



UNIVERSIDAD COMPLUTENSE DE MADRID
UNIVERSIDADES NORTEAMERICANAS REUNIDAS

SUBJECT	
SUBJECT TITLE:	Introduction to Spanish Masterpieces in the arts
QUARTER AND ACADEMIC YEAR:	Second term, 2025/2026
SCHEDULE:	Wednesday and Thursday from 17:30 to 19:00
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:	Wednesday and Thursday from 15:00 to 17:00

COURSE SCHEDULE, TOPICS, LECTURES AND TASKS ASSIGNED
Chapter 1. Classical art: <ul style="list-style-type: none">- The cave of Altamira- Iberian culture. The dama of Elche- Roman Empire. The city of Tarraco- Late Antiquity. Visigothic art and the treasury of Guarrazar Chapter 2. Middle Ages: <ul style="list-style-type: none">- Islamic art in the Iberian Peninsula. From the mosque of Córdoba to the Alhambra of Granada- Romanesque art: the Beatus of king Ferdinand I and queen Sancha and the cathedral of Santiago de Compostela- Gothic art: the cathedral of Toledo and the Charterhouse of Miraflores (Burgos). Chapter 3. Early Modern Period: <ul style="list-style-type: none">- Art and education: the University of Salamanca.- Religion and power: the royal monastery of San Lorenzo de El Escorial- A travelling artist: El Greco and the burial of the Lord of Orgaz

Chapter 4. Baroque Period:

- Processions and art: Juan de Mesa's Jesús del Gran Poder
- A revolutionary painter: Velázquez and his Meninas
- Hospital of the Charity in Seville
- Female artists: the case of Luisa Roldán and her St Michael

Chapter 5. Eighteenth and nineteenth centuries:

- From old to new: the Royal Palace of Madrid
- The house of an artist: Goya and the Black Paintings
- Historicism in art: Francisco Pradilla's Surrender of Granada

Chapter 6. Towards modernity:

- Painting light and colours: Joaquín Sorolla and his Walk on the beach
- Art for a bourgeoisie society: Antoni Gaudí and the Park Güell
- Art to denounce war: Picasso's Guernica
- New artists and new audiences: Ouka Lele's The Kiss, Chillida's Comb of the Wind, Ibarrola's Forest of Oma
- Contemporary art and Museums: the Guggenheim of Bilbao

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. 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 2,000 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-from-the-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 GASPAS, J.L. (2006), *Royal Monastery of San Lorenzo de El Escorial*, Madrid, Patrimonio Nacional.

SANCHO GASPAS, 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.

4

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.