



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 in order 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

INSTRUCTOR: Meritxell Martín i Pardo

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- Class discussion: The course is largely discussion-based. Students are expected to come to class prepared (i.e. not only having done the readings but also having considered them in depth) and participate actively in the discussions.
- Field studies: In addition to the lectures and discussions in which we will cover the major academic themes of the course, the course also has field observations and fieldwork.
- Lectures: The professor will provide the main theoretical background of the course through lectures.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm exam - 25%
- Final exam - 25%
- Term essay - 20%
- Class presentation - 10%
- Participation - 20%

Midterm Exam

Timeline or blank map, multiple choice, quote ids, essay.

Final Exam

Multiple choice, quote ids, essay.

Term essay

You are to analyse a section of a building of Muslim origin or heritage. It is an argumentative paper; thus, a thesis is required.

Class presentation

For this assignment, first, you will choose a partner, in other words, you work in teams of two. Then, you either visit the Romanesque or Gothic sections of the MNAC in Montjuïc. You craft your presentation. Proof of your having gone into the museum is required.

Participation

In this class, discussion is everything. Thus, students must commit with the material. And, participation is about showing this commitment not only to the professor but to your peers. Commitment means that even if the reading is hard, the student reads and

underlines and writes notes. Commitment means engaging with the material at a deeper level than a quick diagonal read. Commitment is an attitude, and attitude of being willing to risk despite what your peers and what the professor might think.

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:

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	Session 1: Presentation of the course. The Muslim Empire.	<ul style="list-style-type: none"> • Recommended film viewing: <i>Empire of Faith</i>, part 1.
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?	<ul style="list-style-type: none"> • Blair, Sheila S. and Bloom, Jonathan M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. <i>The Art Bulletin</i>, Vol. 85, No. 1. 152-184.
Session 3	Visual Arts Techniques as a Means to Interpreting Cultural Exchange: the Dome of the Rock (Jerusalem), the Great Mosque of Damascus (Syria).	<ul style="list-style-type: none"> • Ali, Princess Widjan (2006). Islamic Art as a Means of Cultural Exchange.
Session 4	Islamic Art as Seen Through the Western Eyes I: Unity & Plurality.	<ul style="list-style-type: none"> • Grabar, Oleg (2006). What Makes Islamic Art Islamic? In Grabar, Oleg, <i>Islamic Art and Beyond</i>. Aldershot: Ashgate-Variorum. 247-251. • Grube, Ernst J. (1995). What is Islamic Architecture? In Michell, George (ed.) <i>Architecture of the Islamic World</i>. New York, Thames and Hudson, 10 – 14.
Session 5	Islamic Art as Seen Through Western Eyes II: Aniconism, Paganism & Luxury.	<ul style="list-style-type: none"> • Grabar, Oleg (1987). The formation of Islamic Art. New Haven, Yale University Press: 75 – 103.
Session 6	Islamic Art as Seen Through Western Eyes III: Geometry, Abstraction & Morality.	<ul style="list-style-type: none"> • Grabar, Oleg (2006). “Islamic Ornament and Western Abstraction”. In Grabar, Oleg, <i>Islamic Art and Beyond</i>. Aldershot: Ashgate-Variorum. 239 -244.

Session	Content	Required Reading
Session 7	Spain: A Western Country? The Theories of Américo Castro and Sánchez Albornoz.	<ul style="list-style-type: none"> Glick, Thomas F. (1995). From Muslim Fortress to Christian Castle: Social and Cultural Change in Medieval Spain. Manchester: Manchester University Press. 1- 14.
Session 8	Al-Andalus: The Blend of Identities in the Iberian Peninsula. Christians, Jews, Muslims, <i>Mozarabes</i> , <i>Moriscos</i> .	<ul style="list-style-type: none"> Burckhardt, Titus (1972). Moorish Culture in Spain. London: George Allen & Unwin. 23-30.
Session 9	Abd al-Rahman I: The Umayyad Emirate of Córdoba. The <i>mézquita</i> of Córdoba.	<ul style="list-style-type: none"> Menocal, María Rosa (2002). The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain. New York: Back Bay Books. 53-65 Grabar, Oleg (1992). “Two paradoxes in the Islamic Art of the Spanish Peninsula”. In Jayyusi, Salma Khadra (ed.). The Legacy of Muslim Spain. Leiden: Brill. 583–591.
Session 10	Class debate: The Representation of the Past as a Means to Discuss Current Conflicts.	<ul style="list-style-type: none"> Film Viewing (prior to session): Robert Gardner, prod. <i>Islam Empire of Faith</i>, part 2.
Session 11	Abd al-Rahman III & al HakamII: the Umayyad Caliphate of Córdoba. The Golden Age.	<ul style="list-style-type: none"> Burckhardt, Titus (1972). Moorish Culture in Spain. London: George Allen & Unwin. 9-20. Dodds, Jerrylinn (1994). The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) The Legacy of Muslim Spain. Leiden: Brill. 599 – 620.
Session 12	The <i>taifa</i> System. The Kingdom of Granada: The Nasrids and their Alhambra.	<ul style="list-style-type: none"> Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, Islamic Visual Culture 1100-1800. Aldershot: Ashgate-Variorum. 381-387. Cammy Brothers, C. (1994). The Renaissance Reception of the Alhambra: The letters of Andrea Navagero and The Palace of Charles V. Muqarnas, Vol. II. 79 -102.
Session 13	Review Session	<ul style="list-style-type: none"> Review, Review, Review
Session 14	Midterm Exam	
Session 15	Re-discovery (18th & 19th Centuries): The Ottoman Empire. Napoleon’s Campaigns. Images of Threat.	<ul style="list-style-type: none"> Irving, Washington (2002). Legend of the Three Beautiful Princesses. In Tales of the Alhambra. Granada: Miguel Sánchez. 139-162.
Session 16	Class debate: The Artistic Representation of Minorities.	<ul style="list-style-type: none"> Film Viewing (prior to session): Welles, Orson (1952). The Tragedy of Othello, the Moor of Venice. USA. Manga Films.

