



CH3261
Modern Art and
Architecture in
Spanish Cities



UNIVERSIDAD
NEBRIJA

Centro de Estudios Hispánicos

Modern Art and Architecture in Spanish Cities

Hours: 45

Credits: 6 ECTS

Prerequisites: None

Instructor name: Luis Cáceres Cantero

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Office hours: to be communicated the first day of class

1. Course Description

The course aim is to understand and learn all the different historical and artistic transformations that took place mainly in Europe and the United States during the twentieth century. The analysis of that period will be done through a general review of the different strands and styles of art that appeared in the Western World. As a learning aid, students will take a tour to the most important Spanish Contemporary Art Museum (Reina Sofia Museum) as well as a walk along Gran Vía to study Modern Architecture in situ. Throughout the term, the students will be shown how to detect and interpret several arts movements and appreciate, in particular, the Spanish art manifestations. Outstanding national artists like Gaudí, Picasso, Dalí, or Miró will be studied to acquire all the knowledge.

Course work is based on student's responsibility and ambition to learn all the different art movements observed throughout the term. Through the means of Videos, Slideshows or still images students can illustrate the theories studied in the course. The completion of different assignments will be required as well as a presentation showing their findings from the research on one of the contemporary artists from a Spanish museum's collection.

2. Learning Objectives

Students who successfully complete this course will be able to achieve a general knowledge of artists's interest in transforming the ways of thinking and expression. To understand how these creators started to defy reality and experienced a path to a more abstract art.

Understand how architecture is not only a practical but a symbolic artwork that created the modern society and the public space. Study how and why architecture is as equally important as another creation like a painting, a music piece or a sculpture.

Comprehend through short stories the influences that have formed modern art that we know today, connecting arts, with literature, philosophy, science and cinema.

3. Formative Activities

Educational activities will be developed by means of different didactic strategies:

- Theory and Practice
- Collective and individual tutoring
- In-class presentations
- Daily "comments"
- Team work assignments
- Extra-learning activities: field trips
- Attending Hours: 45 hours

4. 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.

5. Evaluation

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 uses numerous and differentiated forms of assessment to calculate the final grade received for this course. For the record, these are listed below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

5.1. Grading system

In the Spanish educational system, it is required to quantitatively express the result of each student's evaluation. In order to do so, Nebrija faculty uses different strategies and instruments such as: papers, exams, tests, projects, self-evaluation activities, etc. In order to issue a final grade for the Spanish Plus programs the following scale is established:

- 30% Attendance and active participation in class
- 30% Daily work/ Papers/ Essays
- 40% Exams/ Final papers or projects*

Therefore, the final grade is the average between attendance and participation, daily work and exams, presentations, projects and essays.

Active participation in class is evaluated by means of different activities such as:

- Activities and exercises correction;
- Reflection upon the different contents in the course
- Oral activities (individual, in pairs or in groups). Fluency, correction, adequacy and relevance are taken into account.
- Daily work makes reference to any activity or task that is done inside or outside of the classroom, whether during the class time or at any other time.
- Exams/papers/projects

The course includes a midterm and a final written exam on theoretical concepts and course facts. If a student, unjustifiably, does not do or submit an exam, paper or project, it will be graded with a '0'.

*** A minimum grade of 5 must be obtained in a final exam/ final project in order to pass the course.**

5.2. Attendance, participation and grading policies

5.2.1. Attendance policy

Attendance is mandatory. In case of missing 5 or more sessions in one course, the student will receive a zero in his/her participation and attendance grade. In addition, not attending classes will not excuse the student from handing in any homework, papers or essays previously assigned.

The following situations must be considered:

- Each session of class will count as an absence.
- Two delays of more than 15 minutes will be considered an absence. The entrance to class will not be

- allowed after 30 minutes once it has started.
- There are no excused absences. E.g.: Not attending class because of sickness will count as an absence. The student is responsible for catching up with any homework done while absent.
 - Exams dates have been officially approved by the University, therefore, they will not be changed.*

*Except for those courses where the professor will set up specific dates and inform the students at the beginning of the program.

