



BCLA ARTH 3318
The Birth of Modern Art: Matisse, Picasso, Dali and the Mediterranean

CAPA BARCELONA PROGRAM

3 credits (45 contact hours)

Course Description

The work of these three international artists with distinct cultural roots is explored on an individual basis within the wider framework of European art movements. In each case, we will study the acceptance and/or rejection of tradition, the interaction with French art and artists, and personal experience. We will also pay attention to the role of both outside stimuli (war, relationships) and inner forces (memory, imagination). The course will include course related excursions to the Picasso Museum, the MNAC (Catalan National Museum of Art) as well as a Friday trip to the Dalí Theatre Museum in Figueres (this last field trip may be subject to cancellation and done virtually).

Learning Outcomes

By the end of the course students will be able to:

- a) apply basic art historical tools to describe and explain a painting
- b) identify the most important facts in the lives of these three painters (Matisse, Picasso and Dalí) and apply them to the analysis of their oeuvre
- c) distinguish the key features and symbols that appear in the art works and interpret their meaning
- d) describe the different periods in which their work is classified
- e) compare the most important avant-garde movements of the late 19th century

Requirements and Prerequisites

There are no specific prerequisites for this course. It is important that students come to class having read the set texts carefully and with ideas to contribute to the class discussions.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences. They will be able to communicate their ideas and research findings in both oral and written forms.

Class Methodology

The course will combine interactive classroom work and discussions, with lectures, readings and on-site experiential learning. This course will be taught in English.

Students will engage with a wide variety of literature both during the class and on their own time as part of course assignments: essays, literary accounts, historical interpretations, contemporary social analysis, press articles, art catalogues, videos and biographical accounts.

Weekly required readings will be made available. It is imperative that students do the assigned readings before the class for which they are assigned, as they will be required to discuss and evaluate these ideas in the sessions.

Field Components

Participation in field activities for this course is required. You will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course. Field studies are an important component of this course; attendance to these classes, which take place during class time, is mandatory. Background information will be provided to prepare students for the fieldwork, which is treated as classroom time.

Students are also strongly encouraged to participate in co-curricular program activities and *My Global City* events and activities, or other optional activities if relevant.

Mid-Term & Final Exams

The **mid-term exam** consists of slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

The **final exam** consists of slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
				1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Class participation	15%	a, b, c, d, e	Weekly
Class Presentation 1 X 10-15 min. presentation	10%	a, b, c.	Week 10
Mid-term exam	30%	a, b, c, d, e	Week 6
Term Paper	15%	b, c, d, e	Week 12
Final Exam	30%	a, b, c, d, e	Week 13

Assignments

Midterm (30%) and Final Exam (30%) (60% total): slide test and short essay questions on course content, two of them based on images of paintings that we analysed in greater depth in class.

Class Presentation (10%): Students must give the rest of the class a 10 to 15-minute presentation on a specific aspect of one of the three artists studied, individually or in groups of up to three. This normally consists of preliminary preparation for the student's term paper. A clear PowerPoint will be required, and other material is also encouraged (films clips, handouts etc.).

Term Paper (15%): Individually or in groups of up to three students choose a topic suitable for a research paper. The teacher will approve topics and aid students in locating valid sources (libraries, museums, etc). This paper has a minimum length of 2600 words (1 students), 3700 (2 students), 4300 (3 students).

Participation (15%): This includes attendance, participation in class discussions, the forwarding of pertinent questions, familiarity with the Reader texts and responses

Course Materials

Required Readings:

- 'Modern Art' and 'Modernisme' sections of the MNAC website: <http://www.museunacional.cat/en/new-display-modern-art>
- Bolloch, Joëlle, 'Painter, the Salon, and the Critics, 1848-1870', trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d'Orsay, 2002
- Buchberg, Karl (ed.), Henri Matisse: the Cut-Outs, New York: Museum of Modern Art, 2014, 17-24
- Cowling, Elizabeth, Interpreting Matisse Picasso, London: Tate Publishing, 2002, 6-9
- Cowling, Elizabeth, Picasso. Style and Meaning, London: Phaidon Press, 2002, 33, 34, 59-69.
- Esteban, Paloma, 'The Great Series: the artist and the process of creation'. In Exhibition Catalogue, Picasso. Las Grandes Series, Madrid: Aldeasa / Museo Nacional Centro de Arte Reina Sofía, 2001, 539-543,545-547
- Gibson, Ian, 'Salvador Dalí: the Catalan background'. In M. Raeburn (ed.), Salvador Dalí: the Early Years, London: South Bank Centre-Hayward Gallery, 1994, 49-64
- Gibson, Ian, The Shameful Life of Salvador Dalí, London: Faber and Faber, 1997, 448-473
- Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 11-37
- Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 54-89
- Golding, John, 'Picasso and ceramics. London and New York'. The Burlington Magazine, 1149: 140 (1998), 838-839
- King, Elliott H., Dalí, Surrealism and Cinema, Harpenden: Kamera Books, 2007, 17-27; Fanés, Fèlix, Salvador Dalí. The Construction of the Image 1925-1930, New Haven & London: Yale University Press, 2007, 60-75.
- Lomas, David, 'The Metamorphosis of Narcissus. Dalí's Self-Analysis'. In D. Ades, F. Bradly (eds), Salvador Dalí. A Mythology, London: Tate Publishing, 1998, 79-100.
- Madeline, Laurence, 'In the times of the impressionist exhibitions (1874-1886)', trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d'Orsay, 2002
- Spurling, Hilary, Matisse the life, London: Penguin Books, 2009, 116-153
- The Private Life of a Masterpiece: Les Demoiselles d'Avignon, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD

