

TITLE OF THE DIPLOMA
Spanish History and Culture

Module Description
Cross-Cultural Spanish Arts

Total contact hours	45
ECTS	6 (UC)
Taught by	Javier Gómez Martínez
Learning goals related to	<p>Technical Competence: Spanish Arts are shown as the result of a cultural mix, from Ancient times through to the present. Students will learn how deep their classical roots are, how they were shaped by medieval religions (Christian, Islamic and Hebrew), and how they bridged Europe and the Americas from an Early Modern Age.</p> <p>Methodological Competence: This module is developed in a thematic way (how do monasteries, cathedrals and castles work, for example), and these themes are intended to flow in a chronological sense. The American issues refer to Colonial Mexico in the 16th century and, lately, The U.S.A. in the 20th century. The States began loving Spanish Art (The Hispanic Society of America and The Cloisters in New York) just before the World War II, ie, before American Art (abstract painting) influenced Spanish Art.</p> <p>Social Competence: Students are expected to attend lectures and to present their own exercises, both individual and collective.</p> <p>Personal Skills: Students are introduced to Spanish arts in a dynamic and cultural way.</p> <p>Note: According to ultimate American surveys, art knowledge develops specific technical and methodological competences, as well as personal skills in no matter what kind of students. Medical students who have visited art museums and exhibitions are more able “to see the person and not just the patient”, for instance.</p>
Contents	<ol style="list-style-type: none"> 1. Why learn about Spanish arts? 2. Spanish arts as a cultural mix 3. Monasteries, cathedrals and castles 4. Palaces and court arts 5. Religious Reform and Catholic arts 6. Goya and the Enlightenment 7. The bourgeoisie and the Art Nouveau. Gaudí 8. Pablo Picasso 9. The Surrealism: Buñuel, Dalí and Miró 10. Spain in Democracy
Teaching material	<ul style="list-style-type: none"> ▪ Core Texts: BARRAL I ALTET, Xavier (ed.) (1998): <i>Art and Architecture of Spain</i>, Boston: Little, Brown, and Co. MOFFIT, John F (2005): <i>The Arts in Spain</i>, London: Thames and Hudson Ltd. (first ed. 1999).

▪ **Additional material:**

BARNET, Peter, and Nancy WU (eds.) (2008): *The Cloisters: Medieval Art and Architecture*, New York: Metropolitan Museum of Art.

CHIAPPINI, Rudy (2007): *Miquel Barceló*, Milan: Skira.

CODDING, Mitchell A., et al. (2004): *The Hispanic Society of America: A Centennial Celebration*, New York: The Hispanic Society of America.

CRIPPA, Maria Antonietta (2007): *Antoni Gaudí 1852-1926: from Nature to Architecture*, Köln: Taschen.

DESCHARNES, Robert (2006): *Salvador Dalí 1904-1989*, Köln: Taschen.

GLENDINNING, Nigel, & Hillary MACARTNEY (2011): *Spanish Art in Britain and Ireland, 1750-1920*, Suffolk: Tamesis Books.

HAGEN, Rose-Marie & Rainer (2007): *Francisco Goya 1746-1828*, Köln: Taschen.

JIMÉNEZ-BLANCO, María Dolores, y Cindy MACK (2004): *Spanish Art in New York*, Madrid: Distributed Art Pub Inc.

JOAN Miró: *Painting and Anti-Painting, 1927-1937 (exh. cat.)* (2008): New York: MoMA (contributors Jim Coddington, Robert S. Lubar, Jordana Mendelson, Adele Nelson, and Anne Umland).

LENAGHAN, Patrick (2000): *The Hispanic Society of America: Tesoros*, New York: The Hispanic Society of America.

NAVARRO Baldeweg, Juan, & Juan Manuel BONET: *Juan Navarro Baldeweg*, Berkeley (Ca.): Gingko Press.

PARKER, Elizabeth C., and Charles T. LITTLE (1994): *The Cloisters Cross: Its Arts and Meaning*, New York: Metropolitan Museum of Art.

The SACRED made real: Spanish painting and sculpture 1600-1700 (2009): London, National Gallery (exhibition catalogue, texts by Xavier Bray et al.).

SCHROTH, Sarah (ed.) (2010): *Art in Spain and the Hispanic world: Essays in honor of Jonathan Brown*, London: Paul Holberton Publishing, and Center for Spain in America.

STEIN, Gertrude (1984): *Picasso*, New York: Dover.

TÀPIES, Antoni (2007): *Works, Writings, Interviews*, Barcelona: Polígrafa.

ÚBEDA DE LOS COBOS, Andrés (2005): *Paintings for the Planet King: Philip IV and the Buen Retiro Palace*, Madrid y Londres: Museo Nacional del Prado y Paul Holberton Publishing.

WARNCKE, Carsten-Peter (2002): *Pablo Picasso 1881-1973*, Köln: Taschen.

Note:

	<p>Students will be provided with additional readings selected from different newspapers.</p> <p>Websites: Glossaries: Art Lex. Art Dictionary (http://www.artlex.com) Illustrated Architecture Dictionary (http://www.buffaloah.com/a/DCTNRY/vocab.html#t) Roman Art and Architecture (http://www.mcah.columbia.edu/roman/hm/kampen_resource_gloss.htm) Museums: The Hispanic Society of America, New York (http://www.hispanicsociety.org/) The Metropolitan Museum of Art, New York (http://www.metmuseum.org) Museo Nacional Centro de Arte Reina Sofía, Madrid (http://www.museoreinasofia.es/index_en.html) Museo Nacional Colegio de San Gregorio, Valladolid (http://museosangregorio.mcu.es/) Museo Nacional del Prado, Madrid (http://www.museodelprado.es/en) Other: Vistas: Visual Culture in Spanish America 1520-1820 (http://www.smith.edu/vistas/)</p>
Teaching methods	Lectures attendance, preparation of presentations, laboratory activities (visits to Quintanilla's Murals, and to the Prints Cabinet both in the UC, and/or to the Santander Museum of Art and a temporary exhibition).
Assessment	Attendance at lessons: 25% Involvement in lessons: 25% Individual and group work: 20% Final written exam: 30%

Workload	Contact hours:	45
	Preparation and follow up of lectures:	105
	Student's work at laboratory:	5
	Presentations:	10
International aspects	<ul style="list-style-type: none"> ▪ Real world processes, teaching material, software and processes. The use of newspaper texts is intended for checking and understanding the presence of Spanish arts now in the world, mainly in the USA and Britain. <p>Students will be given pictures and other teaching digital material.</p> <ul style="list-style-type: none"> ▪ Teachers of International origin. 	
Cross-cultural reference	<ul style="list-style-type: none"> ▪ Participants of international origin. 	

Course language	▪ English
Integration of business partners	▪
Particularities	