



AH 223 A3 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 course related excursions to the Picasso Museum, the MNAC (Catalan National Museum of Art) and the Miró Foundation in Barcelona as well as a mandatory Friday trip to the Dalí Theatre Museum in Figueres.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

INSTRUCTOR:

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

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

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm and Final Exams - 50%
- Class Presentation - 10%
- Term Paper - 20%
- Dalí Course - Related Trip Report - 5%
- Participation - 10%
- Reader question response - 5%

Midterm and Final Exams

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

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

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 2000 words (1 student), 2900 (2 students), 3600 (3 students).

Dalí Course - Related Trip Report

A 500-word field trip report for based on the mandatory full-day Dalí course-related trip.

Participation

This includes attendance, participation in class discussions, the forwarding of pertinent questions, familiarity with the Reader texts.

Reader question response

Responding to reader questions for the Reader texts for each session on Moodle.

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: 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	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, J. (2002). <i>Painter, the Salon, and the Critics, 1848-1870</i> (F. Troupenat & S. Tavinier, trans.). Musée d'Orsay
Session 3	The Beginnings of Modern Art II: Impressionism, Postimpressionism, Symbolism and Art Nouveau.	Madeline, L. (2002). <i>In the times of the Impressionist exhibitions (1874-1886)</i> (F. Troupenat & S. Tavinier, trans.). Musée d'Orsay
Session 4	Picasso 1. Formal apprenticeship and early styles. The Barcelona years: the Four Cats. Blue Period. Rose Period.	Cowling, E. (2002). <i>Picasso. Style and Meaning</i> (pp.33, 34, 59-69). Phaidon Press
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, J. (2007). Picasso's fellows at the tavern: beyond Modernisme?. In W.H. Robinson, J. Falgàs & C. B. Lord. <i>Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí</i> (pp. 96-103). Cleveland Museum of Art; Yale University Press
Session 6	Picasso 2. Picasso and Cubism. Les Demoiselles d'Avignon. Analytical and Synthetic Cubism.	Winnan, J. (Director). (2004). <i>The Private Life of a Masterpiece: Les Demoiselles d'Avignon</i> [Film], BBC
Session 7	Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period.	Gottlieb, C. (1964, winter). The Meaning of the Bull and Horse in Guernica. <i>Art Journal</i> , 24 (2), 106-112

Session 8	Picasso 4: The re-interpretation of Old Masters from the past. The final years.	Esteban Leal, P. (2001). The Great Series: the artist and the process of creation. In P. Esteban Leal (Ed.) <i>Picasso. Las Grandes Series</i> (pp. 539-543,545-547). Madrid; Museo Nacional Centro de Arte Reina Sofia
Session 9	Course-related trip: Museu Picasso, Barcelona.	
Session 10	The Beginnings of Modern Art III: Futurism and Dada.	Harrison, C. & Wood P. (Eds.) (2003), <i>Art in Theory 1900-2000. An Anthology of Changing Ideas</i> (pp. 250-257). Blackwell
Session 11	Modern Art IV+ Revision	Harrison, C. & Wood P. (Eds.) (2003), <i>Art in Theory 1900-2000. An Anthology of Changing Ideas</i> (pp. 456-463). Blackwell
Session 12	Midterm exam	
Session 13	Dalí 1. The early years from Figueres to the Residencia de Estudiantes in Madrid. The influence of Lorca.	Gibson, I. (1994). Salvador Dalí: the Catalan background. In M. Raeburn (Ed.), <i>Salvador Dalí: the Early Years</i> (pp. 49-64). South Bank Centre-Hayward Gallery
Session 14	Dalí 2. Surrealism. Dalí-Buñuel: Un chien andalou. The influence of Sigmund Freud. Film viewing: "Un chien andalou", 1929.	King, E. H. (2007), <i>Dalí, Surrealism and Cinema</i> (pp. 17-27). Kamera Books Fanés, F. (2007). <i>Salvador Dalí. The Construction of the Image 1925-193</i> (pp.60-75). Yale University Press
Session 15	Dalí 3. The Paranoiac-Critical Method. Double image paintings. Case Study: <i>The Metamorphosis of Narcissus</i> .	Lomas, D. (1998), The Metamorphosis of Narcissus. Dalí's Self-Analysis. In D. Ades & F. Bradley (Eds.), <i>Salvador Dalí. A Mythology</i> (pp. 79-100). Tate Publishing
Session 16	Dalí 4. Discussion of Dalí's fame and media presence particularly in the U.S.	Zalman, S. (2007). The Vernacular as Vanguard. Alfred Barr, Salvador Dalí, and the U.S. Reception of Surrealism in the 1930s. <i>Journal of Surrealism and the Americas</i> , 1, 44-67
Session 17	Dalí 5. The return to tradition: Nuclear Mysticism	Gibson, I. (1997). <i>The Shameful Life of Salvador Dalí</i> (pp.448-473), Faber & Faber
Session 18	Class presentations 1	No reading
Session 19	Class presentations 2	No reading
Session 20	Miró 1. Childhood, youth and Period of Details.	Llorens, T. (2008), <i>Miró: Earth</i> (pp. 29-41). Museo Thyssen-Bornemisza
Session 21	Miró 2. Surrealism. Inspiration through the masters of the past. The assassination of painting.	Umland, A. (2008). Miró the Assassin. In Hall, E. (Ed.) <i>Joan Miró. Painting and Anti-Painting 1927-1937</i> (pp. 1-15). MoMA

