construction of religious and cultural identities.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Session	Content	Required Reading
Session 1	Session 1: Presentation of the course. The Muslim Empire.	Gardner, R.H. (Director) (2000). Islam: Empire of Faith, p.1. PBS Home Video.
Session 2	The birth of Islam and the formation of Islamic Art: What is Islamic Art? Is Islamic Art connected somehow to Islam? Should the category even exist?	Blair, S.S. & Bloom, J.M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. <i>The Art Bulletin</i>, 85(1), 152-184 (32 pages).
Session 3	Visual Arts Techniques as a Means to Interpreting Cultural Exchange: the Dome of the Rock (Jerusalem), the Great Mosque of Damascus (Syria).	Ali, P.W. (2005). Islamic Art as a Means of Cultural Exchange. In E. Ihsanoglu (Ed.), <i>Cultural Contacts in Building a Universal Civilization: Islamic Contributions</i>. Istanbul: IRCICA.
Session 4	Islamic Art as Seen Through the Western Eyes I: Unity & Plurality.	- Grabar, O. (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, O. <i>Islamic Visual Culture 1100-1800</i> (pp. 381-387). Aldershot: Ashgate-Variorum. (6 pages) - Grube, Ernst J. (1995). Introduction. In Michell, G. (ed.) <i>Architecture of the Islamic World</i> (pp. 10-14). New York: Thames and Hudson. (4 pages)
Session 5	Islamic Art as Seen Through Western Eyes II: Aniconism, Paganism & Luxury.	Grabar, O. (1987). Islamic Attitudes toward the Arts. In <i>The formation of Islamic Art</i> (pp. 75-109). New Haven, Yale University Press. (34 pages)
Session 6	Islamic Art as Seen Through Western Eyes III: Geometry, Abstraction & Morality.	Grabar, O. (2006). Graffiti or Proclamations: Why Write on Buildings? In Grabar, O. <i>Islamic Art and Beyond</i> (pp. 247-251). Aldershot: Ashgate-Variorum. (4 pages)
Session 7	Spain: A Western Country? The Theories of Américo Castro and Sánchez Albornoz.	Glick, T.F. (2005). Introduction. In <i>Islam and Christian Spain in the early Middle Ages</i> (pp. xi-xxii). Leiden - Boston: Brill. (16 pages)
Session 8	Al-Andalus: The Blend of Identities in the Iberian Peninsula. Christians, Jews, Muslims, <i>Mozarabes</i> , <i>Moriscos</i> .	Burckhardt, T. (1972). Religions and Races. In <i>Moorish Culture in Spain</i> (pp.23-30). London: George Allen & Unwin. (7 pages)
Session 9	Abd al-Rahman I: The Umayyad Emirate of Córdoba. The <i>mézcquita</i> of Córdoba.	- Menocal, M.R. (2002). The Mosque and the Palm Tree. In <i>The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain</i>, 53-65. New York: Back Bay Books. (14 pages) - Grabar, O. (1992). Two paradoxes in the Islamic Art of the Spanish Peninsula. In Jayyusi, S.K. (ed.).

