

The Dream of Reason Produces Monsters: Goya, Picasso, and the Modern Dilemma

Introduction

Both Francisco de Goya and Pablo Picasso exercised a profound influence on the development of the techniques, forms and meaning of modern art. They also confronted modernity's monsters and produced works that offer reflections on the relationship between social issues, war, their effects on modern society and artistic forms. This course will examine the parallels between their work and the way their artistic creations help to shape our visions of the modern world.

The first part of the class will scrutinize how Goya's embracing of the ideas of the Enlightenment evolve into a systematic criticism of the antiquated nature of Spain's institutions and way of life. His groundbreaking collections of etchings, the *Disparates* and the *Caprichos*, be the vehicle for examining this aspect of Goya's work. The Napoleonic invasion of Spain and the ensuing War of Independence shattered the artist's faith in the ideals of the Enlightenment and the French Revolution. An examination of his historical paintings of the events of the second and third of May 1808 and the etchings that comprise the *Disasters of War* give artistic form to the dramatic change in Goya's view of modernity.

The second part of the course will examine Picasso's double challenge to the underlying principles of modernity. The first appears in how he uses the techniques of the avant-garde. From his "Portrait of Gertrude Stein" through the rest of his Cubist and Surrealist work, Picasso used artistic form to challenge assumptions of art based on the underlying tenets of verisimilitude and faith in reason's ability to explain the modern world.

As was the case with Goya, it will be a cataclysmic historical event, in this case Spanish Civil War 1936-1939, that will lead Picasso to engage with the relationships between war and art. An analysis of *Dreams and Nightmares of General Franco*, which formed the artistic incubator for *Guernica*, and of that painting, the world's last great historical painting, will demonstrate Picasso's response to the atrocities of war.

The results of the artists' confrontation with the sleep of reason play out in diverse ways. Goya's growing physical infirmity and conflicts with the state would attenuate his engagement with social issues but produce innovative and enduring works including the enigmatic black paintings. Picasso would never return to the engagement demonstrated in *Guernica* but would remain steadfast to the idea that the only way to stay in the avant-garde is to continue to revise your artistic vision, a concept coined by Renato Poggioli in his landmark *The Theory of the Avant-Garde*.

Syllabus

Class 1

- Modernity and Its Discontents
- Goya and Picasso in Context and Contact

Class 2

- Goya, the Enlightenment Project, and the French Revolution
- The *Disparates* and the *Caprichos*

Class 3

- The Napoleonic Wars and the Crisis of Reason: *Disasters of War* and Paintings of the Second and Third of May
- Picasso and the Modern Project Phase 1: Avant Garde: From Gertrude Stein to the Les Demoiselles d'Avignon and beyond

Class 4

- Picasso and the Avant-Garde Bis
- From Symbolic Challenge to Political Art: *Dreams and Nightmares of General Franco* and *Guernica*

Class 5

- Picasso and *Guernica* Bis.
- After Effects: Goya's *Black Paintings* in Context and Picasso's Avant-Gardes

Visuals

A great deal of Goya's work is readily accessible on the web. The visual material that has been assembled for the class will be presented on power point which will be shared with the class after each session.

Instructor Contact Information

Email compitel@arizona.edu
Cell Phone 520 405 0562

Recommended Readings Available in PDF format on learning portal for this course

Goya

Nigel Glendenning. Art and Enlightenment in Goya's Circle. In *Goya and The Spirit of the Enlightenment*. Boston, Little Brown and Company, 1989.

Andrew Schultz. "Re-Viewing the *Caprichos*." In *Goya's Caprichos. Aesthetics, Perception, and the Body*. Cambridge, Cambridge UP, 2005.

Picasso

Robert Hughes. "Chapter 1 The Mechanical Paradise." In *The Shock of the New*. New York, Knopf, 1980.

_____. "Chapter 2 The Faces of Power." In *The Shock of the New*. New York, Knopf, 1980.

Hughes' book is based on the multi-episode documentary originally aired on PBS and now available on Youtube.

For Further Reading

Goya—For those Who Read Spanish

Valeriano Bozal. *Goya y el gusto moderno (Goya and Modernity)*. 2nd Ed. Madrid: Alianza, 2002

_____. *Goya vida y obra*. 2 volumes. Madrid: TF Editores, 2005.

Edith Helman. *Trasmundo de Goya. (Goya's Hidden World)* 2nd Ed. Madrid: Madrid, Alianza, 1983.

Eduardo Subirats. *La ilustración insuficiente (Spain's Incomplete Enlightenment Project)*. Madrid: Taurus, 1981.

Picasso

Peter Burger *Success and Failure of Picasso*. New York: Penguin, 1965.

Annie Cohen-Solal, *Picasso the Foreigner. An Artist in France, 1900-1973*.

Trans. Sam Taylor. New York, Ferrer, Straus and Giroux, 2023.

John Richardson, *A Life of Picasso* (4 Volumes). New York, Random House.

On Modernity

Marshall Berman, *All That is Solid Melts into Air. The Experience of Modernity*. New York, Penguin, 1982.

Jameson, Fredric. *A Singular Modernity. Essays on the Ontology of the Present*. New York: Verso, 2002.

Timothy Reiss, *The Discourse of Modernism. Ithaca: Cornell UP, 1982*.

A Unique Opportunity

Participants in this course will have the opportunity for a viewing of curated selections of the University of Arizona Museum of Art's holdings of Goya and Picasso. These works reside in the museum's vault are normally and are usually not available for viewing. A collaboration between the University of Arizona Museum of Art and the Humanities Seminars Program in the College of Humanities makes this unique opportunity possible for participants in this class. On Saturday August 3rd the works will be on display in room reserved just for this viewing between 11:00am and 2:00 pm. Professor Compitello and members of the Museum's senior staff will be on hand to answer any questions you might have about the works. At the conclusion of the last class on August 7th. Professor Olivia Miller, the Director of the UAMA will connect with us for 30 minutes to allow those who wish to ask further questions about the Goya and Picasso holdings at the UAMA.

Those wishing to participate in the August 3rd viewing should RSVP to compitel@arizona.edu by JULY 24th as space in the viewing room is limited.

The University of Arizona is located at 1031 N Olive Rd, Tucson, AZ 85721, You can find a link to the map of the University of Arizona campus here: <https://maps.arizona.edu/public/56-306> Parking is available in the surface lot on the corner of Helen and Freemont streets, across the street from the Park Street garage, and in the lot behind the Center for Creative Photography which can be accessed from Second Street. Parking in both lots is free on Saturdays You can access the complete holdings of the museum's Goya and Picasso works digitally at <https://uarizona.pastperfectonline.com/>