



AH 223B GREAT 20TH CENTURY ARTISTS: PICASSO, DALÍ, MIRÓ
IES Abroad Barcelona

DESCRIPTION: The work of these three international artists with distinct Catalan roots is explored on an individual basis within the wider framework of European art movements. In each case, we will study the acceptance and/or rejection of tradition, the interaction with French art and artists, and personal experience. We will also pay attention to the role of both outside stimuli (war, relationships) and inner forces (memory, imagination). The course will include guided tours of the Picasso Museum, the MNAC (Catalan National Museum of Art) and the Miró Foundation in Barcelona. **There is an obligatory trip to the Dalí Theater-Museum in Figueres on Friday course-related trip or attending the Girona DiscoverIES trip, which includes the museum, partly sponsored by IES for students on this course as it links very closely. Dates for any of the options will be communicated at the beginning of the course.**

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lectures
- Readings
- Class activities
- Course-related trips
- Student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

- MIDTERM AND FINAL EXAMS (60%): slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.
- CLASS PRESENTATION (10%): Students must give the rest of the class a 10 to 15-minute presentation on a specific aspect of one of the three artists studied, individually or in groups of up to three. This normally consists of preliminary preparation for the student's term paper. A clear PowerPoint will be required and other material is also encouraged (films clips, handouts etc.).
- TERM PAPER (15%): Individually or in groups of up to three students choose a topic suitable for a research paper. The teacher will approve topics and aid students in locating valid sources (libraries, museums, etc). This paper has a minimum length of 2600 words (1 students), 3700 (2 students), 4300 (3 students).
- PARTICIPATION (15%): This includes attendance, participation in class discussions, the forwarding of pertinent questions, familiarity with the Reader texts and responses on Moodle and the submission of a 700-word course-related trip report for one of the museum visits.

LEARNING OUTCOMES:

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

- apply basic art historical tools to describe and explain a painting
- identify the most important facts in the lives of these three painters (Picasso, Dalí and Miró) and apply them to the analysis of their oeuvre
- distinguish the key features and symbols that appear in the art works and interpret their meaning
- describe the different periods in which their work is classified
- compare the most important avant-garde movements of the late 19th century

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses

more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

CONTENT:

Session	Content	Required Reading
Session 1	Introduction. How to look at paintings.	
Session 2	Social and Cultural Frame. The Beginnings of Modern Art I: Neoclassicism, Romanticism and the Salon System, the Barbizon School.	Bolloch, Joëlle, 'Painter, the Salon, and the Critics, 1848-1870', trans. by Fabrice Troupenat and Steve Tavinier, Paris: Musée d'Orsay, 2002.
Session 3	The Beginnings of Modern Art II: Impressionism, Postimpressionism, Symbolism and Art Nouveau.	Madeline, Laurence, 'In the times of the impressionist exhibitions (1874-1886)', trans. by Fabrice Troupenat and Steve Tavinier, Paris: Musée d'Orsay, 2002.
Session 4	Picasso 1. Formal apprenticeship and early styles. The Barcelona years: the Four Cats. Blue Period. Rose Period.	Cowling, Elizabeth, <i>Picasso. Style and Meaning</i> , London: Phaidon Press, 2002, 33, 34, 59-69.
Session 5	Course-related trip to the Museu Nacional d'Art de Catalunya (MNAC) to investigate late 19 th and early 20 th century artistic traditions in situ.	Falgàs, Jordi, 'Picasso's fellows at the tavern: beyond Modernisme?'. In W.H. Robinson et al., <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i> , New Haven & London: Cleveland Museum of Art / Yale University Press, 2007, 96-103
Session 6	Picasso 2. Picasso and Cubism. Les Demoiselles d'Avignon. Analytical and Synthetic Cubism.	<i>The Private Life of a Masterpiece: Les Demoiselles d'Avignon</i> , Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD.
Session 7	Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period.	Gottlieb, Carla, 'The Meaning of the Bull and Horse in Guernica', <i>Art Journal</i> , 24:2 (Winter 1964), 106-112.
Session 8	Picasso 4: The re-interpretation of Old Masters from the past. The final years.	Esteban, Paloma, 'The Great Series: the artist and the process of creation'. In Exhibition Catalogue, <i>Picasso. Las Grandes Series</i> , Madrid: Aldeasa / Museo Nacional Centro de Arte Reina Sofía, 2001, 539-543, 545-547
Session 9	Course-related trip: Museu Picasso, Barcelona. See guidelines to course-related trip reports.	Golding, John, 'Picasso and ceramics. London and New York'. <i>The Burlington Magazine</i> , 1149: 140 (1998), 838-839.
Session 10	The Beginnings of Modern Art III. Avant-garde art: Fauvism, German Expressionism, Futurism.	Gaiger, Jason, 'Expressionism and the crisis of subjectivity' in Edwards, Steve and Wood, Paul (eds), <i>Art of the Avant-Gardes</i> , Yale University Press: New Haven & London, 2004, 13-61