		<i>The Legacy of Muslim Spain</i> (pp. 583–591). Leiden: Brill. (8 pages).
Session 10	Class debate: The Representation of the Past as a Means to Discuss Current Conflicts.	Gardner, R.H. (Director) (2000). <i>Islam: Empire of Faith</i>, p.2. PBS Home Video.
Session 11	Abd al-Rahman III & al HakamII: the Umayyad Caliphate of Córdoba. The Golden Age.	- Burckhardt, T. (1972). Córdoba. In <i>Moorish Culture in Spain</i> (pp.9-20). London: George Allen & Unwin. (11pages) - Dodds, J. (1994). The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) <i>The Legacy of Muslim Spain</i> (pp. 599–620). Leiden: Brill. (21 pages)
Session 12	The <i>taifa</i> System. The Kingdom of Granada: The Nasrids and their Alhambra.	- Grabar, O. (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, O. <i>Islamic Visual Culture 1100-1800</i> (pp. 381-387). Aldershot: Ashgate-Variorum. (6 pages) - Brothers, C. (1994). The Renaissance Reception of the Alhambra: The Letters of Andrea Navagero and The Palace of Charles V. <i>Muqarnas XI</i>, 79-102 (24 pages).
Session 13	Review Session	
Session 14	Midterm Exam	
Session 15	Re-discovery (18th & 19th Centuries): The Ottoman Empire. Napoleon's Campaigns. Images of Threat.	Irving, W. (2002). Legend of the Three Beautiful Princesses. In <i>Tales of the Alhambra</i> (pp. 139-162). Granada: Miguel Sánchez. (22 pages)
Session 16	Class debate: The Artistic Representation of Minorities.	Welles, O. (Director). (1951). <i>The Tragedy of Othello</i>. United Artists.
Session 17	Orientalism. The Other from a Distance.	Said, E.W. (1995). Knowing the Oriental. In <i>Orientalism</i>. London: Penguin Books, pp. 31-49 (19 pages).
Session 18	Peer Review Session	First Draft of Final Paper Due
Session 19	The Exotic: The Appropriation of the Other.	De Botton, A. (2002). On the Exotic. In <i>The Art of Travel</i> (pp.65-98). New York: Vintage International. (33 pages)
Session 20	Course-related trip	St. Pau del Camp & Final Essay Due
Session 21	Islamic Art in the 20 th C.	Grabar, O. (2002). The Mosque in Islamic Society Today. In Frishman, M. & Khan, H-U. <i>The Mosque. History, Architectural Development & Regional Diversity</i> (pp. 242–245). London: Thames & Hudson. (4 pages)

		Ali, P.W. (1992). The Status of Islamic Art in the Twentieth Century. In <i>Muqarnas IX</i>, 186–188 (3 pages).
Session 22	New Conflicts and Their Images.	Esposito, J.L. (1999). Clash of Civilizations? Contemporary Images of Islam in the West. In Martín Muñoz, Gema (ed.) <i>Islam, Modernism and the West</i> (pp. 94–108). London/New York: I.B. Tauris. (14 pages)
Session 23	Oral Presentations	
Session 24	Final Review	
	Final Exam	

REQUIRED READINGS:

- Ali, P.W. (2005). Islamic Art as a Means of Cultural Exchange. In E. Ihsanoglu (Ed.), *Cultural Contacts in Building a Universal Civilization: Islamic Contributions*. Istanbul: IRCICA. Available: http://www.muslimheritage.com/uploads/Islamic_Art_Means_of_Cultural_Exchange3.pdf. Accessed: 5 Oct 2022
- Ali, P.W. (1992). The Status of Islamic Art in the Twentieth Century. In *Muqarnas IX*, 186–188 (3 pages).
- Blair, S.S. & Bloom, J.M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin*, 85(1), 152-184 (32 pages).
- Burckhardt, T. (1972). Córdoba. In *Moorish Culture in Spain* (pp.9-20). London: George Allen & Unwin. (11pages)
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- Glick, T.F. (2005). Introduction. In *Islam and Christian Spain in the early Middle Ages* (pp. xi-xxii). Leiden - Boston: Brill. (16 pages)
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- Grabar, O. (2002). The Mosque in Islamic Society Today. In Frishman, M. & Khan, H-U. *The Mosque. History, Architectural Development & Regional Diversity* (pp. 242–245). London: Thames & Hudson. (4 pages)
- Grabar, O. (2006). Graffiti or Proclamations: Why Write on Buildings? In Grabar, O. *Islamic Art and Beyond* (pp. 247-251). Aldershot: Ashgate-Variorum. (4 pages)
- Grabar, O. (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, O. *Islamic Visual Culture 1100-1800* (pp. 381-387). Aldershot: Ashgate-Variorum. (6 pages)
- Grube, Ernst J. (1995). Introduction. In Michell, G. (ed.) *Architecture of the Islamic World* (pp. 10–14). New York: Thames and Hudson. (4 pages)
- Irving, W. (2002). Legend of the Three Beautiful Princesses. In *Tales of the Alhambra* (pp. 139-162). Granada: Miguel Sánchez. (22 pages)
- Menocal, M.R. (2002). The Mosque and the Palm Tree. In *The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain*, 53-65. New York: Back Bay Books. (14 pages)

- Said, E.W. (1995). Knowing the Oriental. In *Orientalism*. London: Penguin Books, pp. 31-49 (19 pages).