5.2.2. Criteria to evaluate participation

Criteria to evaluate participation	Grade
The student participates very actively in the class activities. S/he successfully does the requested tasks. S/he contributes to a good development of the course, encourages his/her classmates and favor debate in class.	8.5 - 10
The student participates actively in the class activities. S/he does the requested tasks and submits them on time. Shows great interest to learn.	7 - 8.4
The student, occasionally, makes interesting remarks, but s/he basically answers when s/he is asked. S/he does not show a clear interest in the course. Misses classes occasionally.	5 - 6.9
The student does not participate unless s/he is asked. S/he has unjustified absences and delays. His/her attitude is not very participative.	0 - 4.9

5.2.3. Criteria to evaluate Daily Work

Criteria to evaluate Daily Work	Grade
The student always does all the work demanded by the professor, not only during the class but also at home. He/she always or almost always meets the deadlines established.	8.5 - 10
The student almost always does all the work demanded by the professor, not only during the class but also at home. Occasionally, he/she submits work after the established deadline.	7 - 8.4
The student occasionally does the work demanded by the professor, not only during the class but also at home. He/she does not normally meet the established deadlines and even occasionally does not submit the work.	5 - 6.9
The student never or almost never does the work demanded by the professor. He/she never or almost never meets the established deadlines.	0 - 4.9

5.2.4. Grading criteria

Number Grade	Letter Grade	Percentage
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 %

5.3. Warning on plagiarism

When writing a University paper or essay and reference is made to certain authors, it is mandatory to cite them by means of a footnote or a direct reference. In no case it is acceptable that a student uses a text, no matter how brief it is, written by somebody else without putting it in inverted commas, as this means s/he is trying to make it look as his/her own. This is called plagiarism and in a university context it could be penalized with expulsion.

6. Bibliography

- FOSTER, H.: *Art Since 1900*, Thames and Hudson. 2012.
- FRAMPTON, K.: *Modern Architecture: A Critical History*, Thames and Hudson. 1992.
- BORJA-VILLEL, M.: *The Collection. MNCARS. Keys to a reading (Part I and II)*, Museo Nacional Centro de Arte Reina Sofia. 2011, 2013.
- KANDINSKY, W. & MARC, F.: *The Blaue Reiter Almanac*, MFA Publications. 2005.
- KANDINSKY, W.: *Concerning the Spiritual in Art*, J. Wiley & Sons, Inc.
- VV.AA.: *Encounters with the 30's*, La Fábrica & MNCARS, 2012.

7. Lecturer Brief CV

I have a degree in Journalism from the Nebrija University (Madrid) and a degree in History of Art from the Complutense University (Madrid). I also have a Master's degree in Spanish Art of the 1960s and the Conceptual Collective of Art, ZAJ from the UNED University (Madrid). I've worked for several media enterprises such as Wanadoo, Terra and ARNDigital writing articles and interviews about Contemporary Art. I was the founder of the Art Magazine TRAZOS, focused in Modern Art. I currently work as an Art Educator for the Reina Sofia Museum (Madrid) and I am a PhD student at the Universidad Autónoma de Madrid where I am researching on Spanish Art in the 1960s and 1970s.

8. Office Hours

Tutorial schedule will be confirmed in the first couple of sessions, to guarantee that the time schedule suits the needs of students and instructor. However, it is always advisable to make an appointment with the lecturer beforehand in order to ensure availability.