Session 11	Class presentations I.	
Session 12	Midterm exam	
Session 13	The Beginning of Modern Art IV. Dadaism and Surrealism.	Harrison, Charles and Wood, Paul (eds), <i>Art in Theory 1900-2000. An Anthology of Changing Ideas</i> , Oxford: Blackwell, 2003, 250-257, 456-463.
Session 14	Dalí 1. The early years from Figueres to the Residencia de Estudiantes in Madrid. The influence of Lorca.	Gibson, Ian, 'Salvador Dalí: the Catalan background'. In M. Raeburn (ed.), <i>Salvador Dalí: the Early Years</i> , London: South Bank Centre-Hayward Gallery, 1994, 49-64.
Session 15	Dalí 2. Surrealism. Dalí-Buñuel: <i>Un chien andalou</i> . The influence of Sigmund Freud. Film viewing: "Un chien andalou", 1929.	King, Elliott H., <i>Dalí, Surrealism and Cinema</i> , Harpenden: Kamera Books, 2007, 17-27; Fanés, Fèlix, <i>Salvador Dalí. The Construction of the Image 1925-1930</i> , New Haven & London: Yale University Press, 2007, 60-75.
Session 16	Dalí 3. The Paranoiac-Critical Method. Double image paintings. Case Study: the Metamorphosis of Narcissus.	Lomas, David, 'The Metamorphosis of Narcissus. Dalí's Self-Analysis'. In D. Ades, F. Bradley (eds), <i>Salvador Dalí. A Mythology</i> , London: Tate Publishing, 1998, 79-100.
Session 17	Dalí 4. Fame in United States. The return to tradition: Nuclear Mysticism.	Gibson, Ian, <i>The Shameful Life of Salvador Dalí</i> , London: Faber and Faber, 1997, 448-473.
Session 18	Class presentations II	
Session 19	Class presentations III	
Session 20	Trip of Dalí Theater Museum, Figueres / Cadaqués DiscoverIES course-related trip to Costa Brava. Details to be confirmed.	
Session 21	Miró 1. Childhood, youth and Period of Details.	Llorens, T., <i>Miró: Earth</i> , Madrid: Museo Thyssen-Bornemisza, 2008, 29-41.
Session 22	Miró 2. Surrealism. Inspiration through the masters of the past. The assassination of painting.	Umland, Anna, 'Miró the Assassin'. In Exhibition Catalogue, <i>Joan Miró. Painting and Anti-Painting 1927-1937</i> , New York: MoMA, 2008, 1-15.
Session 23	Course-related trip: Fundació Miró, Barcelona.	Watkins, Nicholas, 'Joan Miró. London, Whitechapel Art Gallery'. <i>The Burlington Magazine</i> , 1033:131 (1989), 313-314.
Session 24	Miró 3. The impact of war: the Savage paintings, the Constellations / Revision	Hammond, Paul, <i>Constellation of Miró, Breton</i> , City Light Books: San Francisco, 29-61.

