



Course: ART IN SPAIN
Course number: CH3161
ECTS credits: 6
Prerequisites: None

Instructor name:	E-mail:
Student support hours:	

<u>Description</u>
<p>This course will analyze main artistic manifestations in Painting in Madrid and will provide you with the tools to identify, classify, understand, criticize and appreciate the most relevant Spanish art works, particularly those to be found in Madrid. You will have the opportunity to learn by seeing, feeling, living the art and its expressions in Madrid as you study the painted art works <i>in situ</i>. To this end, you will explore the most relevant museums in Madrid that hold the artistic expressions of the painters studied in this course. In your study of painting you will be able to recognize and personally analyze the most important works of Spanish painters such as El Greco, Velázquez, and Goya in the magnificent Prado Museum; and Picasso, Dalí and other contemporary authors at the Centro de Arte Museo Reina Sofía.</p>

<u>Learning outcomes</u>
<ul style="list-style-type: none">▪ to classify the main artistic movements into their correspondent historical period▪ to acquire and employ technical glossary on materials, art tools, styles, aesthetic▪ to critically analyze a work of art▪ to generate comparisons between international styles and artists▪ to be able to expound (orally and written) art concepts in an organized way

<u>Educational Activities</u>

Educational activities will be developed by means of different didactic strategies:
✓ Theory and Practica
✓ Collective and individual tutoring
✓ In-class presentations
✓ Daily assignments
✓ Team work assignments
✓ Workshops and additional training
✓ Extra-learning activities: field trips



Attending Hours: 45 hours

Methodology

The majority of the course syllabus follows the main methodological guidelines of the Communicative Approach, based on the core principles of procedure conception and constructive acquisition of knowledge. The methodology is based on the teaching-learning procedures, focused on the learner, which encourages active participation and results in the development of general and specific competencies that prove knowledge, capacities and attitudes for their future professional careers.

Form of Assessment

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

The final grade consists of three parts: class participation, daily work and exams

- **33% Active in-class participation**
- **33% daily work**
- **34% exams**

Grading Scale goes from 0 to 10.

Numerical Grade Range	Letter grade	Percentage Range
10	A+	100%
9.5 – 9.9	A	95 -99%
9 – 9.4	A-	90-94%
8.5 – 8.9	B+	85-89%
7.5- 8.4	B	75-84%
7 – 7.4	B-	70-74%
6.5 – 6.9	C+	65-69%
6 – 6.4	C	60-64%
5 – 5.9	C-	5-59%
0-4.9	F	0-49%

The final grade will be the average of active in-class participation, daily work and exams.

Attendance Policy

Attendance is compulsory. In order to excuse any absence, students have to deliver a doctor's note or any valid justification.

An absence is equivalent to a session. Two delays of more than 15 minutes will be considered as an absence.

Any unjustified absence will affect negatively students' final grade by dropping their participation grade.



Participation grade will be dropped in the following way:		
	NÚMERO OF ABSENCES	PARTICIPATION
	3 unjustified absences	- 30%
	4 unjustified absences	- 40%
	5 unjustified absences	- 50%
If a student has more than 5 unjustified absences, the PARTICIPATION GRADE will zero (0).		
Any student with 7 or more absences will NOT pass the course. Those students whose absences have been properly justified will get <i>No presentado</i> (N.P). Absences do NOT excuse the fulfillment of tasks, papers or essays.		

Active Participation
The methodology used in class demands from the student a daily participation in the following aspects:
✓ To answer the questions done in class;
✓ To establish debates about the topics in class;
✓ To relate the actual politics with past history;
✓ To analyze the class slides.

Criteria for Assessing Class Participation	Grade
The student very often contributes with important and original comments that encourage debate, using critical and analytical arguments clearly based on reading, investigation, daily work, and class work.	8.5-10
The student frequently participates voluntarily and makes valuable contributions that are generally based on reflection and daily work	7-8.4
The student makes eventual comments, practically only when asked, and shows no clear interest in the course. The student does not start a debate nor shows a clear understanding of the importance of class/homework and readings.	5- 6.9
The student makes no comments at all, or makes irrelevant or distracting ones during class. This is usually a result from frequent absences or lack of preparation for the class.	0-4.9

Daily Work
Daily work will be made up of a variety of assignments, readings and researches to be done after class.
Exams /Presentations/Essays
There will be a Mid-term exam and a Final exam. Written or oral format could be possible as well as presentations regarding the specific features of the course.
If any student does NOT take an exam, deliver a paper or attend to any presentation, they will get a grade of zero (0) in this part.



