

Art and Social Movements in Spain: 1888-1939

Class code SPAN-UA.9951.001 / ARTH-UA.9450.001

Instructor Details
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Class Details “Art and Social Movements in Spain, 1888-1939”

Class 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.

Desired Outcomes In addition to providing students with a working knowledge of the development of modern art in Spain, the course explores the complex and highly mediated relations that obtain between art and politics in relation to both progressive and conservative/reactionary social movements.

Assessment Components Students are evaluated on the basis of class participation (10%), a group presentation of major monuments in Barcelona on the occasion of our research/study trip (10%), one four page written analysis of a work of art in the collection of the Museo Nacional Centro de Arte Reina Sofía (20%), three 2 page response papers based on assigned readings (30%), and a final RESEARCH paper (12-15 pages) building in part on the earlier analysis of a work of art (30%). Class attendance is mandatory. 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 (www.museoreinasofia.es/en/library-and-documentation-centre), open Monday – Friday, 10 a.m. – 9 p.m.

PLEASE NOTE: All assigned readings must be completed IN ADVANCE OF the following class as readings will be discussed in class.

Spanish Department majors or minors MUST complete all their written work in Spanish. There are TWO Graduate student tutors to help you.

Failure to submit or fulfill any required course component will result in failure of the class, regardless of grades achieved in other assignments.

Grading Policy

Topics for the visual analysis paper, group projects, and final research essay will be determined in consultation with the instructor. Topics cannot be changed without the prior permission of the instructor.

Statement on Provisions to students with disabilities

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (<http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html>) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

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 twice a week, a 1% deduction from the student's final course grade occurs on the occasion of each 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

All work must be submitted on the due date. Extensions will not be granted.

Plagiarism Policy

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 www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Required Text(s)

Although there is no required text for this course, students are encouraged to read through the exhibition catalogue Barcelona and Modernity: Picasso, Gaudi, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), a copy of which is on course reserve in the

library (Cidacos building). 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.

**Course
Bibliography**

Ades, Dawn. Salvador Dalí (London, 1988).

Barcelona zona neutral, 1914-1818 (Barcelona: Fundació Joan Miró, 2014). NOTE: English translations are available at the rear of the catalogue.

Bozal, Valeriano. Pintura y escultura españolas del siglo XX (1900-1939). Historia General del Arte, Summa Artis, vol. XXXVI (Madrid, 1992).

Brihuega, Jaime. Las Vanguardias artísticas en España, 1909=1936 (Madrid, 1981).

Brihuega, Jaime, ed. Manifiestos, proclamas, panfletos y textos doctrinales (Las vanguardias artísticas en España: 1910-1931) (Madrid, 1979).

Brown, Jonathan ed., Picasso and the Spanish Tradition (New Haven and London, 1996).

Fanés, Félix. Salvador Dalí: The construction of the image, 1925-1930 (New Haven and London, 2007).

Finkelstein, Haim. Salvador Dalí's Art and Writings, 1927-1942: The Metamorphoses of Narcissus (New York and Cambridge, England: Cambridge University Press, 1996).

-----, ed. The Collected Writings of Salvador Dalí (New York and Cambridge, England: Cambridge University Press, 1998).

Galería Guillermo de Osma. Barradas/Torres-García, (Madrid, 1991).

García-Velasco, José, Redes internacionales de la cultura española, 1914-1939 (Madrid: Residencia de Estudiantes, 2014).

Gibson, Ian. The Shameful Life of Salvador Dalí (New York: Faber and Faber, 1997).

Giralt-Miracle, Daniel. Avantguardes a catalunya 1906-1936 (Barcelona, 1992).

Graham, Helen and Jo Labanyi, Spanish Cultural Studies: An Introduction (Oxford and New York: Oxford University Press, 1995).

Kaplan, Temma. Red City, Blue Period: Social Movements in Picasso's Barcelona (Berkeley, 1992).