Final Exam

REQUIRED READINGS:

- Bolloch, Joëlle, 'Painter, the Salon, and the Critics, 1848-1870', trans. by Fabrice Troupenat and Steve Tavinier, Paris: Musée d'Orsay, 2002.
- Cowling, Elizabeth, *Picasso. Style and Meaning*, London: Phaidon Press, 2002, 33, 34, 59-69.
- Esteban, Paloma, 'The Great Series: the artist and the process of creation'. In Exhibition Catalogue, *Picasso. Las Grandes Series*, Madrid: Aldeasa / Museo Nacional Centro de Arte Reina Sofía, 2001, 539-543, 545-547
- Falgàs, Jordi, 'Picasso's fellows at the tavern: beyond Modernisme?'. In W.H. Robinson et al., *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*, New Haven & London: Cleveland Museum of Art / Yale University Press, 2007, 96-103.
- Fanés, Fèlix, *Salvador Dalí. The Construction of the Image 1925-1930*, New Haven & London: Yale University Press, 2007, 60-75.
- Gaiger, Jason, 'Expressionism and the crisis of subjectivity' in Edwards, Steve and Wood, Paul (eds), *Art of the Avant-Gardes*, Yale University Press: New Haven & London, 2004, 13-61.
- Gibson, Ian, 'Salvador Dalí: the Catalan background'. In M. Raeburn (ed.), *Salvador Dalí: the Early Years*, London: South Bank Centre-Hayward Gallery, 1994, 49-64.
- Gibson, Ian, *The Shameful Life of Salvador Dalí*, London: Faber and Faber, 1997, 448-473.
- Golding, John, 'Picasso and ceramics. London and New York'. *The Burlington Magazine*, 1149: 140 (1998), 838-839.
- Gottlieb, Carla, 'The Meaning of the Bull and Horse in Guernica', *Art Journal*, 24:2 (Winter 1964), 106-112.
- Hammond, Paul, *Constellation of Miró, Breton*, San Francisco: City Light Books, 29-61.
- Harrison, Charles and Wood, Paul (eds), *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Oxford: Blackwell, 2003, 250-257, 456-463.
- King, Elliott H., *Dalí, Surrealism and Cinema*, Harpenden: Kamera Books, 2007, 17-27;
- Llorens, T., *Miró: Earth*, Madrid: Museo Thyssen-Bornemisza, 2008, 29-41.
- Lomas, David, 'The Metamorphosis of Narcissus. Dalí's Self-Analysis'. In D. Ades, F. Bradley (eds), *Salvador Dalí. A Mythology*, London: Tate Publishing, 1998, 79-100.
- Madeline, Laurence, 'In the times of the impressionist exhibitions (1874-1886)', trans. by Fabrice Troupenat and Steve Tavinier, Paris: Musée d'Orsay, 2002.
- *The Private Life of a Masterpiece: Les Demoiselles d'Avignon*, Winnan, Judith (director), BBC, 2004. DVD
- Umland, Anna, 'Miró the Assassin'. In Exhibition Catalogue, *Joan Miró. Painting and Anti-Painting 1927-1937*, New York: MoMA, 2008, 1-15.
- Watkins, Nicholas, 'Joan Miró. London, Whitechapel Art Gallery'. *The Burlington Magazine*, 1033:131 (1989), 313-314.