Recommended Reading(s):

Art General

- Acton, M., Learning to Look at Modern Art, London & New York: Routledge, 2004
- Art of the 20th Century. 1900-1919. The Avant-garde Movements, Milan: Skira, 2006
- Art of the 20th Century. 1920-1945. The Artistic Culture Between the Wars, Milan: Skira, 2006
- Brettell, Richard R., Modern Art 1851-1929. Capitalism and Representation, Oxford: Oxford University Press, 1999
- Chadwick, Whitney, Women artists and the Surrealist movement, London: Thames & Hudson, 1997
- Franck, Dan, Bohemian Paris. Picasso, Modigliani, Matisse, and the Birth of Modern Art, New York: Grove Press, 2001
- Gaiger, Jason (ed.), Framework for Modern Art, New Haven & London: Yale University Press, 2003
- Gale, M., Dada and Surrealism, London: Phaidon Press, 1997
- Harrison, C. & Wood, P., Art in Theory 1900-2000. An Anthology of Changing Ideas, Oxford: Blackwell Publishing, 2003
- Hughes, R., The Shock of the New. Art and the Century of Change, London: Thames & Hudson, 1991
- Rhodes, C., Primitivism and Modern Art, London: Thames & Hudson, 1994
- Yenawine, Philip, How to look at modern art, New York: Harry N. Abrams, 1991

Matisse

- Barr, Alfred H., jr. Matisse: His Art and His Public, New York: The Museum of Modern Art, 1951
- Bock-Weiss, Catheline C., Henri Matisse. A Guide to Research, New York: Routledge, 2012
- Cowling, Elizabeth, John Golding et al., Matisse Picasso, London: Tate Publishing, 2002
- Flam, Jack, Matisse Picasso. The Story of Their Rivalry and Friendship, Cambridge, MA: Icon Edition, 2003
- Greenberg, Clement. Henri Matisse, New York: Abrams, 1953

Picasso

- Arnheim, Rudolf, Picasso's Guernica: the Genius of a Painting, Berkeley: University of California Press, 2006
- Ashton, Dore and Pablo Picasso, Picasso on Art: A Selection of Views, Harmondsworth: Penguin Books, 1972
- Baldassari, Anne (ed.), Cubist Picasso, Paris: Flammarion, 2007
- Baldassari, Anne, Picasso. Life with Dora Maar. Love and War 1939-1945, Paris: Flammarion, 2006
- Baldassari, Anne (ed.), The Surrealist Picasso, Paris: Flammarion, 2005
- Brown J. (ed.), Picasso and the Spanish Tradition, New Haven & London: Yale University Press, 1996
- Rafart i Planas, Claustré, Picasso's Las Meninas, Barcelona: Editorial Meteor [Symbol], 2001
- Chip, H.B., Picasso's Guernica. History, Transformations, Meaning, London: Thames & Hudson, 1989
- Cowling, Elizabeth & Cox N., Picasso. Challenging the Past, London: National Gallery Company, 2009