Session 22	Friday Dalí day trip to the Dalí Theatre-Museum, Figueras, and Cadaqués or the Castle of Púbol This session takes place on a FRIDAY and will be confirmed during the Add-Drop period. KEEP THIS DATE FREE	See field trip report guideline
Session 23	Course-related trip to Fundació Miró	No reading
Session 24	Miró 3. The impact of war: the Savage paintings, the Constellations + Revision	Hammond, P. (2000). <i>Constellations of Miró, Breton</i> (pp. 29-61), City Light Books
	Final exam	

REQUIRED READINGS:

- Bolloch, J. (2002). *Painter, the Salon, and the Critics, 1848-1870* (F. Troupenat & S. Taviner, trans.). Musée d'Orsay.
- Cowling, E. (2002). *Picasso. Style and Meaning* (pp.33, 34, 59-69). Phaidon Press
- Esteban Leal, P. (2001). The Great Series: the artist and the process of creation. In P. Esteban Leal (Ed.) *Picasso. Las Grandes Series* (pp. 539-543,545-547). Madrid; Museo Nacional Centro de Arte Reina Sofía
- Falgàs, J. (2007). Picasso's fellows at the tavern: beyond Modernisme? In W.H. Robinson, J. Falgàs & C. B. Lord. *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí* (pp. 96-103). Cleveland Museum of Art; Yale University Press
- Fanés, F. (2007). *Salvador Dalí. The Construction of the Image 1925-193* (pp.60-75). Yale University Press
- Gibson, I. (1994). Salvador Dalí: the Catalan background. In M. Raeburn (Ed.), *Salvador Dalí: the Early Years* (pp. 49-64). South Bank Centre-Hayward Gallery
- Gibson, I. (1997). *The Shameful Life of Salvador Dalí* (pp.448-473), Faber & Faber
- Gottlieb, C. (1964, winter). The Meaning of the Bull and Horse in Guernica. *Art Journal*, 24 (2), 106-112
- Hammond, P. (2000). *Constellations of Miró, Breton* (pp. 29-61), City Light Books
- Harrison, C. & Wood P. (Eds.) (2003), *Art in Theory 1900-2000. An Anthology of Changing Ideas* (pp. 250-257, 456-463). Blackwell
- King, E. H. (2007), *Dalí, Surrealism and Cinema* (pp. 17-27). Kamera Books
- Llorens, T. (2008), *Miró: Earth* (pp. 29-41). Museo Thyssen-Bornemisza
- Lomas, D. (1998), The Metamorphosis of Narcissus. Dalí's Self-Analysis. In D. Ades & F. Bradley (Eds.), *Salvador Dalí. A Mythology* (pp. 79-100). Tate Publishing
- Madeline, L. (2002). *In the times of the Impressionist exhibitions (1874-1886)* (F. Troupenat & S. Taviner, trans.). Musée d'Orsay.
- Umland, A. (2008). Miró the Assassin. In Hall, E. (Ed.) *Joan Miró. Painting and Anti-Painting 1927-1937* (pp. 1-15). MoMA
- Winnan, J. (Director). (2004). *The Private Life of a Masterpiece: Les Demoiselles d'Avignon* [Film], BBC
- Zalman, S. (2007). The Vernacular as Vanguard. Alfred Barr, Salvador Dalí, and the U.S. Reception of Surrealism in the 1930s. *Journal of Surrealism and the Americas*, 1, 44-67

