UNIVERSIDAD COMPLUTENSE DE MADRID

UNIVERSIDADES NORTEAMERICANAS REUNIDAS

SUBJECT
SUBJECT TITLE: Introduction to Spanish Masterpieces in the arts
QUARTER AND ACADEMIC YEAR: Second term, 2024/2025
SCHEDULE:
PREREQUISITES: None
COMPETENCES- OBJECTIVES (BRIEF DESCRIPTION): The aim of this course is to analyse a brief history of Spanish art from the first creations to the modern times. These works will be studied in chronological order and taking into account their historical and social backgrounds, as well as focusing on iconographic and technical aspects. The course will also discuss a series of written sources and compare these main artworks with other pieces created in similar contexts.

TEACHER
NAME: Maria Teresa Chicote Pompanin
DEPARTMENT: Art History Department
OFFICE TELEPHONE:
CORREO ELECTRÓNICO: mariatch@ucm.es
OFFICE: Office number 17, floor 5, Edificio de Geografía e Historia
TUTORING HOURS: Monday and Tuesday from 11.30 to 14.00

COURSE SCHEDULE, TOPICS, LECTURES AND TASKS ASSIGNED
1. Introduction. The first works of art in the Iberian Peninsula. The Cave of Altamira. 2. La dama de Elche. 3. The city of Tarraco and Roman art in Hispania. 4. The treasury of Guarrazar. Visigothic art in Spain. 5. The mosque of Córdoba and the origins of Islamic art in Spain. 6. The Beatus of king Ferdinand I and queen Sancha. 7. The cathedral of Santiago de Compostela. 8. The cathedral of Toledo. Gothic art and its evolution. 9. La Alhambra. Islamic art in the Mediterranean area. 10. The main altarpiece of the Charterhouse of Miraflores (Burgos). 11. The façade of Salamanca University. 12. The royal monastery of San Lorenzo de El Escorial 13. El Greco. The burial of the Lord of Orgaz. 14. Juan de Mesa. Jesús del Gran Poder. 15. Velázquez. Las Meninas. 16. Seville. The Hospital of Charity. 17. Luisa Roldán, Saint Michael.

18. The Royal Palace of Madrid.
19. The Royal Gardens of Aranjuez.
20. Goya. The Black Paintings.
21. Francisco Pradilla. The Surrender of Granada.
22. Joaquín Sorolla. Walk on the beach.
23. Antoni Gaudí. Park Güell.
24. Picasso. Guernica
25. Ouka Lele. The Kiss.
26. Eduardo Chillida. Comb of the Wind.
27. Agustín Ibarrola. Forest of Oma.
28. Bilbao. The Guggenheim Museum.

TEACHING METHODOLOGY

The lecturer will offer a class each day and will prepare a series of question that will encourage daily debates. She might also offer readings, examples and recommend visits to different locations. If possible, we will arrange visits to various sites and museums.

SUBJECT OBJECTIVES

After completing this course, the students will:

- Have a general view of the evolution of the arts produced in the Iberian Peninsula.
- Learn how to read and interpret some of the most relevant works of art produced in this area.
- Know how to use specific art-historical terms when speaking about Spanish or Iberian art.
- Be aware of the deep connection that links art, culture, history and society
- Understand the important role played by Spanish Art in and outside the Spanish geographic boundaries.

EVALUATION AND QUALIFICATION CRITERIA

PARTIAL EXAM: 20 %

FINAL EXAM: 40 %

WRITTEN WORK OR PRESENTATIONS: 30 %

OTHERS: None %

CLASS PARTICIPATION: 10 %

ATTENDANCE: It is mandatory. It is mandatory. From the second absence without justification, a point will be lowered in the Spanish grading system (for example, an 8 will drop to a 7). In the case of the Spanish Cinema class, missing one class will be equivalent to two absences.
Likewise, lateness will also be penalized, more than 15 minutes late will be equivalent to an absence. Excused absences are considered those documented by the appropriate physician or program director.

ACADEMIC INTEGRITY: Plagiarism, the use of materials not permitted in exams and tests, copying answers from another classmate, falsification or misappropriation of information for assignments, submission of the same assignment or sections of it in more than one course, helping a student who is cheating, etc. The penalty will be left to the discretion of the subject professor and the student's Program Director, in accordance with their campus policies and procedures.

