NYU Madrid
ARTH-UA.9417
Art and Social Movements in Spain 1888-1939

Instructor Information
- Name: Julia Doménech
- Office hours: Tuesdays: 7.30-8.30pm
- Email address: jd93@nyu.edu

Course Description
This survey examines the major artists and institutions that shaped the development of modern art in Spain from 1888, the date of Barcelona's Universal Exposition, to the end of the Spanish Civil War in 1939. The course takes as its working model the complex question of art's relation to social movements, including: the rising tides of cultural and political nationalism in the Basque and Catalan regions; the Colonial Disaster of 1898 and the question of national regeneration; the impact of fin-del-siglo anarchist and workers’ movements; the rise of authoritarian politics with the Dictatorship of Primo de Rivera; and the ideological struggles and social violence unleashed during the Spanish Civil War. Class sessions examine the complex roles played by some of Spain's most prominent artists and architects -- Antoni Gaudí, Pablo Picasso, Joan Miró, Luis Buñuel, Josep Lluís Sert, and Salvador Dalí -- and their multivalent responses to modernization, political instability, and social praxis.

- Co-requisite or prerequisite: N/A
- Class meeting days and times: Tuesdays 4.30-7.20 pm

Desired Outcomes

Upon Completion of this Course, students will be able to:
- Providing students with a working knowledge of the development of modern art in Spain.
• Exploring the complex and highly mediated relations that obtain between art and politics in relation to both progressive and conservative/reactionary social movements.

Assessment Components

Assignment 1: Group Presentations on a temporary exhibition.
Including a short written critique (2-3 pages) (10%).

Assignment 2: First Paper: Analysis of a work of art MNCARS
One four page written analysis of a work of art in the collection of the Museo Nacional Centro de Arte Reina Sofía (20%).

Assignment 3: Response Papers Readings.
Three 2 page response papers based on assigned readings (30%).

Final RESEARCH paper (12-15 pages) building in part on the earlier analysis of a work of art (30%).

For written work, any articles read on-line must be cited with their complete bibliographical reference, not a URL. Articles should be of high academic standing and should NOT be drawn from blogs or general websites. Wikipedia is not an acceptable source. For scholarly articles, consult Google Scholar. Many articles can be downloaded from JStor on the main NYU website. For your papers you are expected to conduct research in Madrid libraries, particularly the library and documentation center of the Museo Reina Sofía Library open Monday – Friday, 10 a.m. – 9 p.m.

PLEASE NOTE: All assigned readings must be completed in preparation for the class and date in which they are indicated on the syllabus. Readings will be discussed in class.

Class Participation

Grading of Assignments
The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
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<tbody>
<tr>
<td>Class participation</td>
<td>10%</td>
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### Assignments/Activities

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A group presentation and a critique on a visited exhibition 2-3 pages.</td>
<td>10%</td>
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<tr>
<td>One four page written analysis of a work of art in the collection of the Museo Nacional Centro de Arte Reina Sofía.</td>
<td>20%</td>
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<tr>
<td>Three 2 page response papers based on assigned readings.</td>
<td>30%</td>
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<tr>
<td>Final RESEARCH paper (12-15 pages) building in part on the earlier analysis of a work of art.</td>
<td>30%</td>
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Failure to submit or fulfill any required course component will result in failure of the class, regardless of grades achieved in other assignments.

### Letter Grades

Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Percent</th>
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<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>Example: 92.5% and higher</td>
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<tr>
<td>A-</td>
<td>3.67</td>
<td>Example: 90.0 – 92.49%</td>
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<tr>
<td>B+</td>
<td>3.33</td>
<td>Example: 87.5% - 89.99%</td>
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<tr>
<td>B</td>
<td>3.00</td>
<td>Example: 82.5% - 87.49%</td>
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<tr>
<td>B-</td>
<td>2.67</td>
<td>Example: 80% - 82.49%</td>
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<tr>
<td>C+</td>
<td>2.33</td>
<td>Example: 77.5% - 79.99%</td>
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<td>C</td>
<td>2.00</td>
<td>Example: 72.5% - 77.49%</td>
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<tr>
<td>C-</td>
<td>1.67</td>
<td>Example: 70% - 72.49%</td>
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<td>D+</td>
<td>1.33</td>
<td>Example: 67.5% - 69.99%</td>
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<tr>
<td>D</td>
<td>1.00</td>
<td>Example: 62.5% - 67.49</td>
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Course Schedule