RECOMMENDED READINGS IN THE IES ABROAD BARCELONA LIBRARY:

Art General

- Acton, M. (2004). *Learning to Look at Modern Art*, Routledge. 2004
- Brettell, R. R. (199). *Modern Art 1851-1929. Capitalism and Representation*, Oxford University Press
- Chadwick, W. (1997). *Women artists and the Surrealist movement*. Thames & Hudson

- Gaiger, Jason (Ed.) (2003), *Framework for Modern Art*. Yale University Press
- Gale, M. (1997). *Dada and Surrealism*, London: Phaidon Press
- Harrison, C. & Wood, P. (2003). *Art in Theory 1900-2000. An Anthology of Changing Ideas*. Blackwell Publishing (AH.014)
- Hughes, R. (1991). *The Shock of the New. Art and the Century of Change*. Thames & Hudson
- Rhodes, C. (1994). *Primitivism and Modern Art*. Thames & Hudson, 1994
- Robinson, W. H., Falgà, J. & Lord, C. B. (2007). *Barcelona and Modernity. Picasso Dalí. Miró*. Cleveland Museum of Art; Yale University Press
- Terraroli, V. (2006). *Art of the 20th Century. 1900-1919. The Avant-garde Movements*. Skira
- Terraroli, V. (2006). *Art of the 20th Century. 1920-1945. The Artistic Culture Between the Wars*. Skira
- Yenawine, P. (1991). *How to Look at Modern Art*. Harry N. Abrams