Session	Content	Required Reading
Session 17	Orientalism. The Other From a Distance.	<ul style="list-style-type: none"> Said, Edward (1995). <i>Orientalism</i>. London: Penguin Books. 31-49.
Session 18	Peer Review Session	<ul style="list-style-type: none"> First Draft of Final Paper Due
Session 19	The Exotic: the Appropriation of the Other.	<ul style="list-style-type: none"> De Botton, Alain (2002). <i>The Art of Travel</i>. New York: Vintage Books. 67 -98.
Session 20	Field Study	<ul style="list-style-type: none"> St. Pau del Camp Final Paper Due
Session 21	Islamic Art in the 20 th C.	<ul style="list-style-type: none"> Grabar, Oleg (2002). The Mosque in Islamic Society Today. In Frishman, Martin & Khan, Hassan-Udin. <i>The Mosque. History, Architectural Development & Regional Diversity</i>. London: Thames & Hudson. 242–245. Ali, Princess Widjan (1992). The Status of Islamic Art in the Twentieth Century. In Muqarnas XI. 186 – 188.
Session 22	New Conflicts and Their Images.	<ul style="list-style-type: none"> Esposito, John L. (1999). Clash of Civilizations? Contemporary Images of Islam in the West. In Martín Muñoz, Gema (ed.) <i>Islam, Modernism and the West</i>. London / New York: I.B. Tauris. 94–108.
Session 23	Oral Presentations	
Session 24	Final Review	

Final Exam

REQUIRED READINGS:

- Ali, Princess Widjan (1992). The Status of Islamic Art in the Twentieth Century. In Muqarnas XI. 186 – 188.
- Ali, Princess Widjan (2006). *Islamic Art as a Means of Cultural Exchange*. Available: http://www.muslimheritage.com/uploads/Islamic_Art_Means_of_Cultural_Exchange3.pdf Accessed: October 13th 2007
- Blair, Sheila S. and Bloom, Jonathan M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin*, Vol. 85, No. 1. 152-184.
- Burckhardt, Titus (1972). *Moorish Culture in Spain*. London: George Allen & Unwin. 9-20, 23-30.
- Cammy Brothers, C. (1994). The Renaissance Reception of the Alhambra: The letters of Andrea Navagero and The Palace of Charles V. *Muqarnas*, Vol. II. 79 -102.
- De Botton, Alain (2002). *The Art of Travel*. New York: Vintage Books. 67 -98.
- Dodds, Jerrylinn (1994). The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) *The Legacy of Muslim Spain*. Leiden: Brill. 599 – 620.
- Esposito, John L. (1999). Clash of Civilizations? Contemporary Images of Islam in the West. In Martín Muñoz, Gema (ed.) *Islam, Modernism and the West*. London / New York: I.B. Tauris. 94–108.
- Glick, Thomas F. (1995). *From Muslim Fortress to Christian Castle: Social and Cultural Change in Medieval Spain*. Manchester: Manchester University Press. 1- 14.

- Grabar, Oleg (1987). *The formation of Islamic Art*. New Haven, Yale University Press: 75 – 109.
- Grabar, Oleg (1992). “Two paradoxes in the Islamic Art of the Spanish Peninsula”. In Jayyusi, Salma Khadra (ed.). *The Legacy of Muslim Spain*. Leiden: Brill. 583–591.
- Grabar, Oleg (2002). The Mosque in Islamic Society Today. In Frishman, Martin & Khan, Hassan-Udin *The Mosque. History, Architectural Development & Regional Diversity*. London: Thames & Hudson. 242–245.
- Grabar, Oleg (2006). Graffiti or Proclamations: Why Write on Buildings? In Grabar, Oleg. *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 239-244, 247-251.
- Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, *Islamic Visual Culture 1100-1800*. Aldershot: Ashgate-Variorum. 381-387.
- Grube, Ernst J. (1995). What is Islamic Architecture? In Michell, George (ed.) *Architecture of the Islamic World*. New York: Thames and Hudson. 10 – 14.
- Irving, Washington (2002). Legend of the Three Beautiful Princesses. In *Tales of the Alhambra*. Granada: Miguel Sánchez. 139-162.
- Menocal, María Rosa (2002). *The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain*. New York: Back Bay Books. 53-65.
- Said, Edward (1995). *Orientalism*. London: Penguin Books. 31-49, 284-293.