Exams dates are enclosed in the attached document.

* **A warning on plagiarism.** When writing a research paper or an essay exam you must identify your intellectual indebtedness to the authors you have read. This can be done through footnotes, bibliography, or by making a direct reference to the scholar or author in question. Failure to do so will be considered plagiarism. Plagiarism is the most serious academic offence you can incur in and could have serious consequences for you.



Readings:

General Reference: Art History, Aesthetics and transversal subjects

- Barra i Altet, X: *Art and architecture of Spain*. Spain: Bulfinch, 1998, 575pp.
- Berger, J: *Ways of seeing*. UK: Penguin Books, 1972, 178pp.
- Breton, A: *Manifestoes of Surrealism*. Michigan: University of Michigan Press, 1972, 304pp.
- Bryant Wilder, J: *Art History for Dummies*. New Jersey: Wiley Publishing New Jersey, 2007, 456pp.
- Eco, U (Ed.): *On Beauty. A History of a Western Idea*. New York: Rizzoli, 2004, 438pp.
- Eco, U (Ed): *On Ugliness*. New York: Rizzoli, 2007, 455pp.
- Emerling, J: *Theory for Art History*. London & New York: Routledge, 2005, 268pp.
- Elkins, J: *Why Art Cannot Be Taught*. USA: University of Illinois Press, 2001, 228pp.
- Fleming, W: *Art & Ideas*. USA: Holt, Rinehart and Winston, Inc., 1986, 552pp.
- FREELAND, C: *Art Theory. A Very Short Introduction*. New York: Oxford, 2001, 158pp.
- Fuentes, C: *The Buried Mirror. Reflections on Spain and the New World*. USA: Marina Books, 1999, 400pp.
- Giedion, S: *The Eternal Present: the beginnings of Art. A contribution to constancy and change*. New York: Bollingen Foundation, 1962, 588pp.
- Gies, D. T: *Modern Spanish Culture*. Cambridge, 1999, 368pp.
- Govignon, B (Ed.): *The beginner's guide to art*. New York: Abrams, 1998, 288pp.
- Harris, J: *Art History: The key Concepts*. London & New York: Routledge, 2006, 360pp.
- Hoving, T: *Art for Dummies*. California: IDG Books Worldwide, 1999, 408pp.
- Lucie-Smith, E: *Dictionary of Art Terms*. London: Thames&Hudson, 1984, 240pp.
- Moffitt, J. F: *The Arts in Spain*. London: Thames and Hudson, 1999, 240pp.
- Murray, C (Ed.): *Key Writers on Art: From Antiquity to the Nineteenth Century*. London & New York: Routledge, 290pp.
- Murray, C (Ed.): *Key Writers on Art: The Twentieth Century*. London & New York: Routledge, 338pp.
- Nash, E: *Madrid. A Cultural and Literary Story*. India: Oxford, 2006, 246pp.
- Nici, J: *Barron's AP Art History*. USA: Barrons, 2008, 594pp.



Read, H (Ed): *The styles of European Art*. UK: Thames&Hudson, 1965, 468pp.

Robinson, W: *Instant Art History: From Cave Art to Pop Art*. USA: Ballantine Book, 1995, 237pp.

Roskill, M: *What is Art History?* USA: The University of Massachusetts Press, 1989, 192pp.

Smith, B: *Spain, a History in Art*. New York: Simon and Schuster, 1966, 206pp.

Sturken, M & Cartwright, L: *Practices of Looking. An Introduction to Visual Culture*. New York: Oxford University Press, 2002, 385pp.

William, M: *The Story of Spain. The bold and dramatic history of Europe's most fascinating country*. Málaga: Santana Books, 1996, 250pp.

Williamson, B: *Christian Art. A Very Short Introduction*. New York: Oxford, 2004, 132pp.

Painting

ARNHEIM, R: *The Genesis of a Painting: Picasso's Guernica*. USA: University of California Press, 1962, 139pp.