RECOMMENDED READINGS IN THE IES ABROAD BARCELONA LIBRARY:

Art General

- Acton, M., *Learning to Look at Modern Art*, London & New York: Routledge, 2004 (AH.012)
- *Art of the 20th Century. 1900-1919. The Avant-garde Movements*, Milan: Skira, 2006 (AH.065)
- *Art of the 20th Century. 1920-1945. The Artistic Culture Between the Wars*, Milan: Skira, 2006 (AH.066)
- Brettell, Richard R., *Modern Art 1851-1929. Capitalism and Representation*, Oxford: Oxford University Press, 1999 (AH.013)
- Chadwick, Whitney, *Women artists and the Surrealist movement*, London: Thames & Hudson, 1997 (AH.006)
- Gaiger, Jason (ed.), *Framework for Modern Art*, New Haven & London: Yale University Press, 2003 (AH.024)
- Gale, M., *Dada and Surrealism*, London: Phaidon Press, 1997 (AH.015)
- Harrison, C. & Wood, P., *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Oxford: Blackwell Publishing, 2003 (AH.014)
- Hughes, R., *The Shock of the New. Art and the Century of Change*, London: Thames & Hudson, 1991 (AH.040)
- Rhodes, C., *Primitivism and Modern Art*, London: Thames & Hudson, 1994 (missing)
- Yenawine, Philip, *How to look at modern art*, New York: Harry N. Abrams, 1991 (AH.024)

Picasso

- Arnheim, Rudolf, *Picasso's Guernica: the Genius of a Painting*, Berkeley: University of California Press, 2006 (AH.118)
- Ashton, Dore and Pablo Picasso, *Picasso on Art: A Selection of Views*, Harmondsworth: Penguin Books, 1972 (AH.116)

- Baldassari, Anne (ed.), *Cubist Picasso*, Paris: Flammarion, 2007 (AH.078)
- Baldassari, Anne, *Picasso. Life with Dora Maar. Love and War 1939-1945*, Paris: Flammarion, 2006 (AH.113)
- Baldassari, Anne (ed.), *The Surrealist Picasso*, Paris: Flammarion, 2005 (AH.066 / AH.92)
- Brown J. (ed.), *Picasso and the Spanish Tradition*, New Haven & London: Yale University Press, 1996 (AH.032)
- Rafart i Planas, Claustre, *Picasso's Las Meninas*, Barcelona: Editorial Meteorα, 2001 (AH.002A / AH.054)
- Chip, H.B., *Picasso's Guernica. History, Transformations, Meaning*, London: Thames & Hudson, 1989 (AH.86)
- Cowling, Elizabeth, *Interpreting Matisse Picasso*, London: Tate Publishing, 2002 (AH.069)
- Cowling, Elizabeth & Cox N., *Picasso. Challenging the Past*, London: National Gallery Company, 2009 (AH.88)
- Cowling, Elizabeth, *Picasso. Style and Meaning*, London: Phaidon Press, 2002 (AH.075)
- Fitzgerald, Michael C., *Making Modernism. Picasso and the Creation of the Market for Twentieth-Century Art*, Berkeley-Los Angeles-London: University of California Press, 1995 (AH.018)