RECOMMENDED READINGS:

- Ali, Tariq (2002). *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. London: Verso Books.
- Barrucand, Marianne and Bednorz, Achim (2002). *Moorish Architecture in Andalusia*. Köln: Taschen.
- Castro, Americo (1971). *The Spaniards. An Introduction to Their History*. Berkeley: University of California Press.
- Dodds, Jerrylinn (1992). *Al-Andalus: The Art of Islamic Spain* (Exhibition Catalogue). New York: The Metropolitan Museum of Art.
- Dodds, Jerrylinn (1992). *Architecture and Ideology in Early Medieval Spain*. University Park: Penn State University Press.
- Ecker, Heather (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.
- Fregosi, Paul (1998). *Jihad in the West: Muslim Conquests from the 7th to the 21st Centuries*. Amherst, NY: Prometheus Books.
- Goffman, Dan (2002). *The Ottoman Empire and Early Modern Europe*. Cambridge: Cambridge University Press.
- Goody, Jack (2004). *Islam in Europe*. Cambridge: Politypress.
- Goytisolo, Juan (2002). *España y los españoles*. Barcelona: Lumen.
- Grabar, Oleg (1987). *The Formation of Islamic Art*. New Haven: Yale University Press.
- Jayyusi, Salma Khadra (1992). *The Legacy of Muslim Spain*. Leiden: Brill.
- Lewis, Bernard (1993). *Islam and the West*. New York: NY University Press.
- Lowe, Lisa (2000). Turkish Embassy Letters. In Macfie, Alexander Lyon (ed.) *Orientalism: A Reader*. Edinburgh: Edinburgh University Press.
- Maalouf, Amin (1989). *The Crusades through Arab eyes*. Random House.
- Martín Corrales, E. (2002). *La imagen del magrebí en España. Una perspectiva histórica, siglos XVI – XX*. Barcelona: Bellaterra.
- Montagu, Mary (1961). *Turkish Embassy Letters*. London: Henry G. Bohn.
- Ramadan, Tariq (2003). *Western Muslims and the Future of Islam*. Oxford University Press.
- Rushdie, Salman (2002). *Step Across This Line. Collected Nonfiction*. New York: The Modern Library, 2002. 286–288; 336-341.
- Said, Edward (1993). *Culture and Imperialism*. New York: Knopf.
- Todorov, Tzvetan (1991). *Nosotros y los otros*. Mexico: Siglo XXI.
- Zuylen, G. (1999). *Alhambra: A Moorish Paradise*. London: Alsaqi Books.

RECOMMENDED FILMS:

- *The Message* (1977) by Moustapha Akkad.
- *Dune* (1984) by David Lynch.

- *Islam: Empire of Faith*, part 1 & 3 (2000) by Robert H. Gardner.
- *The Circle* (2000) by Jafar Panahi.
- *Divine Intervention* (2002) by Elia Suleiman.
- *Muhammad: The Last Prophet* (2002) Richard Rich.
- *Monsieur Ibrahim et les fleurs du Coran* (2003) François Dupeyron.
- *A Road to Mecca—The Journey of Muhammad Asad* (2008) by Georg Misch.
- *The Life of Muhammad* (2011) Faris Kermani.

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. A definite must see.
- 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.

INSTRUCTOR BIOGRAPHY:

Meritxell Martín i Pardo studied Philosophy at the Universitat Autònoma de Barcelona and, after being awarded a Fulbright Scholarship, went on to earn her Ph.D. in the History of Religion at the University of Virginia in 2005. Txell, as she likes to be called, first taught at the University of Virginia, where her *The Artichoke (Pedagogical) Theory* led her students to nominate her for the Seven Society Graduate Fellowship for Superb Teaching in 2002 (for which, she was semi-finalist). She also taught and conducted research at the University of the South, for five semesters, where repetition as a vehicle to students' creativity became the cornerstone of her teaching philosophy, and has been teaching at IES Barcelona since 2008. In 2014, IES Chicago recognized her pedagogical drive by awarding her with the Best Teaching Award. Her primary research focuses are: effective pedagogy and the formation of (religious) self-identity. Public policy, leadership, Islam, learning, Catholicism, creativity, food, religious minorities, intention, social justice, writing, art history, representation, soup kitchens—these diverse interests impel her teaching and research.