Picasso

- Arnheim, R. (2006). *Picasso's Guernica: The Genius of a Painting*. University of California Press
- Ashton, D. & Picasso, P. (1972). *Picasso on Art: A Selection of Views*. Penguin Books
- Baldassari, A. (Ed.) (2007). *Cubist Picasso*. Flammarion
- Baldassari, A. (2006). *Picasso. Life with Dora Maar. Love and War 1939-1945*. Flammarion
- Baldassari, A. (Ed.) (2005). *The Surrealist Picasso*. Flammarion
- Borchardt-Hume, A. & Ireson, N. (Eds.) (2018). *Picasso 1932- Love Fame Tragedy*. Tate Publishing
- Brown J. (Ed.) (1996). *Picasso and the Spanish Tradition*. Yale University Press
- Carmon, E. (Ed.) (2011). *Picasso Dalí Miró. Angry Young Men and the Birth of Modernity*. Skira
- Chip, H.B. (1989). *Picasso's Guernica. History, Transformations, Meaning*. Thames & Hudson
- Cowling, E. (2002). *Interpreting Matisse Picasso*. Tate Publishing
- Cowling, E. & Cox N. (2009). *Picasso. Challenging the Past*. National Gallery Company
- Cowling, E. (2016). *Picasso Portraits*. National Portrait Gallery
- Cowling, E. (2002). *Picasso. Style and Meaning*. Phaidon Press
- Fitzgerald, M. C. (1995). *Making Modernism. Picasso and the Creation of the Market for Twentieth-Century Art*. University of California Press
- Flam, J. (2003). *Matisse Picasso. The Story of Their Rivalry and Friendship*. Icon Edition
- Freeman, J. (1994). *Picasso & Weeping Women. The Years of Marie Thérèse Walter & Dora Maar*. Los Angeles Museum of Art; Rizzoli International
- Galassi, S. R. (1996). *Picasso's Variations on the Masters. Confrontations with the Past*. Harry N. Abrams Inc.
- Green, C. (2001). *Picasso's Demoiselles d'Avignon*. Cambridge University Press
- Hilton, T. (1976). *Picasso*. Thames & Hudson
- Krauss, R.E. (1998). *The Picasso Papers*. Thames & Hudson
- Léal, B., Piot, C. & Bernadac, M-L. (2003). *The Ultimate Picasso*. Harry N. Abrams
- Martin, R. (2003). *Picasso's War*. Schuster & Schuster
- McCully, M. (Ed.) (1997). *Picasso. The Early Years. 1892-1906*. National Gallery of Art
- McCully, M. (Ed.) (1982). *A Picasso Anthology. Documents, Criticism, Reminiscences*. Princeton University Press
- Nash, S. A. (Ed.) (1998). *Picasso & the War Years 1939-1945*. Thames & Hudson; Fine Arts Museums of San Francisco
- Ocaña M. T. (1995). *Picasso and Els Quatre Gats*. Lunewerg Editores
- Ocaña, M. T. (Ed.) (2004). *Picasso. War and Peace*. Museu Picasso
- Penrose, R. (1981). *Picasso: his life and work* (3rd ed.). University of California Press
- Philippot É., Pissarro, J. & Ruiz-Picasso, B. (2019). *Olga Picasso*. Gallimard-Musée national Picasso
- Rafart i Planas, C. (2001). *Picasso's Las Meninas*. Editorial Meteora
- Richardson, J. (1992). *A Life of Picasso vol.I 1881-1906*. Pimlico
- Richardson, J. (1997). *A Life of Picasso vol.II 1907-1917*. Pimlico
- Richardson, J. (2007). *A Life of Picasso vol.III 1917-193*. Jonathan Cape
- Richardson, J. (2021). *A Life of Picasso. The Minotaur Years, 1933-1943*. Alfred A. Knopf
- Rubin, W. S. (1989). *Picasso and Braque. Pioneering Cubism*. Museum of Modern Art
- Rubin, W. S. (Ed.) (1996). *Picasso and Portraiture. Representation and Transformation*. Museum of Modern Art
- Salus, C. (2015). *Picasso and Celestina: The Artist's Vision of the Procureur*. Juan de la Cuesta

- Spies, W. (Ed.) (1996). *Picasso's World of Children*. Prestel
- Staller, N. (2001). *A Sum of Destructions. Picasso's Cultures & the Creation of Cubism*. Yale University Press
- Stein, G. (2002). *Picasso*, Madrid: Biblioteca La Esfera, 2002
- Vallès, E. (2014). *Casagemas. El artista bajo el mito*. Museu Nacional d'Art de Catalunya
- Winnan, J. (Director). (2004). *The Private Life of a Masterpiece: Les Demoiselles d'Avignon* [Film], BBC