ASHTON, D (Editor): *Picasso on Art. A selection of views*. New York: Da Capo Press, 1972, 220pp.

BOZAL, V: *Goya: Black Paintings. (Gallery Guide)*. Madrid: Fundación de amigos del Museo del Prado, 2002, 64pp.

CALVO SERRALLER, F: *Masterpieces of the Prado Museum. (Gallery Guide)*. Madrid: Fundación de amigos del Museo del Prado, 2005, 67pp.

CALVO SERRALLER, F: *Velázquez. (Gallery Guide)*. Madrid: Fundación de amigos del Museo del Prado, 2002, 64pp.

CHARNEY, N: *Museum Time*. Madrid: GeoPlaneta, 2010, 109pp.

DALÍ, S: *Diary of a genius*. Solar Books, 2007, 191pp.

DÜCHTING, H: *Picasso*. Germany: Presel Art Guide, 2004, 71pp.

EBBECKE, G: *Dalí*. Germany: Presel Art Guide, 2004, 71pp.

ELSOHN ROSS, M: *Salvador Dali and the Surrealist: Their Lives and Ideas*. Singapore: Chicago Review Press, 2003, 144pp.

FAERNA GARCÍA-BERMEJO, J. M: *Sorolla*. Barcelona: Polígrafa masterpieces, 2006, 79pp.

FINKELSTEIN, H (Edit.): *The Collected writings of Salvador Dalí*. USA: 1998, 496pp.

MARÍAS, F: *El Greco. (Gallery Guide)*. Madrid: Fundación de Amigos del Museo del Prado, 2005, 64pp.



MENA MARQUÉS, M. B: *Goya. (Gallery Guide)*. Madrid: Fundación de Amigos del Museo del Prado, 2002, 96pp.

ORSO, S: *Velázquez. Los Borrachos, and Painting at the Court of Philip IV*. USA: Cambridge University Press, 1993, 224pp.

RAQUEJO, T: *Dalí: metamorphoses*. Madrid: Edilupa, 2004, 144pp.

READ, H: *A concise history of Modern Painting*. Singapore: Thames&Hudson, 2001, 392pp.

RYNCK, P: *How to read a painting. Lessons from the Old Masters*. New York: Abrams, 2004, 384pp.

SCHIEBLER, R: *Dalí. The reality of Dreams*. Germany: Prestel, 1996, 127pp.

STRATTON-PRUIT, S (Editor): *Velázquez's Las Meninas*. UK: Cambridge University Press, 2003, 236pp.

STRICKLAND, C: *The Annotated Mona Lisa. A Crash Course in Art History. From Prehistory to Post-Modern*. Missouri: Andrews and McMeel Books, 1992, 208pp.

DVDs

Arteseros, A: *Salvemos el Prado. The artistic front during the Spanish Civil War*. Spain: Borderdreams, 2004.

Ayuntamiento de Madrid: *Madrid Monumental*. Spain: Sci-dreams, 2002.

Buñuel, L: *Un perro andaluz*. France: Manga Films, 1929.

Clouzot, H-G: *El misterio de Picasso*. France: Gaumont, 1956.

Dalí, S: *Destino*. USA: Walt Disney, 1946.

Díaz, A: *El capitán alatriste*. France, Spain & US: La Chauve-Souris, 2006.

Forman, M: *Goya's ghosts*. Spain: Warner Sogefilms, 2005.

Hitchcock, A: *Spellbound*. USA: Manga films, 1945.

Luna, B: *Volaverunt*. Spain: Universal, 1999.

Munt, S: *Gala*. Spain: Manga Films, 2003.

Ribas, A: *Dalí*. Spain: Manga films, 1990.

Saura, C: *Goya en Burdeos*. Spain: Lola films, 1999.

Saura, C: *Buñuel y la mesa del Rey Salomón*. Spain: Sogedasa, 2001.

Thevenet, M: *Picasso y sus mujeres. La intensa relación entre su obra y su vida amorosa*. Spain: Planeta Arte, 2003.



