

## FAH390YO Seville: Twenty Centuries of Art History

**Professor:** Eric Davis

### Introduction

This course will explore facets of Spain's rich artistic tradition by placing a special emphasis on Seville's very own unique and extensive art history. We will survey artistic trends and developments across twenty centuries in Spain and Seville, beginning with prehistoric Art and passing the Roman ruins of *Itálica* and ending with architect Santiago Calatrava's contemporary Alamillo Bridge. Seville's varied artistic history will allow us to examine Roman monuments, Islamic palaces, and Gothic cathedrals. We will also analyze works by many of Spain's greatest painters and architects.

Weekly site visits and field trips to local monuments, palaces, museums, and galleries will allow us to use Seville's rich cultural heritage as a sort of "laboratory" where students will be able to engage with the material covered in class in a meaningful way.

All readings and discussions are in English. No knowledge of Spanish is required.

*Required text: Students will receive a course pack/reader at the beginning of the course. Most class readings and assignments included in the reader will come from John Moffitt's "The Arts in Spain" (London, Thames & Hudson, 1999); Debra DeWitte, Ralph Larmann, and Kathryn Shields' "Gateways to Art" (New York, Thames & Hudson, 2012) and E.H. Gombrich, "The Story of Art" (Oxford, Phaidon, 1994).*

### **Week 1**

Class Day 1: Course Introduction, Prehistoric Art, the Cave Art of Altamira in Northern Spain, the first monuments in Antequera, Southern Spain, Paleolithic and Neolithic periods. We will look at the early inhabitants of Spain, colonizers such as the Greeks, Phoenicians, Celts, and Iberians.

Read the "Introduction" in *Gateways to Art* (26-44).

Class Day 2: Class discussion; "What was the purpose of Prehistoric Art?"

Watch film in class "Finding Altamira", Dir. Hugh Hudson, 2016.

Read "The Prehistoric and Ancient Mediterranean" in *Gateways to Art* (292-314)

Read: Moffitt, 6-23.

Class Day 3: Roman Andalusia: A look at Carmona's *Necropoli*, the bridges and monuments of Roman Spain, the aqueduct of Segovia, the ruins of Merida and afternoon visit to [Seville's "Antiquarium"](#).

Read: Moffitt, 23-26.

Class Day 4: Class discussion; “What was the legacy of the Romans? What have they left us and how have they influenced our culture?”

Roman Sculpture in Spain, roman sculpture from Itálica and other parts of Spain.

Visit to the Archeology Museum of Seville, visit the columns in the calle Marmoles, the aqueduct.

*Weekend trip to Itálica’s Roman Ruins.*

## Week 2

Class Day 5: – **First Reaction Paper Due**; Compare a Roman monument or sculpture from Rome to one from Spain.

Class discussion; impressions of Itálica.

Visigoth Spain. Islamic Spain, The great Mosque of Cordoba, the Giralda of Seville, the Alhambra of Granada.

Watch PBS Documentary “[The Empire of Faith](#)” in class.

Read “The Rise and Fall of Islam” ([click here](#) for electronic copy)

Read "Christianity and Islam in the formation of Spanish art" (Moffitt)

Al-Andalus- Read: Moffitt 62-66

Class Day 6: Class discussion; “Where do we see Islamic influences in modern-day Seville?”

Islamic Spain, the Taifas of Spain. Romanesque Spain, the stone architecture of Northern Spain.

The amazing Gothic: the Cathedrals of Spain, Seville’s late Gothic Masterpiece, the largest Gothic Cathedral in the world.

Walking tour of the Torre de Oro, the Torre de Plata, the Giralda and the Cathedral exterior.

Read "The Church Militant" & “The Church Triumphant” (Gombrich, 126-147).

Read “Art of the Middle Ages” in *Gateways to Art* (314-330).

Class Day 7: Class discussion; “Islamic Mosques and Christian Cathedrals, the roll of religion in monumental architecture.” Mudejar architecture and artesanía, the fusion of cultures. Sacred Spaces: The Mudejar Footprint in Seville. Mudejar in Toledo and other cities in Spain. Walking tour of Mudejar churches in Seville.

Read “Spirituality and Art” in *Gateways to Art* (470-484).

Read: Moffitt 66-85.