Lahuerta, Juan José. Antoni Gaudí, 1852-1926 (Electa: Milan, 19912; English Edition, 2003).

Lanchner, Carolyn. Joan Miró (New York: The Museum of Modern Art, 1993).

Larson, Susan and Eva Woods, Visualizing Spanish Modernity (Oxford and New York:

Berg, 2005).

Lubar, Robert S. Dalí, The Salvador Dalí Collection (The Salvador Dalí Museum, St Petersburg, Florida, 2000).

_____. “Cubism, Classicism and Ideology: The 1912 Exposició d’Art Cubista in Barcelona and French Cubist Criticism,” in Cowling, Elizabeht and Jennifer Mundy, eds. On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930 (London, Tate Gallery, 1990) : pp. 309-323.

_____. “El nacionalismo lingüístico de Miró” in Maria Teresa Ocaña and Bigitte Léal. PARISBARCELONA: 1888-1937 (Paris and Barcelona, 2002): pp. 398-421.

_____. “Joaquín Torres-García y la formación social de la vanguardia en Barcelona,” in Barradas/Torres-García, Galería Guillermo de Osma (Madrid, 1991): pp. 19-32.

_____. “Miró’s Mediterranean: Conceptions of a Cultrual Identity,” in Joan Miró, 1883-1993 (Barcelona, Fundació Joan Miró, 1993) : pp. 25-48.

_____. “ ‘La carn del paisatge’: Tradició polular i identitat nacional en el noucentisme,” in El Noucentisme: Un projecte de Modernitat (Barcelona, Centre de Cultura Contemporània de Barcelona, 1994) : pp. 281-287.

_____. “Miro’s Commitment,” in Daniel, Marko, and Matthew Gale eds. Joan Miró: The Ladder of Escape (London, 2011): pp. 168-175.

_____. “Ortega and Greenberg: On the Social Position of Modern Art,” in Revista de Occidente (Madrid, May 1995): pp. 23-41

_____. “La presencia de El Greco en el arte español del siglo XX,” in Círculo de Lectores ed. El Greco (Barcelona, 2003): pp. 445-462.

_____. “Art and Anarchism in the City of Bombs,” “Art and Anti-Art: Miró, Dalí, and the Catalan Avant-Garde,” and “Painting in the Shadow of Death: Dalí, Miró, and the Spanish Civil War,” in Robinson, William H., Jordi Falgás, and Carmen Belen Lord eds. Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (New Haven and London, 2007): pp. 106-113, 339-347, and 426-430.

------. “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.

_____. “Barcelona Blues,” in Marilyn McCully, Picasso: The Early Years, 1892-1906 (New Haven and London, 1997): pp. 87-101.

_____. “Narrating the Nation: Picasso and the Myth of El Greco,” in Jonathan Brown ed. Picasso and the Spanish Tradition (New Haven and London, 1996): pp. 27-60.

McCully, Marilyn, ed. Homage to Barcelona: The City and Its Art, 1888-1936 (Hayward Gallery, London, 1985).

Mendelson, Jordana. Documenting Spain: Artists, Exhibition Culture and the Modern Nation, 1929-1939 (Pennsylvania Park, PA: The Pennsylvania State University, 2005).

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

Museo Nacional Centro de Arte Reina Sofía. Pabellón Español. Exposición Internacional de París, 1937 (Madrid, 1987).

Museo Nacional Centro de Arte Reina Sofía. El Surrealismo en España (Madrid, 1994) Texts by Lucía García de Carpi, José Pierre, Giorgio Cortenova, Augustín Sánchez Vidal, Josefna Alix Trueba, and Eugenio Carmona. English translations at the back of catalogue.

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

Ortega y Gasset, José. The Dehumanization of Art (Princeton University Press, 1968).

Raeburn, Michael, ed. Salvador Dalí: the early years (London, South Bank Center, 1994) Texts by Ian Gibson, Rafael Santos Torroella, Fèlix Fanés, Dawn Ades, and Augustín Sánchez Vidal.