GUIDE AND INDICATIONS FOR WRITTEN WORK

1) Word count: no more than 3,000 words.
2) The subject will be agreed with the lecturer
3) Footnotes and bibliography are mandatory. If there are questions on this matter, the lecturer will offer guidance.
4) The essay must include images and captions for those images. If there are questions on this matter, the lecturer will offer guidance.

MANDATORY BIBLIOGRAPHY AND OTHER RESOURCES

*** The lecturer will offer more titles during the classes.

General works

MOFFITT, J.F. (1999), The Arts in Spain: From Prehistory to Postmodernism, London, Thames & Hudson.

TOMLINSON, J. (1997), Painting in Spain. El Greco to Goya, London, The Orion Publishing Group.

WOLF, N. (2023), Spanish Painting. From the Golden Age to Modernism, Munich, Prestel.

Prehistoric and Ancient Spain

ARUZ, J., GRAFF, S.B. and RAKIC, Y. eds. (2014), Assyria to Iberia at the Dawn of the Classical Age, New York, The Met.

CURCHIN, L.A. (1991), Roman Spain: Conquest and Assimilation, London, Routledge.

DAVID, B. (2017), Cave Art, London, Thames & Hudson.

LEWIS-WILLIAMS, D. (2011), The Mind in the Cave: Consciousness and the Origins of Art, London, Thames & Hudson.

WALKER, R. (2016), Art in Spain and Portugal from the Romans to the Early Middle Ages: Routes and Myths, Amsterdam University Press.

Medieval Spain

NICKSON, T. and JENNING, N. eds. (2020), Gothic Architecture in Spain: Invention and Imitation, London, Courtauld Institute of Art.

O'NEILL, J.P. ed. (1993), The Art of Medieval Spain. A.D. 500-1200, New York, The Met.

Beatus illuminations

WILLIAMS, J. (2000-2003), The Illustrated Beatus (several volumes), Oxford University Press, Turnhout, Brepols, London, Harvey Miller.

https://www.themorgan.org/collection/Apocalypse-Then-Medieval-Illuminations-fromthe-Morgan

Islamic Spain

DODDS, J.D. ed. (1992), Al-Andalus. The Art of Islamic Spain, New York, The Met.

ROSSER-OWEN, M. (2010), Islamic Arts from Spain, London, Victoria & Albert Museum.

Golden Age Spain

SANCHO GASPAR, J.L. (2006), Royal Monastery of San Lorenzo de El Escorial, Madrid, Patrimonio Nacional.

SANCHO GASPAR, J.L. (2004), Royal Palace of Madrid, Madrid, Patrimonio Nacional.

SUREDA, J. (2008), The Golden Age of Spain: Painting, Sculpture, Architecture, Palm Beach, The Vendome Press.

El Greco

BRAY, X. ed. (2004), El Greco, London, National Gallery.

MARÍAS, F. (2019), El Greco: Life and Work-A New History, London, Thames & Hudson.

Velázquez

BROWN, J. (1986), Velázquez, painter and courtier, Yale University Press.

LÓPEZ-REY, J. (1996), Velázquez. Cologne, Taschen-Wildenstein Institute.

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Baroque Sculpture

BRAY, X. ed. (2009), VV.AA. The Sacred made real. Spanish painting and sculpture 1600-1700, Londres, National Gallery.
BRAY, X., LENAGHAN, P. et al. (2016), Luisa Roldán. Court Sculptor to the Kings of Spain. Madrid-London, Coll & Cortés.

Goya

JUNQUERA, J.J. (2006), The Black Paintings of Goya, London, Scala.
TOMLINSON, J. (2020), Goya: A Portrait of the Artist, Princeton University Press.

Gaudí

ZERBST, R. (2020), Gaudí. The Complete Works, Cologne, Taschen.

Sorolla

FINALDI, G. GERARD POWELL, V. et al. (2019), Sorolla: Spanish Master of Light, London, National Gallery.

Picasso

COWLING, E. (2002), Picasso. Style and Meaning, London, Phaidon.
RICHARDSON, J. (2007-2021), A Life of Picasso (4 vols.), London, Penguin.

Chillida

CARANDENTE, G. ed. (2003), Eduardo Chillida: Open-Air Sculptures, Barcelona, Polígrafa.