- Flam, Jack, *Matisse Picasso. The Story of Their Rivalry and Friendship*, Cambridge MA: Icon Edition, 2003 (AH.09)
- Freeman, Judi, *Picasso & Weeping Women. The Years of Marie Thérèse Walter & Dora Maar*, Los New York: Angeles Museum of Art / Rizzoli International, 1994 (AH.112)
- Galassi, Susan Grace, *Picasso's Variations on the Masters. Confrontations with the Past*, New York: Harry N. Abrams Inc., 1996 (missing?)
- Hilton, T., *Picasso*, London: Thames & Hudson, 1976 (AH.016, AH.048)
- Krauss, R.E., *The Picasso Papers*, London: Thames & Hudson, 1998 (AH.031)
- Léal, B., Piot C. & Bernadac M-L, *The Ultimate Picasso*, New York: Harry N. Abrams, 2003 (AH.059)
- Martin, Russell, *Picasso's War*, London: Schuster & Schuster, 2003 (AH.104)
- McCully, Marilyn (ed.), *Picasso. The Early Years. 1892-1906*. Washington: National Gallery of Art, 1997 (AH.91)
- McCully, Marilyn (ed.), *A Picasso Anthology. Documents, Criticism, Reminiscences*. Princeton: Princeton University Press, 1982 (AH.019)
- Nash, Steven A. (ed.), *Picasso & the War Years 1939-1945*, London: Thames & Hudson / Fine Arts Museums of San Francisco, 1998 (AH.110)
- Ocaña María Teresa, *Picasso and Els Quatre Gats*, Barcelona: Lunwerg Editores, 1995 (AH.97)
- Ocaña, María Teresa (ed.), *Picasso. War and Peace*, Barcelona: Museu Picasso, 2004 (AH.021)
- Penrose, R., *Picasso: his life and work*, Berkeley & Los Angeles: University of California Press, 3rd edition, 1981 (AH.001)
- Richardson, John, *A Life of Picasso vol.I 1881-1906*, London: Pimlico, 1992 (AH.076)
- Richardson, John, *A Life of Picasso vol.II 1907-1917*, London: Pimlico, 1997 (AH.020)
- Richardson, John, *A Life of Picasso vol.III 1917-1932*, London: Jonathan Cape, 2007 (AH.071)
- Rubin, William S., *Picasso and Braque. Pioneering Cubism*, New York: Museum of Modern Art, 1989 (AH.108)
- Rubin, William S. (ed.), *Picasso and Portraiture. Representation and Transformation*, New York: Museum of Modern Art, 1996 (AH.073)
- Spies, W. (ed.), *Picasso's World of Children*, Munich & New York: Prestel, 1996 (AH.034)
- Staller, Natasha, *A Sum of Destructions. Picasso's Cultures & the Creation of Cubism*, New Haven & London: Yale University Press, 2001 (AH.072)
- Stein, Gertrude, *Picasso*, Madrid: Biblioteca La Esfera, 2002 (AH.035)
- *The Private Life of a Masterpiece: Les Demoiselles d'Avignon*, Judith Winnan (dir.), 2004, BBC Worldwide Ltd, 2010. (DVD242)