Dalí

- (2004) *Dalí. Mass Culture*. Fundació La Caixa
- Aguer, M. (2012). *Dalí. Todas las sugerencias poéticas y todas las posibilidades plásticas*. MNCARS
- Aguer, M. & Pitxot A. (2017). *The Dalí Theatre-Museum*. Triangle Postcards
- Ades, D. (1995). *Dalí*. Thames & Hudson
- Ades, Dawn (Ed.) (1994). *Dalí. The Centenary Retrospective*. Thames & Hudson
- Ades, Dawn (Ed.) (2000). *Dalí's Optical Illusions*. Yale University Press
- Ades, D. & Bradley F. (1998). *Salvador Dalí: A Mythology*. Tate Gallery Press
- Barger, J. W. et al. (2018). *Dalí & Schiaparelli*. Salvador Dalí Museum Inc.
- Castellar-Gassol, J. (2002). *Dalí. A Perverse Life*. Editions de 1984
- Dalí, S. (2000). *The Secret Life of Salvador Dalí*. Dasa Editions
- Dalí, S. & Descharnes, R. (Ed.) (1998). *Oui. The Paranoiac-Critical Revolution. Writings 1927-33* (Y. Shafir, trans.). Exact Exchange
- Descharnes, R. & Néret, G. (1998). *Dalí 1904-1989*. Borders Press
- Joan Ubeda, Susi Marquès and Eli Pons (Directors). (2004). *Dimensión Dalí. La obsesión de un genio por la ciencia* [Film]. Medipro
- Edwards, G. (2009). *Lorca, Buñuel, Dalí. Forbidden Pleasures and Connected Lives*. I.B. Tauris
- Exhibition catalogue, *Dalí & Schiaparelli*, St Petersburg FL: The Dalí Museum, 2018
- Fanés, F. (2007). *Salvador Dalí. The Construction of the Image 1925-1930*. Yale University Press
- Finkelstein, Haim, *Salvador Dalí's Art and Writing 1927-1942. The Metamorphosis of Narcissus*, Cambridge: Cambridge University Press, 1996
- Gale, M. (Ed.) (2007). *Dalí & Film*. Tate Publishing
- Gibson, I. (1997). *The Shameful Life of Salvador Dalí*. Faber & Faber
- Jiménez-Frontin, J.L. (2004). *Teatre Museu Dalí*. Tusquets-Electra
- King, E. H (2007). *Dalí, Surrealism and Cinema*. Kamera Books
- King, E. H. (2010). *Salvador Dalí. The Late Works*. Yale University Press
- Martin, J-H. & Andreae, F. et al. (2003). *The Endless Enigma. Dalí and the Magicians of Multiple Meaning*. Hatje Cantz Publishing
- Munt, S. (Director). (2003). *Elena Dimitrieva Diakonova. Gala*. Manga Films S.L..
- Radford, R. (1997). *Dalí*. Phaidon
- Raeburn, M. (Ed.) (1994). *Salvador Dalí: the early years*. South Bank Centre
- Romero, L. (s.d.). *Torero al-lucinogen*. Editorial Mediterrània
- Rojas, C. (1993). *Salvador Dalí, Or the Art of Spitting on Your Mother's Portrait* (A. Amell, trans.). Pennsylvania State University
- Rothman, R. (2012). *Tiny Surrealism. Salvador Dalí and the Aesthetics of the Small*. University of Nebraska Press
- Taylor, M. R. (Ed.) (2008). *The Dalí Renaissance. New Perspectives on His Life and Art after 1940*. Yale University Press
- Gold, M. (Director) (2010), *The Private Life of a Masterpiece: Christ of St John of the Cross*. Worldwide Ltd
- Toy Museum of Catalonia (Ed.) (2012), *The First Twenty Years of Salvador Dalí. A Family Album*. Triangle Postcards
- Dalí, S. & Buñuel, L. (Directors). (2009). *Un chien andalou / Un perro andalus*, Filmoteca Española; Iskra S.L.

Miró

- (2005). *Mestres del collage de Picasso a Rauschenberg*. Fundació Miró
- Dupin, J. (2004). *Miró*. Flammarion
- Fabre, G. (Ed.) (2005). *La dona, metamorfosi de la modernitat*. Fundació Miró
- Gollonet, C. (Ed.) (2004). *Joan Miró: crossing the limits*. Diputació de Granada
- Llorens, T. (2008). *Miró: Earth*. Museo Thyssen-Bornemisza

- Malet, R. M. (Ed.) (199). *Fundación Miró Guidebook*. Skira
- Malet, R. M. (2003). *Joan Miró*. Rizzoli
- Mink, J (2006)., *Joan Miró 1893-1983*. Taschen
- Palermo, C. (2008). *Fixed Ecstasy. Joan Miró in the 1920s*. Pennsylvania University Press
- Penrose, R. (1985). *Miró*. Thames & Hudson
- Permanyer, L. (2003). *Miró. The Life of Passion*. Editions de 1984
- Rowell, M. (Ed.) (1992). *Joan Miró. Selected Writings and Interviews*. Da Capo Press
- Umland, A. et al (2008). *Joan Miró: Painting & Anti-Painting 1927-37*. Museum of Modern Art
- Von Wiese, S. & Matin S. (Eds.) (2008). *Miró. Snail Woman Flower Star*. Prestel

All 3 artists

- Greeley, R. A. (2006). *Surrealism and the Spanish Civil War*. Yale University Press
- Lomas, D. (2000). *The Haunted Self. Surrealism, Psychoanalysis, Subjectivity*. Yale University Press