

Matisse, Picasso, Dalí and the Mediterranean

COURSE DETAILS

Course Designator and Number: BCLA 3011

Number of Credits: 3

Language of Instruction: English

Contact Hours: 45

Instructor: Matthew Clear

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 trip to the Dalí Theatre Museum in Figueres.

Course Objectives

By the end of the course students are able to:

- Apply basic art historical tools to describe and explain a painting
- 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
- Distinguish the key features and symbols that appear in the art works and interpret their meaning
- Describe the different periods in which their work is classified
- Compare the most important avant-garde movements of the late 19th century

Methodology

Lectures, readings, class activities, field studies and student presentations.

Recommended Reading

- **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, Catheine C., Henri Matisse. A Guide to Research, New York: Routledge, 2012
- Buchberg, Karl (ed.), Henri Matisse: the Cut-Outs, New York: Museum of Modern Art, 2014
- Cowling, Elizabeth, Interpreting Matisse Picasso, London: Tate Publishing, 2002
- 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
- Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994
- Greenberg, Clement. Henri Matisse, New York: Abrams, 1953
- Spurling, Hilary, Matisse the life, London: Penguin Books, 2009

- **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, Claustre, Picasso's Las Meninas, Barcelona: Editorial Meteor[Symbol], 2001
- Chip, H.B., Picasso's Guernica. History, Transformations, Meaning, London: Thames & Hudson, 1989
- Cowling, Elizabeth, Interpreting Matisse Picasso, London: Tate Publishing, 2002
- Cowling, Elizabeth & Cox N., Picasso. Challenging the Past, London: National Gallery Company, 2009
- Cowling, Elizabeth, Picasso. Style and Meaning, London: Phaidon Press, 2002
- 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
- *The Private Life of a Masterpiece: Les Demoiselles d'Avignon*, Judith Winnan (dir.), 2004, BBC Worldwide Ltd, 2010.
- **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: Edicions 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
 - Gibson, Ian, *The Shameful Life of Salvador Dalí*, London: Faber & Faber, 1997)
 - 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 al-lucinogen*, 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 andalus*, Salvador Dalí and Luís Buñuel (dirs), 1929, Filmoteca Española / Iskra S.L., 2009.

Grading

Grading Rubric

Letter grade	Score or percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of grade
Participation in class	15%
Term paper	15%
Class presentation	10%
Midterm exam	30%
Final oral exam	30%
Overall grade	100%

Assessment Details

- **Midterm and final Exams (60%):** 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 CONTENT

Unit 1

- Introduction. How to look at paintings.

Unit 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.

Unit 3

- The Beginnings of Modern Art II: Impressionism, Post Impressionism.
- Madeline, Laurence, 'In the times of the impressionist exhibitions (1874-1886)', trans. by Fabrice Troupenat and Steve Taviner, Paris: Musée d'Orsay, 2002.

Unit 4

- Matisse 1 The Early Years
- Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 11-37

Unit 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>

Unit 6

- Matisse 2: Fauvism and beyond
- Spurling, Hilary, Matisse the life, London: Penguin Books, 2009, 116-153

Unit 7

- Matisse 3: maturity
- Girard, Xavier, Matisse. The Sensuality of Colour, London: Thames & Hudson, 1994, 54-89

Unit 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

Unit 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.

Unit 10

- Picasso 2. Picasso and Cubism. Les Femmes d'Alger (O.J.). Analytical and Synthetic Cubism.
- The Private Life of a Masterpiece: Les Femmes d'Alger, Winnan, Judith (director), 2004, BBC Worldwide Ltd, 2010. DVD.

Unit 11

- Revision

Unit 12

- Midterm exam

Unit 13

- Picasso 3. Return to order. Picasso and Surrealism. Guernica and the war period.
- Gottlieb, Carla, 'The Meaning of the Bull and Horse in Guernica', Art Journal, 24:2 (Winter 1964), 106-112.

Unit 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

Unit 15

- Field Study: Museu Picasso, Barcelona.
- Golding, John, 'Picasso and ceramics. London and New York'. *The Burlington Magazine*, 1149: 140 (1998), 838–839.

Unit 16

- The rivalry and friendship of Matisse and Picasso.
- Cowling, Elizabeth, *Interpreting Matisse Picasso*, London: Tate Publishing, 2002, 6–9.

Unit 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.

Unit 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.

Unit 19

- Class presentations 2

Unit 20

- Day trip to Dalí theatre–museum, Port Lligat & Cadaqués

Unit 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.

Unit 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.

Unit 23

- Revision and final round-up

Unit 24

- Final exam

POLICIES

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found on the Learning Abroad Center website.