Online Reference & Research Tools

www.march.es/cuenca

Abstract Museum in Cuenca

http://www.collegeboard.com/student/testing/ap/sub_art.html?arthist

AP Art History

<http://www.questia.com/library/art-and-architecture/>

Art texts

<http://www.bbc.co.uk/bbcfour/audiointerviews/profilepages/dalis1.shtml>

BBC Online. Interview with Salvador Dalí in Portlligat, 1962

<http://www.scribd.com/doc/243296/Ways-of-Seeing-John-Berger>

BERGER, J: *Ways of Seeing*.

<http://www.csus.edu/indiv/o/obriene/art109/readings/ManifestoOfSurrealism.pdf>

BRETON, A: *Surrealist Manifesto*. 1924.

<http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21>

BURKE, E: *The Sublime and the Beautiful*

http://obrasocial.lacaixa.es/centros/caixaforummadrid_es.html

Caixa Forum in Madrid

<http://history.hanover.edu/texts/trent.htm>

Council of Trent

<http://www.salvador-dali.org/>

Dali Museum in Figueras

<http://www.salvadoralimuseum.org/home.html>

Dali Museum in San Petersburg, FL. USA: (A Surrealist game)

<http://www.aesthetics-online.org/asa/>

DEVEREAUX, M: *The Ugly*. American Society of Aesthetics

<http://www.bcn.fjmiro.cat/>

Joan Miró Foundation in Barcelona

<http://miro.palmademallorca.es/english/index.htm>

Joan Miró Foundation in Palma de Mallorca

www.march.es/

Juan March Foundation in Madrid

http://www.metmuseum.org/toah/hi/te_index.asp

Metropolitan Museum: world maps, timelines, thematic essays, work of art, etc.

http://www.humanehealthcare.com/Article.asp?art_id=803

Volume 4, Number 2. 2004

<http://www.calcografianacional.com/>

National Chalcography

<http://www.surrealismcentre.ac.uk/publications/papers/index.html>

Papers on Surrealism

www.museupicasso.bcn.es

Picasso Museum in Barcelona

www.museopicassomalaga.org/

Picasso Museum in Malaga

<http://museoprado.mcu.es/home.html>

Prado Museum

<http://www.museoreinasofia.es/portada/portada.php>

Reina Sofía Museum

<http://museoromantico.mcu.es/index.html>

Romanticism Museum Madrid

<http://www.patrimonionacional.es/preal/preal.htm>

Royal Palace

<http://www.realfabricadetapices.com>

Royal Tapestry Factory

<http://rabasf.insde.es/>

San Fernando Royal Academy of Fine Arts

<http://museosorolla.mcu.es/>

Sorolla Museum



<http://www.unc.edu/depts/wcweb/handouts/arthistory.html>

University of North Carolina at Chapel Hill: How to write an Art paper guideline

<http://www.gombrich.co.uk/>

The Gombrich Archive

<http://www.museothyssen.org/thyssen/>

Thyssen Museum

<http://www.sas.upenn.edu/~jenglish/English104/tzara.html>

Tzara, T: *Dada Manifesto*. 1924

Virtual Campus

<http://cursos.nebrija.es/index.php>

The university offers a virtual platform (Dokeos) where students can revise contents, do their tasks and interact with the other members of the group.

Dokeos is an e-learning environment and also a collaboration tool. The main goals of Dokeos are to be a very user-friendly and flexible system. It wants to be a tool for good learning, so that users have minimal notice of the tools and maximum attention for the content.

Dokeos contains several tools for different purposes: Agenda/calendar; Announcements: important messages for students; Course description: explain the objectives, methodology, course material, assessment methods to the students' documents; Learning Path: this tells students which steps they should follow and guides them through the course. Students can submit assignments to the teacher and share their work with the rest of students (Chat module)