Class Day 8: **Second Reaction Paper Due: Islamic Architecture in Spain. Describe one Islamic structure.**

The amazing Gothic: Seville’s Cathedral, the oldest Royal Palace still in use in Europe, the Alcazar. Field Trip: Visit to Seville’s “Alcazar” (Royal Palace), and the Cathedral of Seville.

Read: Translated version of Bozal’s “El Renacimiento en España” (162-5 & 168-173). In “Historia del arte en España I”. Madrid, 1973.

*Weekend trip to Córdoba and Granada*

**Week 3**

Class Day 9: Class discussion; "Impressions of your visit to Córdoba and Granada".

The Spanish Renaissance: From Madrid's "Escorial" to Seville's "Hospital de la sangre" (also called "Hospital de las cinco llagas").

Plateresque Architecture. A walking tour including the Archive of the Indies by the Escorial's renaissance architect, Juan de Herrera, and one of the finest examples of plateresque in the world, Seville's City Hall.

Read: Moffitt 88-125.

Read "Art of Renaissance and Baroque Europe" in *Gateways to Art* (376-398).

Class Day 10: Baroque Masters (Velazquez, Ribera, Zurbarán and Murillo).

Read: Translated version of Bozal's "El Barroco. La pintura" (223-226 & 236-244). In "Historia del arte en España I". Madrid, 1973.

Read: Moffitt 126-174.

Watch "Diego Velazquez: The Rokeby Venus" & "Francisco Goya: The Third of May 1808" from the series *The Private Life of a Masterpiece*.

Class Day 11: Field trip: "Hospital de la Caridad" and Seville's Museum of Fine Arts with attention on the works of Murillo and Valdez Leal.

Read: Moffitt 175-189 (The Bourbon Court).

- **Third Reaction Paper Due: Spanish Baroque, explain the baroque era and the work of one artist or architect.**

Class Day 12: **Midterm**

**Week 4**

Class Day 13: Goya, the Grandfather of Romanticism, from court splendor to the ravages of war to the black period.

Watch in class: "Francisco Goya: The Third of May 1808" from the series *The Private Life of a Masterpiece*.

Modernism: From masters Gaudi of Barcelona to the Sevillian school of Anibal González and Simón Barris y Bes. Catalan Modernists Ramon Casas y Santiago Rusiñol. The virtuoso painter Sorolla.

The most famous of 20<sup>th</sup> C painters, Pablo Picasso.

Watch film in class: "Surviving Picasso". Dir. James Ivory (1996).

Read: Moffitt 189-231.

Watch "Pablo Picasso: Les Demoiselles d'Avignon" on disc #6 from the series *The Private Life of a Masterpiece*.

Class Day 14: The genius of Miro and Dali.

Read: Translated version of Bozal's "El concepto de la vanguardia" (118-121). In "Historia del arte en España II". Madrid, 1973.

Watch "Salvador Dali: Christ of St. John on the Cross" on disc #6 from the series *The Private Life of a Masterpiece*.

Class Day 15:

***Fourth Reaction Paper Due & Oral presentations, Topic of student's choice concerning Spanish Art History after the Baroque period.***

Class Day 16: Field Trip to the "Cartuja": Seville's 1992 World's Fair and "[Andalusian Center of Contemporary Art](#)".

### Week 5

Class Day 17: Contemporary Spanish Art and Architecture- ***Fifth Reaction Paper Due "A Contemporary Spanish Artist or Architect of your choice not covered in this class"***

Read "Twentieth and Twenty-First Centuries: The Age of Global Art" in *Gateways to Art* (422-452).

Class Day 18: Field Trip: A walk through modern Seville: from the "Alamillo" bridge to "Juan Haro's House" and Seville's [Metropol Parasol](#).

Read: "How Santiago Calatrava blurred the lines between architecture and engineering to make buildings move" ([Click here](#) for electronic copy).

Read: "Mushroom Clouds" ([Click here](#) for electronic copy).

Class Day 19: Review for the final.

Class Day 20: **Final Exam.**

---

### Assignments and Exams:

15% **Class attendance and active participation.**

20% **Midterm**

15% **Oral presentations**

25% **Field Trip Reaction Papers (5% each)**

25% **Final Exam**

**Grading Scheme** (using University of Toronto's Grading Scheme)

Numerical Scale of Mark	Letter Grade
90-100	A+
85-89	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F