Class code
ARTH-UA.9338.001

Professor: Julia Doménech
E-mail: jd93@nyu.edu
Office Hours: Tuesdays & Wednesdays 5 pm.

Meet at Segre (3.30-5.00 pm) and at the Prado Museum (3.30-5.00).
(Be aware that due to the Museum’s own schedule the time of the visit may vary slightly.)

Prerequisites
N/A

The aim of this course is to offer an introduction to Spanish Art from The Golden Age the early Nineteenth Century, with special emphasis on El Greco, Diego Velázquez and Francisco de Goya. Given its position as a primary depository for Spanish art, the collection of El Museo del Prado will be a major focus of the course, with regular class visits to the museum and related institutions. The artistic relationship artists of the Spanish School maintained with foreign artists (Bosch, Titian, and Rubens) will be considered in depth.

Contemporary readings in art history are incorporated as relevant to the subject. The intention of the course is to teach students how to approach the formal analysis of paintings within a rich context-based interpretative framework, including the social and historical conditions surrounding artistic production.

After a general introduction and overview, individual classes will focus on case studies.

In-class lectures are followed by sessions at the Prado Museum, the Royal Academy of Fine Arts of San Fernando (if possible) and the Thyssen Bornemisza Museum. Attendance during all class sessions and museum visits is mandatory.

Desired Outcomes
- To offer a general introduction to Spanish painting with a special emphasis on El Greco, Velázquez and Goya.
- To identify and analyse images at the Prado Museum, artistic schools and major transformations in Spanish art.
- Students will write a critical essay on a work of art, applying art historical methodologies discussed in class.

Assessment Components
Mid term (30%) (Analysis of five images including a discussion of the readings related to them).
Final exam (30%) (Analysis of five images including a discussion of the readings related to them).
Essay (30%) (10-15 pages). You have the opportunity to submit portions of your research and writing throughout the course so that you can receive direction on how to
improve. Therefore you may well hand out an abstract, bibliography, draft and final paper.

-- The **practical classes** at the Prado Museum and the oral comprehension of the discussed readings and class work will represent **10%** of the final grade.

**Failure to submit or fulfill any required course component results in failure of the class.**

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**Grading Policy**
- Participation should be active during the course, especially in the discussion of the readings and in relation to museum visits.
- Work for extra credit is not permitted.
- Once a subject for the research paper has been agreed upon by the instructor and the student, the topic may not be changed without specific permission from the instructor, and at least one week prior to the deadline.

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**Attendance Policy**
Attendance is required at the **weekly practical classes** at the Prado Museum. If you miss the practical sessions your final grade will suffer (never more than **two unjustified absences**).

Class participation includes attendance and compliance with classroom etiquette (i.e. showing up on time, being attentive, no eating during class, no emailing during class, no cell phone use, and no disruptive behavior). A high score for class participation is awarded to those students who contribute to class discussion in a significant way.

**PLEASE NOTE:** If you are unable to attend class, you are required to email your professors directly. Academic work can only be made up if you have an official medical excuse (i.e. a doctor’s note).

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**Late Submission of Work**
No late work will be accepted.

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**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
MASTERS IN THE PRADO MUSEUM (IN ENGLISH)

- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.
- using 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) in Print Format

Required Texts available via NYU Classes
Session 1
Spain in the times of El Greco. Philip II and Renaissance patronage. Portraiture for the Spanish Court.
May 24

Session 2
Titian and the Spanish Monarchy. El Escorial.
May 25

Session 3
Visit to the Prado Museum: Northern and Italian Renaissance Paintings (Van der Weyden, Bosch, Raphael and Titian)
May 26

Session 4
Introduction to El Greco.
May 27 (FRIDAY) 3.30-5.00 pm
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<th>Session</th>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<td>8</td>
<td>June 2</td>
<td>Visit to the Prado Museum (Greco-Caravaggio-Carracci-Rembrandt-Poussin-Rubens)</td>
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<td>12</td>
<td>June 9</td>
<td>Visit to the Prado Museum (Ribera-Zurbarán- Maino- Ribalta)</td>
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<td>Session 13</td>
<td>Velázquez: Aerial Perspective as a New Visual Space.</td>
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<th>Session 14</th>
<th>Mid Term Exam.</th>
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<th>Session 15</th>
<th>Ut Pictura Poesis: Velázquez as a reader of Ovid.</th>
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<th>Session 16</th>
<th>Visit the Prado Museum (Velázquez-Murillo-Coello)</th>
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<th>Session 17</th>
<th>Painting in Spain in the second half of the Seventeenth Century (Murillo, Coello, etc.)</th>
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<th>Session 18</th>
<th>The Arrival of The Bourbons: A New Art for a New Dynasty; From Canova to Kauffmann: Neoclassicism at the Prado.</th>
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<th>Goya: A Sign of the Times.</th>
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Session 20
Visit the Prado Museum. (Goya – Mengs-Tiepolo)

Paper Deadline.

Session 21
Late Goya: The Black Paintings.
Reading:

Session 22
The Nineteenth-Century at the Prado.

Session 23
Visit the Prado Museum (19th Century). (Goya-Rosales-Pradilla-Sorolla-Fortuny)

Session 24
FINAL EXAM

Required Co-curricular Activities
Visit the R.A.B.S.F. http://www.realacademiabellasartessanfernando.com/es

Suggested Co-curricular Activities
You are encouraged to visit the Monasterio de El Escorial, Convento de las Descalzas Reales and Palacio Real de Madrid.