Topics and Assignments

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
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<tbody>
<tr>
<td>Session 2, February 8&lt;sup&gt;th&lt;/sup&gt;, FRIDAY</td>
<td>Art and Social Analysis</td>
<td>NOTE: This class will be held at the Museo Nacional Centro de Arte Reina Sofía</td>
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<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Reading</td>
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<td>February 19th</td>
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Robert Lubar, “Barcelona Blues,” in Marilyn McCully, *Picasso: The Early Years, 1892-1906* (New Haven and |
<p>| February 26th   | Visit to the Exhibition “Tolouse Lautrec y el Espíritu de Montmartre.” (Caixaforum). |                                                                        |</p>
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<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
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<tr>
<td>Session 6, March 5th</td>
<td>Art and Nation Building: Catalan Noucentisme and Los Pintores Vascos</td>
<td>Second Response Paper, based on Lubar’s “Barcelona Blues,” due in class.</td>
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<tr>
<td>Week/Date</td>
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<td>Reading</td>
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<td>Session 9, March 26th</td>
<td><strong>ISMOS: Guillermo de Torre, José Ortega y Gasset and the Avant-Garde in Madrid.</strong></td>
<td>José Ortega y Gasset, The Dehumanization of Art (Princeton University Press, 1968), pp.3-54.</td>
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<td>Session 11, April 9th</td>
<td><strong>La Dictadura de Primo de Rivera: La Residencia de Estudiantes, L’Amic de les arts, and the Assassination of Painting as Social and Political Praxis</strong></td>
<td>Salvador Dalí, “Sant Sebastian,” “Photography: Pure Creation of the Spirit,” “Art Film, Antiartistic Film,” “Poetry of the Mass-Produced Utility,” “Yellow Manifesto,” in Haim Finkelstein, Salvador Dalí’s Art and</td>
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<tr>
<td>Week/Date</td>
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<td></td>
<td><strong>Week/Date</strong></td>
<td><strong>Topic</strong></td>
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<td><strong>The Surrealist Revolution in Spain</strong></td>
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<td><strong>Social Reform and Cultural Expansion: ADLAN, GATCPAC, GATEPAC and the Second Spanish Republic</strong></td>
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<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Reading</td>
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| Session 14, May 7th | Art and Ideology During the Spanish Civil War. FINAL PAPERS DUE IN CLASS.  
**Note:** Visit to the Reina Sofía (An additional date for a visit (1.30 min) will be scheduled with the class as the Museum will be closed) | Robert Lubar, “Painting and Politics: Miró’s Still Life with Old Shoe and the Spanish Republic,” in Spiteri, Raymond and Donald LaCoss, eds, *Surrealism, Politics and Culture* (London: Ashgate, 2003): pp. 127-160 |

**Required Co-curricular Activities**

Visit to the Museo Nacional Centro de Arte Reina Sofía (MNCARS), Museo Sorolla, Museo Arte Contemporáneo-Conde Duque and scheduled temporary exhibitions.
“Espacios educativos de la Segunda República.” Talk in Spanish by Professor María López. Wednesday March 13, 2:00-3:00pm, Room 204 (Sala de Actos)

Suggested Co-curricular Activities
You are encouraged to see as much modern art as possible while in Madrid.

Course Materials

Required Textbooks & Materials in Print Form
- Although there is no required text for this course, students are encouraged to read through the exhibition catalogue Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), a copy of which is on course reserve in the library. Other assigned texts will be placed on reserve in the library or on NYU Classes. Specific course readings are indicated per class session. Below is a bibliography of cited texts.

Required Textbooks & Materials in NYU Classes
● Cristina Mendoza, “Quatre Gats and the Origins of Picasso’s Career,”
Francesc M. Quílez, “Graphic Art of the Quatre Gats,” and Jordi
Falgàs, “Picasso’s Fellows at the Tavern: Beyond eyond Modernisme,” in
Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland Museum of
Art/Yale University Press, 2007), pp.80-91, 93-95, and 96-103.