- Fitzgerald, Michael C., *Making Modernism. Picasso and the Creation of the Market for Twentieth-Century Art*, Berkeley-Los Angeles-London: University of California Press, 1995
- Freeman, Judi, *Picasso & Weeping Women. The Years of Marie Thérèse Walter & Dora Maar*, Los New York: Angeles Museum of Art / Rizzoli International, 1994
- Galassi, Susan Grace, *Picasso's Variations on the Masters. Confrontations with the Past*, New York: Harry N. Abrams Inc., 1996
- Greeley, Robin Adèle, *Surrealism and the Spanish Civil War*, London / New Haven: Yale University Press, 2006
- Hilton, T., *Picasso*, London: Thames & Hudson, 1976
- Krauss, R.E., *The Picasso Papers*, London: Thames & Hudson, 1998
- Léal, B., Piot C. & Bernadac M-L, *The Ultimate Picasso*, New York: Harry N. Abrams, 2003
- Martin, Russell, *Picasso's War*, London: Schuster & Schuster, 2003
- McCully, Marilyn (ed.), *Picasso. The Early Years. 1892-1906*. Washington: National Gallery of Art, 1997
- McCully, Marilyn (ed.), *A Picasso Anthology. Documents, Criticism, Reminiscences*. Princeton: Princeton University Press, 1982
- Nash, Steven A. (ed.), *Picasso & the War Years 1939-1945*, London: Thames & Hudson / Fine Arts Museums of San Francisco, 1998
- Ocaña María Teresa, *Picasso and Els Quatre Gats*, Barcelona: Lunwerg Editores, 1995
- Ocaña, María Teresa (ed.), *Picasso. War and Peace*, Barcelona: Museu Picasso, 2004
- Penrose, R., *Picasso: his life and work*, Berkeley & Los Angeles: University of California Press, 3rd edition, 1981
- Richardson, John, *A Life of Picasso vol.I 1881-1906*, London: Pimlico, 1992
- Richardson, John, *A Life of Picasso vol.II 1907-1917*, London: Pimlico, 1997
- Richardson, John, *A Life of Picasso vol.III 1917-1932*, London: Jonathan Cape, 2007
- Rubin, William S., *Picasso and Braque. Pioneering Cubism*, New York: Museum of Modern Art, 1989
- Rubin, William S. (ed.), *Picasso and Portraiture. Representation and Transformation*, New York: Museum of Modern Art, 1996
- Spies, W. (ed.), *Picasso's World of Children*, Munich & New York: Prestel, 1996
- Staller, Natasha, *A Sum of Destructions. Picasso's Cultures & the Creation of Cubism*, New Haven & London: Yale University Press, 2001
- Stein, Gertrude, *Picasso*, Madrid: Biblioteca La Esfera, 2002

Dalí

- Ades, Dawn, *Dalí*, London: Thames & Hudson, 1995
- Ades, Dawn (ed.), *Dalí. The Centenary Retrospective*, London: Thames & Hudson, 1994
- Ades, Dawn (ed.), *Dalí's Optical Illusions*, New Haven & London: Yale University Press, 2000
- Ades, Dawn & Bradley F., *Salvador Dalí: A Mythology*, London: Tate Gallery Press, 1998
- Castellar-Gassol, J., *Dalí. A Perverse Life*, Barcelona: Editions de 1984, 2002
- Dalí, Salvador, *The Secret Life of Salvador Dalí, Spain*: Dasa Editions, 2000
- Dalí, Salvador, *Oui. The Paranoiac-Critical Revolution. Writings 1927-33*, Robert Descharnes (ed.) and Yvonne Shafir (trans.), Boston: Exact Exchange, 1998
- Descharnes, R. & Néret, G., *Dalí 1904-1989*, Cologne: Borders Press, 1998
- Dimensión Dalí. *La obsesión de un genio por la ciencia*, Joan Ubeda, Susi Marquès and Eli Pons (dirs), Medipro, 2004.
- Edwards, Gwynn, *Lorca, Buñuel, Dalí. Forbidden Pleasures and Connected Lives*, London / New York: I.B. Tauris, 2009
- Elena Dimitrieva Diakonova. *Gala*, Silvia Munt (dir.), Manga Films S.L., 2003. Exhibition catalogue, *Dalí. Mass Culture*. s.l.: Fundació La Caixa, 2004
- Fanés, Fèlix, *Salvador Dalí. The Construction of the Image 1925-1930*, New Haven & London: Yale University Press, 2007
- Finkelstein, Haim, *Salvador Dalí's Art and Writing 1927-1942. The Metamorphosis of Narcissus*, Cambridge: Cambridge University Press, 1996
- Gale, M. (ed.), *Dalí & Film*, London: Tate Publishing, 2007
- Jiménez-Frontin, J.L., *Teatre Museu Dalí*, Barcelona: Tusquets-Electra, 2004
- King, Elliott H., *Dalí, Surrealism and Cinema*, Harpenden: Kamera Books, 2007
- King, Elliott H., *Salvador Dalí. The Late Works*, New Haven & London: Yale University Press, 2010
- Radford, R., *Dalí*, London: Phaidon, 1997
- Raeburn, Michael (ed.), *Salvador Dalí: the early years*, London: South Bank Centre, 1994
- Romero, Luís, *Torero alucinogen*, Barcelona: Editorial Mediterrània, s.d. (text also in English)
- Rojas, Carlos, *Salvador Dalí, Or the Art of Spitting on Your Mother's Portrait*, Alma Amell (trans.), University Park: Pennsylvania State University, 1993
- Taylor, Michael R. (ed.), *The Dalí Renaissance. New Perspectives on His Life and Art after 1940*, New Haven & London: Yale University Press, 2008
- *The Private Life of a Masterpiece: Christ of St John of the Cross*, Mick Gold (dir.), 2006, BBC Worldwide Ltd, 2010.