Dalí

- Ades, Dawn, *Dalí*, London: Thames & Hudson, 1995 (AH.003B/AH.119/AH.120)
- Ades, Dawn (ed.), *Dalí. The Centenary Retrospective*, London: Thames & Hudson, 1994 (AH.096)
- Ades, Dawn (ed.), *Dalí's Optical Illusions*, New Haven & London: Yale University Press, 2000 (AH.067)
- Ades, Dawn & Bradley F., *Salvador Dalí: A Mythology*, London: Tate Gallery Press, 1998 (AH.90)
- Castellar-Gassol, J., *Dalí. A Perverse Life*, Barcelona: Editions de 1984, 2002 (AH.004)
- Dalí, Salvador, *The Secret Life of Salvador Dalí*, Spain: Dasa Editions, 2000 (AH.055)
- Dalí, Salvador, *Oui. The Paranoid-Critical Revolution. Writings 1927-33*, Robbert Descharnes (ed.) and Yvonne Shafir (trans.), Boston: Exact Exchange, 1998 (AH.98)

- Descharnes, R. & Néret, G., *Dalí 1904-1989*, Cologne: Borders Press, 1998 (AH.85)
- *Dimensión Dalí. La obsesión de un genio por la ciencia*, Joan Ubeda, Susi Marquès and Eli Pons (dirs), Medipro, 2004. (DVD234)
- Edwards, Gwynn, *Lorca, Buñuel, Dalí. Forbidden Pleasures and Connected Lives*, London / New York: I.B. Tauris, 2009 (AH.105)
- *Elena Dimitrieva Diakonova. Gala*, Silvia Munt (dir.), Manga Films S.L., 2003. (DVD152)
- Exhibition catalogue, *Dalí. Mass Culture*. s.l.: Fundació La Caixa, 2004
- Fanés, Fèlix, *Salvador Dalí. The Construction of the Image 1925-1930*, New Haven & London: Yale University Press, 2007 (AH.84)
- Finkelstein, Haim, *Salvador Dalí's Art and Writing 1927-1942. The Metamorphosis of Narcissus*, Cambridge: Cambridge University Press, 1996 (AH.115, AH.117)
- Gale, M. (ed.), *Dalí & Film*, London: Tate Publishing, 2007 (AH.89)
- Gibson, Ian, *The Shameful Life of Salvador Dalí*, London: Faber & Faber, 1997 (AH.80 / AH.96)
- Jiménez-Frontin, J.L., *Teatre Museu Dalí*, Barcelona: Tusquets-Electra, 2004 (AH.051)
- King, Elliott H., *Dalí, Surrealism and Cinema*, Harpenden: Kamera Books, 2007 (AH.81)
- King, Elliott H., *Salvador Dalí. The Late Works*, New Haven & London: Yale University Press, 2010 (AH.097)
- Radford, R., *Dalí*, London: Phaidon, 1997 (missing)
- Raeburn, Michael (ed.), *Salvador Dalí: the early years*, London: South Bank Centre, 1994 (AH.077)
- Romero, Luís, *Torero al-lucinogen*, Barcelona: Editorial Mediterrània, s.d. (text also in English) (AH.056)
- Rojas, Carlos, *Salvador Dalí, Or the Art of Spitting on Your Mother's Portrait*, Alma Amell (trans.), University Park: Pennsylvania State University, 1993 (AH.118)
- Taylor, Michael R. (ed.), *The Dalí Renaissance. New Perspectives on His Life and Art after 1940*, New Haven & London: Yale University Press, 2008 (AH.070)
- *The Private Life of a Masterpiece: Christ of St John of the Cross*, Mick Gold (dir.), 2006, BBC Worldwide Ltd, 2010. (DVD242)
- *Un chien andalou / Un perro andalus*, Salvador Dalí and Luís Buñuel (dirs), 1929, Filmoteca Española / Iskra S.L., 2009. (DVD241)

Miró

- Dupin, Jacques, *Miró*, Paris: Flammarion, 2004 (AH.074)
- Fabre, G. (ed.), *La dona, metamorfosi de la modernitat*, Barcelona: Fundació Miró, 2005 (text also in English) (AH.029)
- Gollonet, C. (ed.), *Joan Miró: crossing the limits*, Granada: Diputación de Granada, 2004 (AH.007)
- Llorens, T., *Miró: Earth*, Madrid: Museo Thyssen-Bornemisza, 2008 (AH.83)
- Malet, Rosa Maria (ed.), *Fundación Miró Guidebook*, Barcelona: Skira, 1999 (AH.037)
- Malet, Rosa Maria, *Joan Miró*. New York: Rizzoli, 2003 (AH.003B / AH.044)
- Mink, J., *Joan Miró 1893-1983*, Cologne: Taschen, 2006 (AH.057)
- *Mestres del collage de Picasso a Rauschenberg*, Barcelona: Fundació Miró, 2005 (text also in English) (AH.039)
- Palermo, Charles, *Fixed Ecstasy. Joan Miró in the 1920s*, Pennsylvania: Pennsylvania University Press, 2008 (AH.107)
- Penrose, Roland, *Miró*, London: Thames & Hudson, 1985 (AH.077)
- Permanyer, L., *Miró. The Life of Passion*, Barcelona: Editions de 1984, 2003 (AH.036B / AH.045)
- Rowell, Margit (ed.), *Joan Miró. Selected Writings and Interviews*, Cambridge MA: Da Capo Press, 1992 (AH.023 / AH.058)
- Umland, A. et al, *Joan Miró: Painting & Anti-Painting 1927-37*, New York: Museum of Modern Art, 2008 (AH.087)
- Von Wiese, S. & Matin S. (eds), *Miró. Snail Woman Flower Star*, Munich: Prestel, 2008 (AH.82)

All 3 artists

- Greeley, Robin Adèle, *Surrealism and the Spanish Civil War*, London / New Haven: Yale University Press, 2006 (AH.111)