Richardson, John, with Marilyn McCully. A Life of Picasso, Volume I, 1881-1906 (New York, 1991).

Robinson, William H., Jordi Falgás, and Carmen Belen Lord, eds. Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (New Haven and London, 2007).

Rowell, Margit. Joan Miró: Selected Writings and Interviews (Boston: G.K.Hall, 1987).

Suárez, Alícia. "Critical Theories of Noucentrisme, Classicism and the Avant-garde in Catalonia, 1906-1930," in Cowling, Elizabeth, and Mundy, Jennifer, eds. On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930 (London, Tate Gallery, 1990): pp. 338-344.

Umland, Anne ed. Joan Miró: Painting and Anti-Painting, 1927-1937 (The Museum of Modern Art, New York, 2008).

SYLLABUS

Session 1 (February 3)

Introduction: Art and Social Analysis

Readings: Sebastian Balfour, "The Loss of Empire, Regenerationism and the Forging of a

Myth of National Identity,” in Graham, Helen and Jo Labanyi, Spanish Cultural Studies: An Introduction (Oxford and New York: Oxford University Press, 1995), pp.25-31

Robert Lubar, “Narrating the Nation: Picasso and the Myth of El Greco,” in Brown, Jonathan, ed., Picasso and the Spanish Tradition (New Haven and London: Yale University Press, 1996), pp.27-60

Session 2 (February 10)

“Authentic Tradition” and the Generation of 1898

Readings: Carmen Belen Lord, “The New Art: Modernism”; Cristina Mendoza, “Casas and Rusiñol: The Allure of Montmartre,” in Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), pp.34-53.

Brad Epps, “Seeing the Dead: Manual and Mechanical Specters in Modern Spain (1893-1939),” in Larson, Susan and Eva Woods, eds, Visualizing Spanish Modernity (Oxford and New York: Berg, 2005): pp.112-141.

Session 3 (February 17)

Modernista Painting in Barcelona

Readings: Mireia Freixa, “Architecture and Design of the Modernista Era,” “Puig i Cadafalch, a Versatile Architect,” Domènech i Montaner and Architectural Synthesis,” in Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), pp. 144-164.

Juan José Lahuerta, “Temple and Time: The Sagrada Familia in the Formation of the Myths of Conservative Catalanism,” in Lahuerta, Antoni Gaudí, 1852-1926 (Electa: Milan, 1991; English Edition, 2003), pp.254-315

First Response Paper, based on Epps’ “Seeing the Dead,” due in class

Session 4 (February 24)

The Nova Escola Catalana: Antoni Gaudí and Modernista Architecture

Readings: 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 beyond 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 Years, 1892-1906 (New Haven and London, 1997): pp. 87-101.

Session 5 (March 2)

Barcelona Blues: Picasso and Els Quatre Gats

Reading: 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, 1995), pp.32-39.

Alicia Suárez 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.

Second Response Paper, based on Lubar’s “Barcelona Blues,” due in class

Session 6 (March 4, Friday)

Museo Nacional Centro de Arte Reina Sofía (10:00 – 11:30), tour of permanent collection [class meets outside at the Jean Nouvel entrance]

CaixaForum, “Miró y el objeto,” exhibition (12:00 – 1:00)

Session 7 (March 9)

Art and Nation Building: Catalan Noucentisme

Readings: 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, Gaudi, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), pp.319-327, 328-331.

Short paper/formal analysis of a work of art in the collection of the Museo Reina Sofía dt in class

Session 8 (March 16)

World War One: Avant-Garde Artists in Exile

Reading: Robert Lubar, “Joaquín Torres-García y la formación social de la vanguardia en Barcelona,” in Barradas/Torres-García, Galería Guillermo de Osma (Madrid, 1991): pp. 19-32. NOTE: English typescript available on library reserve.

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].