ART IN SPAIN

SESSIONS	TOPIC	ASSIGNMENT
COURSE PRESENTATION Overview of syllabus with focus on course objectives	Looking at paintings: the analysis of a picture. Basic artistic elements: light and color; volume and perspective; visual perceptions.	<p>Readings:</p> <ul style="list-style-type: none"> • Pook, & Newall, <i>Introduction</i> (pp. xvii-xxi) • Pook, & Newall, <i>Glossary of terms</i> (pp. 217- 227) • Pook, & Newall, <i>Formalism Modernism and Modernity</i> (pp. 33- 58) • Pooke & Newall, (pp. 65-70) <p>Related terms: <i>Abstraction, aesthetic, allegory, architecture/architect, art, art-for-art's- sake, art history, art world, artifact, artist, artwork, author, beauty/ugliness, body, classical/class, commission, composition, connoisseurship, curation, epoch, exhibition, figurative, form, formalism, high art, identification, look, museum, painting/painter, period, still-life, style, subject matter, theory, title</i></p>
1. SPANISH MEDIEVAL ART AND THE RENAISSANCE	Impact of the Counter-Reformation on Spanish Art	<p>Readings: Musso, <i>El Greco: Painting the Soul</i>. http://www.humanehealthcare.com/Article.asp?art_id=803 http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/El_Greco/EL_GRECO_BACKGROUND.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/El_Greco/OUTLINE_EL_GRECO.pdf?cidReq=1011CH31912063ING1P</p> <p>Related terms: <i>Artisan, craft, gothic, iconography/iconic, medieval art/medieval/middle ages, patron, perspective. academy, humanism/human, ideal, illusionism, mannerism, renaissance.</i></p>
2. EL GRECO	Religious paintings and portraits	<p>Readings: http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/El_Greco/THE_ART_OF_RENAISSANCE.pdf?cidReq=1011CH31912063ING1P</p> <p>The Holly Trinity The Martyrdom of St. Maurice Christ Carrying the Cross</p>



3. THE BAROQUE PERIOD	Basic characteristics and an overview of the works of Ribera, Murillo and Zurbarán	Readings: <ul style="list-style-type: none">• Moffitt, <i>The court of the last Habsburgs</i> (pp. 169-174)• Nash, <i>Paseo del Prado: From Siesta to Fiesta</i> (pp. 1-19); <i>Puerta del Sol: Ruffians and Royals</i> (pp. 21-40); <i>Plaza Mayor: Blood and Theater</i> (pp.61-73)• http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%E1zquez/INTRODUCTION_TO_THE_ART_OF_THE_BAROQUE_%5BSolo_lectura%5D.pdf?cidReq=1011CH31912063ING1P
4. VELÁZQUEZ	Reading behind Velázquez's paintings Velazquez's masterpieces at Prado: Earthly vision of Gods, Court Jesters and Royal Portraits	Readings: <ul style="list-style-type: none">• Moffitt, <i>Velázquez: The High watermark of Spanish Painting</i> (pp. 147-163)• Fahy, <i>Velázquez (1599–1660)</i> http://www.metmuseum.org/toah/hd/vela/hd_vela.htm• Nash, <i>The Royal Palace: The World of Velázquez</i> (pp.45-59)• http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%E1zquez/MINOR_BAROQUE_AND_NEOCLASSIC_PAINTERS.pdf?cidReq=1011CH31912063ING1P
5. 'I see you seeing me, in you I see myself seen and I see you seeing yourself being seen' Or What is hidden in <i>Las Meninas</i>	Velázquez as a court painter Official portraits and Historic works Customs and mythology	Readings: <ul style="list-style-type: none">• Stratton-Pruitt, <i>Velázquez's Las Meninas: an Interpretive Primer</i> (pp.124-149); <i>The Aura of a Masterpiece: Responses to Las Meninas in Nineteenth-Century Spain and France</i> (pp. 8-46), <i>Representing representation</i> (pp.150-169); <i>Las Meninas in Twentieth-Century Art</i> (pp. 170-202)• http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Diego_de_Vel%E1zquez/DIEGO_VELAZQUEZ_OR_THE_CULMINATION_OF_PAINTING.pdf?cidReq=1011CH31912063ING1P