- Un chien andalou / Un perro andaluz, Salvador Dalí and Luís Buñuel (dirs), 1929, Filmoteca Española / Iskra S.L., 2009.

Weekly Course Schedule

Session number	Required reading
Session 1: Introduction. How to look at paintings	No reading
Session 2: Social and Cultural Frame. The Beginnings of Modern Art I: Neoclassicism, Romanticism and the Salon System, the Barbizon School	Bolloch, Joëlle, 'Painter, the Salon, and the Critics, 1848-1870', trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d'Orsay, 2002
Session 3: The Beginnings of Modern Art II: Impressionism, Postimpressionism	Madeline, Laurence, 'In the times of the impressionist exhibitions (1874-1886)', trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d'Orsay, 2002
Session 4: Matisse 1 The Early Years	Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 11-37
Session 5: Field trip to the Museu Nacional d'Art de Catalunya (MNAC) to investigate late 19th and early 20th century artistic traditions in situ	Explore the 'Modern Art' and 'Modernisme' sections of the MNAC website: http://www.museunacional.cat/en/new-display-modern-art
Session 6: Matisse 2: Fauvism and beyond	Spurling, Hilary, Matisse the life, London: Penguin Books, 2009, 116-153
Session 7: Matisse 3: maturity	Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 54-89
Session 8: Matisse 4 Old Age and the Cut-Outs	Buchberg, Karl (ed.), Henri Matisse: the Cut-Outs, New York: Museum of Modern Art, 2014, 17-24
Session 9: Picasso 1. Formal apprenticeship and early styles. The Barcelona years: the Four Cats. Blue Period. Rose Period.	Cowling, Elizabeth, Picasso. Style and Meaning, London: Phaidon Press, 2002, 33, 34, 59-69.
Session 10: Picasso 2. Picasso and Cubism. Les Demoiselles d'Avignon. Analytical and Synthetic Cubism	The Private Life of a Masterpiece: Les Demoiselles d'Avignon, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD
Session 11	Revision
Session 12: Midterm exam	No reading.
Session 13: Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period	Session 13: Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period
Session 14: Picasso 4: The re-interpretation of Old Masters from the past. The final years	Esteban, Paloma, 'The Great Series: the artist and the process of creation'. In Exhibition Catalogue, Picasso. Las Grandes Series, Madrid: Aldeasa / Museo Nacional Centro de Arte Reina Sofía, 2001, 539-543, 545-547
Session 15: Field Study: Museu Picasso, Barcelona	Golding, John, 'Picasso and ceramics. London and New York'. The Burlington Magazine, 1149: 140 (1998), 838-839
Session 16: the rivalry and friendship of Matisse and Picasso	Cowling, Elizabeth, Interpreting Matisse Picasso, London: Tate Publishing, 2002, 6-9
Session 17: Modern Art Surrealism / Dalí 1. The early years from Figueres to the Residencia de Estudiantes in Madrid. The influence of Lorca.	Gibson, Ian, 'Salvador Dalí: the Catalan background'. In M. Raeburn (ed.), Salvador Dalí: the Early Years, London: South Bank Centre-Hayward Gallery, 1994, 49-64
Session 18: Dalí 2. Surrealism. Dalí-Buñuel: Un chien andalou. The influence of Sigmund Freud. Film viewing: "Un chien andalou", 1929	King, Elliott H., Dalí, Surrealism and Cinema, Harpenden: Kamera Books, 2007, 17-27; Fanés, Fèlix, Salvador Dalí. The Construction of the Image 1925-1930, New Haven & London: Yale University Press, 2007, 60-75.
Session 19: Class presentations	No reading.
Session 20: Dalí day trip	Day trip to Dalí theatre-museum, Port Lligat & Cadaqués
Session 21: Dalí 3. The Paranoiac-Critical Method. Double image paintings. Case Study: the Metamorphosis of Narcissus.	Lomas, David, 'The Metamorphosis of Narcissus. Dalí's Self-Analysis'. In D. Ades, F. Bradley (eds), Salvador Dalí. A Mythology, London: Tate Publishing, 1998, 79-100.
Session 22: Dalí 4. Fame in United States. The return to tradition: Nuclear Mysticism	Gibson, Ian, The Shameful Life of Salvador Dalí, London: Faber and Faber, 1997, 448-473
Session 23: Final exam	Revision and final round up

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting the Academic Director, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behaviour. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "0" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of "0" will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.