Session 9 (March 30)

Tradition and Modernity, Hegemony and Dissent: The Crisis of 1917

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

Session 10 (April 1-2)

Class Trip to Barcelona. Visits to: Museu Nacional d’Art de Catalunya (MNAC), Fundació Joan Miró, Palau de la Música Catalana, Els Quatre Gats taverna; El Born and el Barri Gòtic; Casa Milà; Templo de la Sagrada Família

Student Group Reports on Barcelona Monuments

APRIL 6: CLASS CANCELLED

Session 11 (April 13)

ISMOS: Guillermo de Torre, José Ortega y Gasset and the Avant-Garde in Madrid

Reading: 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 University, 2005): pp.1-37

Salvador Dalí, “Sant Sebastian,” “Photography: Pure Creation of the Spirit,” “Art Film, AntiartistidcFilm,” “Poetry of the Mass-Produced Utility,” “Yellow Manifesto,” in Haim Finkelstein, Salvador Dalí’s Art and Writings, 1927-1942: The Metamorphoses of Narcissus (New York and Cambridge, England: Cambridge University Press, 1996): pp.19-24, 45-47, 53-57, 57-59, 59-63.

Robert Lubar, “Art and Anti-Art: Miró, Dalí and the Catalan Avant-Garde,” in Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), pp.339-349.

Third response paper, on Ortega’s “Dehumanization of Art,” due in class

APRIL 15-16: Caixaforum, Madrid Symposium of the International Miró Research Group, “Miró and Twentieth Century Sculpture” [ATTENDENCE OPTIONAL BUT STRONGLY RECOMMENDED]

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SESSION 12 (April 20)

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

View: Luis Buñuel and Salvador Dalí, “Un Chien Andalou,” www.youtube.com/watch?v=bXlzvVTHg7k

Readings: Dawn Ades, Chapter II of Ades, Salvador Dalí (London, 1988), pp.40-63.

William Jeffett, "Paranoiac Surrealism," Jordana Mendelson, "Against Logic: The Exposició Logicfobista in Catalonia," in Barcelona and Modernity: Picasso, Gaudi, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007), pp.348-353, 361-368.

Fèlix Fanés, "Joan Miró, 1929: High and Low Culture in Barcelona and Paris," in Larson, Susan and Eva Woods, Visualizing Spanish Modernity (Oxford and New York: Berg, 2005), pp.244-262.

Third response paper, based on Ortega's "Dehumanization"
HIRD RESPONSE PAPER, BASED ON ORTEGA'S "DEHUMANIZATION," DUE IN CLASS

Session 13 (April 27)
The Surrealist Revolution in Spain

View: Luis Buñuel, "Las Hurdes. Tierra sin pan," www.youtube.com/watch?v=qO86FO1bs6g

Readings: William Jeffett, "Joan Miró and ADLAN," Josep M.Rovira, "GATCPAC (1930-36) Social Architecture and the Functional City for a New Society," in Barcelona and Modernity: Picasso, Gaudi, Miró, Dalí (Cleveland Museum of Art/Yale University Press, 2007) 369-374, 400-409.

Jordana Mendelson, "Las Hurdes: Land Without Bread (1933), in Mendelson, Documenting Spain: Artists, Exhibition Culture and the Modern Nation, 1929-1939 (Pennsylvania Park, PA The Pennsylvania State University, 2005), pp.65-91

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.

Session 14 (May 4)
Social Reform: the Second Spanish Republic and the Spanish Civil War

FINAL PAPERS DUE IN CLASS

**Classroom
Etiquette**

Computers and cell phones are not allowed in class.

**Required Co-
curricular
Activities**

Study trip to Barcelona, as indicated above; visit to the Museo Nacional Centro de Arte Reina Sofía.

**Suggested Co-
curricular
Activities**

You are encouraged to see as much modern art as possible while in Madrid. In addition to the Museo Reina Sofía, students are urged to visit the Museo Sorolla and the Centro Cultural Conde Duque.