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9. Course Content

SESSIONS	TOPIC
PRESENTATION OF THE COURSE	1. Course Aims, working procedures and assessments
LATE 19 th CENTURY	<p>2. Modernism. Art Nouveau. Artistic development of the Movement Gustav Klimt and Egon Schiele</p> <p>The Secessionist Architecture in Viena Otto Wagner, Joseph Maria Olbrich, Josef Hoffmann Adolf Loos. Ornament and Crimen</p> <p>3. Primitivism and Neo-Impressionism</p>
SPAIN IN LATE 19 th CENTURY	<p>4. Historicism, eclecticism and modernism in the Spanish architecture Catalonia The architecture of Gaudí</p> <p>5. The Industrial Revolution The Lumiere Brothers and the cinematograph Spain at the end of the XIXth century The Free Institute of Educacion</p> <p>6. Students's presentations 1. Choose an artist from the Reina Sofia Museum from the 1960s, 1970s or 1980s</p> <p>7. Madrid Walk Around 1. The Madrilenian Modern Architecture of The Gran Via</p> <p>8. Nationalism, regionalism and the catalan Noucentisme Dario de Regoyos and Emile Verhaeren, 'The Black Spain' and The White Spain. Gutiérrez Solana, Ramón Casas, Anglada Camarasa, Nonell. (Goya's influence) Zuloaga and Sorolla: two different views of Spain Noucentisme in Barcelona. (Painting, architecture and urbanism) The Universal Exhibition of Paris (1900)</p> <p>9. Students's presentations 2. Choose an artist from the Reina Sofia Museum from the 1960s, 1970s or 1980s</p>
AVANT-GARDE MOVEMENTS	<p>10. The first "Avant-garde" Cubism, Futurism, Dadaism, Expressionism Sonia and Robert Delaunay. A new dynamic view: Loie Fuller and the Serpentine Dance.</p> <p>11. Mid-Term Exam</p> <p>12. Cinema and Cubism The Collage.</p> <p>13. Marcel Duchamp and Dadaism. Francis Picabia and the '391' magazine in Barcelona.</p>

	<p>14. Futurism Marinetti and the Futurist Painting. The futurist architecture of Antonio Sant 'Elias</p> <p>15. Expressionism Wassily Kandinsky, Franz Marc and 'Der Blaue Reiter'. Mendelsohn and the Einstein Tower. Murnau, Fritz Lang and the Expressionist cinema.</p>
THE INTER-WAR PERIOD	<p>16.1. The inter-war period (1) Neoplastic architecture and design Le Corbusier and 'L'Esprit Nouveau' The art of Giorgio De Chirico and the Metaphysical painting. Magic Realism and the inter-war period. Spanish artists influenced by the Magic Realism Angeles Santos, Remedios Varo, Ponce de León.</p> <p>16.2. The inter-war period (2) The 'Bauhaus' School. Walter Gropius and the Bauhaus building. Kandinsky, Paul Klee, Moholy-Nagy in the Bauhaus. Oskar Schlemmer and The Triadic Ballet. The German Pavillion in the International Exhibition of Barcelona (1929).</p> <p>17. Spanish Surrealism. Lorca, Dalí and Buñuel and the 'Residencia de Estudiantes' (Madrid). The Vallecas School in Madrid. Alberto Sánchez and Benjamin Palencia. The art of Miró.</p> <p>Mies Van der Rohe and the modern architecture. The rise of Nazism and Comunism in the thirties. Degenerate art exhibitions in Germany</p>
THE SPANISH CIVIL WAR	<p>18. Guernica's tour (Reina Sofia Museum) The Spanish Civil War (1936-1939). Art during the war. The Spanish pavillion in Paris, 1937. Le Corbusier and Josep Lluís Sert. War photography: Robert Capa, Gerda Taro, David Seymour, Alfonso, Agustí Centelles, Juan Pando Josep Renau and the poster art. Picasso and Goya: two artists for two different wars. The end of the war and the art of the Spanish exiles</p> <p>19. Students's presentations 3. Choose an artist from the Reina Sofia Museum.</p>
THE POST-WAR PERIOD	<p>20. Reina Sofia's Tour. The Post-War Period. 1945-1968 The french Informalism. Fautrier / Dubuffet The Abstract Expressionism. Pollock, Rothko, De Kooning, Motherwell Mies Van der Rohe in the United States. The Farnsworth House. Dau Al Set, Pórtico, Escuela de Altamira. Angel Ferrant, Joan Brossa. Spanish Informalism: Saura, Millares, Tápies Chillida and Oteiza Lygia Clark and her art in South America The New Realists Artists The Neo-Dadaist Collective The new strands of the 1960s: Conceptual Art, Body Art, Povera Art</p> <p>21. Val del Omar and its experimental cinema. 22. Revision of the main contents. Questions about the exam. Deadline for the Urban Art Project</p> <p>23. Final Exam</p>