RECOMMENDED READINGS:

- Ali, T. (2002). *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. London: Verso Books.
- Barrucand, M. & Bednorz, A. (2002). *Moorish Architecture in Andalusia*. Köln: Taschen.
- Castro, Am. (1971). *The Spaniards. An Introduction to Their History*. Berkeley: University of California Press.
- Dodds, J. (1992). *Al-Andalus: The Art of Islamic Spain* (Exhibition Catalogue). New York: The Metropolitan Museum of Art.
- Dodds, J. (1992). *Architecture and Ideology in Early Medieval Spain*. University Park: Penn State University Press.
- Ecker, H. (2004). Contemplate My Beauty. Perceptions of Al-Andalus and the Arts. In *Caliphs and Kings: The Art and Influence of Islamic Spain* (Exhibition Catalogue). New York: New York Hispanic Society.
- Lowe, L. (2000). Turkish Embassy Letters. In Macfie, Alexander Lyon (ed.) *Orientalism: A Reader*. Edinburgh: Edinburgh University Press. (pp. 324-325).
- Rushdie, S. (2002). *Step Across This Line. Collected Nonfiction*. New York: The Modern Library, 2002. (pp. 286–288, 336-341).

RECOMMENDED FILMS:

- Abdel-Samad, H. (2017). *Europas Muslime*.
- Abu-Assad, H. (2005). *Paradise Now*.
- Akkad, M. (1977). *The Message*.
- Aliu, I. (2021). *Jordbrukerne*.
- Andem, J. (2015-2017). *Skam*.
- Behrman, W. (2020). *Kalifat*.
- Bouchareb, R. (2009). *London River*.
- Dupeyron, F. (2003). *Monsieur Ibrahim et les fleurs du Coran*.
- Fayyad, F. (2019). *The Cave*.
- Gardner, R.H. (2000). *Islam: Empire of Faith*, parts 1 & 3.
- Kermani, F. (2011). *The Life of Muhammad*.
- Labaki, N. (2011). *Where Do We Go Now?*
- Lean, D. (1962). *Lawrence of Arabia*.
- Lynch, D. (1984). *Dune*.
- Leclerc, M. (2010). *The Names of Love*.
- Manzoor, N. (2021). *We Are Lady Parts*.
- Misch, G. (2008). *A Road to Mecca—The Journey of Muhammad Asad*.
- Morris, C. (2010). *Four Lions*.
- Nawaz, Z. (2007-12). *Little Mosque on the Prairie*.
- Panahi, J. (2000). *The Circle*.
- Paronnaud, V. and Marjane Satrapi. (2007). *Persepolis*.
- Rich, R. (2002). *Muhammad: The Last Prophet*.
- Suleiman, Elia. (2002). *Divine Intervention*.
- Villeneuve, D. (2010). *Incendies*.
- Walker, J. (2017). *Ali's Wedding*.

RECOMMENDED MUSEUMS:

- Museu d'Història de la Ciutat (MUHBA)
 - Situated in the Gothic district, it tells the history of Barcelona since Roman times.
- Museu d'Història de Catalunya (MHCat)
 - Situated in Palau del Mar, this museum showcases some key moments through preserved objects in the history of Catalonia. It dedicates part of his exhibit to explain the Muslim contribution to Catalan culture and identity. This museum is somewhat interactive and fun.
- Museu Nacional d'Art de Catalunya (MNAC)

- Situated in Palau Nacional in Montjuïc, this museum has one of the most important Romanesque and Gothic collections in the world.
- Reial Monestir de Santa Maria de Pedralbes
 - This monastery was founded by Queen Elisenda of Montcada in 1327 with the support of her husband, King James II. It was occupied until 1983 by the Poor Clare Order, the female branch of the Order of St. Francis. The building is one of the best examples of Catalan Gothic architecture. Nowadays, it can be visited as well as visit its temporary and permanent art collections.