● Robert Lubar, “Barcelona Blues,” in Marilyn McCully, Picasso: The Early

● Enric Ucelay da Cal, “The Nationalisms of the Periphery: Culture and Politics in
the Construction of National Identity,” in Graham, Helen and Jo Labanyi, Spanish
Cultural Studies: An Introduction (Oxford and New York: Oxford University Press,

● Alicia Suàrez and Mercè Vidal, “Catalan Noucentisme, the Mediterranean, and
Tradition,” Jordi Falgàs, “Picasso in Gósol: Savoring the Secrets of the
Mysterious Land,” Narcís Comadira, “The Forms of Paradise: Noucentista
Painting and Sculpture,” in Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí
(Cleveland Museum of Art/Yale University Press, 2007), pp.226-232, 236-247,
249-259.

● Pascal Rousseau, “El exilio de las ramblas: Las vanguardias francesas en
Barcelona durante la Primera Guerra Mundial,” and Christopher Green,
“Español, italiano, francés y catalán: Picasso en Barcelona, junio-noviembre de
1917,” in Barcelona zona neutral, 1914-1818 (Barcelona: Fundació Joan Miró,
2014), pp.175-197, 201-217. [NOTE: English translations of these texts are
available at the rear of the catalogue].

● Jordi Falgàs, “Gleizes and Picabia at the Galeries Dalmau: Too Green for Our
Teeth,” Brad Epps, “The Avant-Garde Visual Poetry of Junoy and Salvat-
Papasseit,” in Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland
Museum of Art/Yale University Press, 2007), pp.319-327, 328-331.

● Robert Lubar, “Joaquín Torres-García y la formación social de la vanguardia en
Barcelona,” in Barradas/Torres-García, Galería Guillermo de Osma (Madrid,

● Robert Lubar, “Modernidad y vanguardia: ‘Padre Cézanne,’” in Barcelona zona
neutral, 1914-1818 (Barcelona: Fundació Joan Miró, 2014), pp.67-87. [NOTE: English translations of these texts are available at the rear of the catalogue].

● José Ortega y Gasset, The Dehumanization of Art (Princeton University
Press, 1968), pp.3-54.

● Jordana Mendelson, “El Poble Espanyol/El Pueblo Español (1929), in
Mendelson, Documenting Spain: Artists, Exhibition Culture and the Modern
Nation, 1929-1939 (Pennsylvania Park, PA: The Pennsylvania State

● Salvador Dalí, “Sant Sebastian,” “Photography: Pure Creation of the Spirit,” “Art
Film, Antiartistic Film,” “Poetry of the Mass-Produced Utility,” “Yellow Manifesto,”
in Haim Finkelstein, Salvador Dalí’s Art and Writings, 1927-1942: The


Optional Textbooks & Materials


• Minguet Batllori, Joan M. El Manifest Groc: Dalí, Gasch, Montanyà i l’antiart (Barcelona: Generalitat de Catalunya, 200?).


• Ocaña, Maria Teresa and Bigitte Léal. PARISBARCELONA: 1888-1937 (Paris and Barcelona, 2002).


**Resources**

- **Access your course materials:** [NYU Classes](nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](nyu.edu/it/servicedesk)

**Course Policies**

**Attendance Policy**

Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade for every week’s worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

Unexcused absences affect students’ grades: In classes meeting once a week, a
2% deduction from the student’s final course grade occurs on the occasion of the first unexcused absence.

Absences are excused only for illness, religious observance, and emergencies.

**Illness**: For a single absence, students may be required to provide a doctor’s note, at the discretion of the Assistant Directors of Academics. In the case of two consecutive absences, students must provide a doctor’s note. Exams, quizzes, and presentations will not be made up without a doctor’s note.

**Religious Observance**: Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Assistant Directors, in coordination with the instructor, will reschedule them.

**Please note**: if you are unable to attend class, you are required to email your professors directly and notify them.

**Late Submission of Work**

No late work will be accepted.

**Academic Honesty/Plagiarism**

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

**Plagiarism**: presenting others’ work without adequate acknowledgement of its source, as though it were one’s own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another’s work
- the use of ideas, sound recordings, computer data or images created by others as though it were one’s own
- submitting evaluations of group members’ work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to
admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

- Using language translation software.

For further information, students are encouraged to check NYU Policies and Guidelines on Academic Integrity (about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. For more information, see Study Away and Disability (https://www.nyu.edu/students/communities-and-groups/students-with-disabilities/study-away.html)