



BCLA ARTH 3318
Picasso, Matisse, Dali and the Mediterranean

CAPA BARCELONA PROGRAM

Course Description

During the 19th century Paris was the center of artistic activity. A shift occurred in the early 20th century which displaced that center to the south. This course investigates the work of early 20th century modern artists in relation to Mediterranean myth and culture. Particular emphasis is given to the work of Picasso, Matisse and Dalí.

Course Aims

Through visual lectures, this course will cover the work of Picasso, Matisse, Dalí and their contemporaries in terms of themes that are connected with the culture and myths of the Mediterranean - both themes in their work and those themes that influenced their work.

The course will facilitate an examination of their art in terms of the elements that had an impact on their work such as climate, vegetation, quality of light, life-style, etc.

Beginning with paintings entitled "The Mediterranean", the course will offer students the opportunity to explore the ideas behind these varied representations. Once the background has been established, we will cover numerous other themes that have influenced these artists such as the Golden Age, Greek mythology, new and old models from the past, and influences that had their roots in classical antiquity.

Through visual example, lecture, exercises, and homework assignments, this course will encourage students to explore particular treatments of themes such as the nude, landscape, life along the sea, etc., which are represented in the work of these artists as well as examine regional influences from Italy, Spain, and North Africa.

It is the goal of this course to provide a solid bank and background of information, including visual illustrations during lectures, required readings, selected articles, and videos from which students will begin to deepen their understanding, draw their own conclusions, and make their own connections between a sense of place - real and imagined - as it relates to these artists during the early 19th century in the Mediterranean.

Learning Outcomes

- Students will be able to examine and articulate new ways of approaching and looking at the work of early modern 20th century artists.
- Students will be able to demonstrate new-found skills in thinking creatively about the connections between a particular body of work and the place (real or imagined) from which that work was created.
- Students will be able to discuss the reasons for the shift of art activity in the early 20th century from north to south and discuss the particular changing forms in the works.
- Students will be able to provide a cultural and historical framework for the works of art under consideration.
- Students will be able to demonstrate their grasp of the art of this period and region by being able to identify particular styles, particular artists, and particular works of art.
- Students will demonstrate their ability to understand and integrate class materials (lectures, readings, videos, etc.) by completing two exams.

- Students will demonstrate their ability to conduct outside research, analyze information, bring ideas together and present these ideas by completing an oral presentation and a 5-page research paper.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class methodology

Through a series of visual lectures, this course will provide information on the topics listed in the syllabus below.

Information will also be provided during field-study tours of sites and museums related to course content.

Activities will be used to stimulate critical thinking and discussion.

In visual lectures focusing on the links between modern art and Mediterranean myth and culture, this course will provide students with an example they can use in their own work.

Students will be assigned two 5-page research papers investigating connections between art and context to promote analytical and creative thinking.

Students will be assigned a 15-minute oral presentation of the second research paper.

There will be weekly written assignments to focus student attention on key issues, encourage critical thinking, and promote discussion in class.

Students will take a mid-term and final examination to assess the integration of information over the two halves of the semester.

Assessment/Grading Policy

• <u>Class participation/weekly assignments</u>	20%
• <u>Mid-term exam</u>	20%
• <u>5-Page Research Paper</u>	20%
• <u>Oral presentation and research paper</u>	20%
• <u>Final Exam</u>	20%

Overall grade	100%
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Students will take a mid-term and final examination on information and ideas covered in the course drawn from lectures, readings, and other assigned materials. An ongoing evaluation will be conducted in the form of weekly written homework assignments. Students will also present their own ideas in two 5-page research papers linking 20th century art to some aspect of Mediterranean myth and culture. The second research paper will be presented to the class in a 15-minute oral and visual lecture.

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.

Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Course Materials

- H.H. Arnason, History of Modern Art,
- Harrison et al., Primitivism, Cubism, Abstraction
- Selected articles
- Websites to consult: Smarthistory, Heilbrun Timeline of Art History (Met museum), Louvre Museum (A closer Look), Art History Resources on the Web (see <http://www.besthistorysites.net/index.php/art-history>)
- Matisse & Picasso (conversations) website

Weekly Course Schedule

Week 1

Introduction: North vs South, Ideas of the Mediterranean

The Mediterranean Represented

Week 2

Academic Art, the Salon, and the Avant-Garde

History of Landscape Painting

Week 3

Modernism and its Sources: Courbet, Manet, the Impressionists and Cezanne

History of Provence

Week 4

Rome as Southern Destination: the French Academy, Winkelmann's Apollo Belvedere, Meng's Parnassus, Renoir's 'Ingres' Crisis, Picasso and Neoclassicism

Early Provençal landscape painters and a new focus on the South: Guigou, Monticelli, Delacroix, Courbet, Bazille, and Toulouse Lautrec

Week 5

Impressionism in the South: Renoir and Monet's coastal sojourns; Renoir in Cagnes-sur-Mer; Matisse and Renoir

Postmodernism in the South: Cezanne, van Gogh, and Gauguin and their influence of Picasso and Matisse

Week 6

Signac and the art colony of St. Tropez

Bonnard, A 'Nabi' in the South

Week 7

Matisse, Derain, and the birth of Fauvism in Collioure

The Birth of Cubism: Picasso, Braque, Dufy, and the example of Cezanne

Week 8

L'Estaque and its Painters

Life of the Sea: Ports, Boats, Sailors, and Seafood

MID TERM**Week 9**

Life in the Midi: Olives, goats, straw hats, and the farandole

The Artist's Vision, Tourism, and the Development of the Riviera: from the Grand Tour to the Colombe d'Or

Week 10

Framing the View: Places, Landscapes, Windows

Sous le Soleil: The representation of light in the work of 20th century Mediterranean artists

Week 11

Venus goes to the Beach: The Nude in modern painting and sculpture

Matisse, Islamic Art, Orientalism, and the Odalisque

Week 12

Modigliani, Soutine, Chagall, and Picabia

Painted walls: The decorated chapels of Cocteau, Matisse, Picasso and Paleolithic cave painting

Week 13

'Sculpture without tears': Provençal pots and the ceramic work of Picasso, Cocteau, and Léger

Jean Cocteau and the Mediterranean, two examples: The Amphitheater at Cap d'Ail, The Testament of Orpheus 1960

Week 14

Final Exam

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) or Resident Director know at least one hour in advance of your class or meeting at the following e-mail: _____. Note that calling the CAPA Center (_____) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your 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.

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 behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

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 Director of Academic Affairs or the Resident Director 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 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 full alpha grade penalty. 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 F will be given for the assessment.

Behavior 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.