



Course GA-11

SPANISH PAINTING FROM EL GRECO TO PICASSO

(45 class hours)

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OBJECTIVES

The aim of this Course is to allow students from abroad to become familiar with the art scene in Spain between circa 1550 and 1973, especially with regard to Painting.

Divided into syllabus blocks, class sessions will explore areas of interest such as Renaissance Painting, Baroque Art, Painting and Neoclassicism, the Pictorial Art of the Romantic Period, of the remaining Nineteenth Century, and of the Twentieth.

Special attention will be paid to the insertion of Painting within the environment of other art forms (Architecture, Sculpture, and the Applied Arts), while also debating the cultural and social phenomena which contribute to the characterization of each of the periods concerned and which exert an influence upon the genesis and evolution of art forms.

METHODOLOGY

Class sessions will be carried out in such a way as to cater for students from abroad who may not be sufficiently familiar with the art forms of the Hispanic world. The inconveniences derived from language use will be kept in mind, therefore, as well as the kind of cultural background and training students would already have experienced.

SYLLABUS

1. General Considerations concerning Painting in the Final Third of the Sixteenth Century and in the Twentieth Century.
2. El Greco (1541-1614).
3. SPANISH BAROQUE PAINTING.
 - A. The First Third of the Seventeenth Century. Court Painting: the Carducho Brothers and Other Painters. The Provincial Schools: Sánchez Cotán in Toledo; Francisco Ribalta in Valencia; Pacheco, Roelas, and Herrera in Sevilla.
 - B. The Outstanding Generation in the Reign of Philip IV: Ribera, Zurbarán, and Cano.
 - C. Velázquez.
 - D. The Reign of Charles II: Murillo and Valdés Leal.
 - E. Seventeenth-Century Painting: Foreign and Spanish Masters.
4. Goya: A Genius Spanning Two Centuries.



5. SPANISH PAINTING IN THE NINETEENTH CENTURY.

- A. The Enlightenment, Academicism, and the Neoclassical Masters: from the Influence of Antonio R. Meng to Vicente López and José Madrazo.
- B. Isabeline Romantic Painting. The First Landscape Artists: Pérez Villamil. Landscape Painters in Andalucía: D. Roberts and Manuel Barrón. The Painting of Local Color and Customs in Andalucía: the Bécquers, Father and Son, the Cabral Bejaranos, Father and Son, Andrés Cortés and His Followers. The Traditionalism of Madrid: Alenza, Lameyer,, and Lucas. Andalusian Portrait Painters in Madrid: Esquivel and Gutiérrez de la Vega.
- C. The Court Purist Style: Eduardo Cano, Casado del Alisal, and Gisbert.
- D. The Neo-Romanticism of M. Fortuny and the School of the Sublime: Jiménez Aranda, Villegas, Gallegos, and Sánchez-Barbudo.
- E. Between Eclecticism and Realism in Painting. Landscape Art. Carlos de Haes. Toward the Turn of the Century: Modernism, the Catalanian A. Gaudí, and Regional Focal Points. Artistic Regionalism.

6. The Twentieth Century.

7. Picasso.

BIBLIOGRAPHY

MARTIN GONZÁLEZ, J.J. Historia del Arte. Madrid: Gredos, 2 vol.

Historia del Arte Hispánico. Colección de seis volúmenes por épocas. Madrid: Alhambra, 1979.

Ars Hispaniae. Tomos dedicados a la pintura desde el Renacimiento al siglo XX.

ASSESSMENT

In keeping with regulations, students will be expected to sit two exams during the semester, one at its mid-way point and the other at its close. Final grades will be calculated in terms of the average of the scores obtained. Out of the two written questions set, based on different aspects of the syllabus subjectmatter, one will require answering. In order to improve final grades, a semester-based assignment may be carried out, dealing with a point of interest studied during class sessions, the characteristics and length of which will depend on the student concerned, although at least 10 A4 pages should be used, while there should also be an indication of the bibliography consulted.