<p>6. NEOCLASICISM</p>	<p>The Neoclassic period and the new tendencies in architecture, sculpture, and painting</p>	<p>Readings:</p> <ul style="list-style-type: none"> Galitz, <i>Romanticism</i>. http://www.metmuseum.org/toah/hd/roma/hd_roma.htm Burke, <i>Of the Sublime and the Beautiful</i> http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21 http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/THE_18TH_CENTURY_Enlightment_Neoclassicism.pdf?cidReq=1011CH31912063ING1P
<p>7. GOYA Goya before being Goya</p>	<p>Cartoons for the Royal Tapestry Popular topics</p>	<p>Readings:</p> <ul style="list-style-type: none"> http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/FRANCISCO_DE_GOYA_-_BACKGROUND.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Goya/GOYA_S_TAPESTRIES.pdf?cidReq=1011CH31912063ING1P <p>The Wedding The Wine Harvest</p>
<p>8. GOYA An intruder in the Court</p>	<p>Portraits, the <i>Majas</i> and the Black Paintings</p> <p>“The Dream/Sleep of Reason Produces Monsters”</p> <p>Goya’s drawing and engraving albums</p>	<p>Readings:</p> <ul style="list-style-type: none"> Pooke & Newall, <i>Sex and Sexualities: representation of gender</i> (pp. 136- 163) Berger, <i>Ways of seeing Chapter 3</i> (pp. 45-64) http://www.scribd.com/doc/7346945/Berger-John-Ways-of-Seeing Devereaux, <i>The Ugly</i> http://www.aesthetics-online.org/asa/ Nash, <i>The Buena Vista: Goya and The Duchess</i> (pp. 81-91); <i>Plaza Dos de Mayo: Goya and National Heros</i> (pp 93-103) Campbell, <i>European Tapestry Production and Patronage, 1600–1800</i> http://www.metmuseum.org/toah/hd/tapb/hd_tapb.htm
<p>9. THE END OF TRADITIONAL LANGUAGE Introduction to</p>	<p>The change of the century; new trends: Impressionism,</p>	<p>Readings:</p> <ul style="list-style-type: none"> Pook, & Newall, <i>Exploring Postmodernities</i>, (pp. 164-191) http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/Picasso_CONTEXT.pdf?cidReq=1011CH31912063ING1P http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/PICASSO_STUDENTS.pdf



<p>Avant-Garde and its understanding tools</p>	<p>Symbolism...</p>	<p>f?cidReq=1011CH31912063ING1P Related terms <i>Avant-garde, contemporary, cubism, dada, expressionism, functionalism/function, futurism, installation/installation art, ism, mass culture/mass, movement, pop/pop art/popular, primitivism, psychoanalysis/psychology, surrealism.</i></p>
<p>10. ‘A painting is an addition of destructions’ Picasso and the stages of Cubism</p>	<p>“Every child is an artist. It's a challenge to remain an artist when you grow up”. – Picasso Artistic and personal stages, interest and styles</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Moffitt, <i>The Picasso Phenomenon & The Native Sources of Spanish Cubism & Art, Politics and War</i> (pp. 201-214) • Murrell, <i>African Influences in Modern Art.</i> http://www.metmuseum.org/toah/hd/aima/hd_aima.htm • Rewald, <i>Cubism.</i> http://www.metmuseum.org/toah/hd/cube/hd_cube.htm Voorhies, <i>Pablo Picasso (1881–1973)</i> http://www.metmuseum.org/toah/hd/pica/hd_pica.htm • http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Picasso/PICASSO.pdf?cidReq=1011CH31912063ING1P
<p>11. THE APPROPRIATION OF A CHARACTER Surrealism, Dali’s artistic and personal stages</p>	<p>The Automatic Writing and Process of Images A movie without plot: Surrealism and Cinema</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Pook, & Newall, <i>Psychoanalysis, Art and the Hidden Self</i>, (pp. 115-135) • Moffitt, <i>Paradoxes of Modern Spain</i> (pp. 214-218) • Voorhies, <i>Surrealism</i> http://www.metmuseum.org/toah/hd/surr/hd_surr.htm • Nash, <i>The “Resi”: The Birth of Surrealism.</i> (pp. 145- 162) • Department of Photographs (MOMA), <i>Photography and Surrealism</i> http://www.metmuseum.org/toah/hd/phsr/hd_phsr.htm • Dalí, <i>Diary, entries 1952</i> (pp. 15-32), <i>1953</i> (pp. 81-113) • http://cursos.nebrija.es/courses/1011CH31912063ING1P/document/Assignments/Dal%ED/THE_SPANISH_SURREALISTS.pdf?cidReq=1011CH31912063ING1P
<p>12. ART AND CULTURE IN SPAIN TODAY. Final Exam Review</p>	<p>Course content review</p>	<p>Course content review</p>