CAS AH 364 Art and Architecture in Madrid, 1561-Today

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General Overview:

This course is a survey of the architecture, sculpture and painting found in Madrid, presented in the broader frame of European styles. It has been designed to introduce students to the most relevant artwork in the city in its historic context. Students will learn about the evolution of the arts from 1561, when Philip II moved the capital to Madrid, through current trends, such as street art. Additionally, some key art theories and alternative “art histories” will be introduced in order to provide students with a broader perspective on the critical approach to art.

The first part of the course will cover the arts under the Habsburg and Bourbon Royal families. We will study the main aesthetic values through devotional art and court painters in parallel with the evolution of Madrid as the capital city. In the second part, we will analyze the advent of modern art in the context of the historic events that shook Spain in the 20th century: from the antebellum period to the first democratic years, and then the Civil War and the Dictatorship. Finally, we will study other contemporary meanings of art found in Madrid such as art as political protest or propaganda (El Guernica), social comment or subversion.

Methodology:

This course requires a lot of individual work, exploring, reading, observing, writing, etc. The lectures will give the student an intellectual framework to understand each period of Spain’s art history and provide them with the necessary tools to work individually. Lectures are intended to elaborate on the required readings, trips, and film screenings; participation is an essential part of the final grade.

An important component of this course will be the weekly fieldtrips; walking tours and museums will be our classroom for the sessions marked as “study tour”. Every week, the first session will
take place at the Instituto Internacional (BU in Madrid) and the second session will be at different sites in Madrid.

**Requirements:**

Students will have to complete the assigned readings before the day of the lecture. Lectures will not summarize the readings but rather explore them further and build upon related topics.

Students are required to attend all classes, fieldtrips and museum visits, sites, exhibitions, etc. Students are also required to prepare specific assignments that will be distributed prior to the excursions.

All visits and fieldtrips are mandatory. If a student cannot attend one of these visits, he/she must do it on his/her own and submit an essay about the visit. Visits are scheduled on the syllabus, announced in class and posted on Blackboard.

**Grading policy:**

- Class Participation 15%
- 5 Questionnaires 20%
- Mid-Term Examination 20%
- Mid-term Paper 25%
- Final Examination 20%

The questionnaires are related to topics covered in class, museum and site visits. They are between 1 or 2 pages each.

The mid-term paper consists of a 5-page essay on two artworks chosen by the student and previously approved by the professor. The consultation of the manual: *How to Write Art History* by D’Alleva (or similar) is highly recommended for students who have no previous experience writing about art. More details on the mid-term paper can be found on Blackboard. Students will hand in the paper during week 11.

**Readings:**

Students will be provided with a course reader prepared by the instructor. Access to additional readings or online sources will be required for certain class sessions; students must obtain a copy of all readings.
Academic Conduct:

It is each student’s responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be “…expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.” You can view the entire Academic Conduct Code here: [http://www.bu.edu/academics/resources/academic-conduct-code/](http://www.bu.edu/academics/resources/academic-conduct-code/)

Calendar

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<th>Week</th>
<th>Session 1</th>
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<td>1</td>
<td>Course presentation: What the wor(l)d (of) Art involves. Foundation and History of Madrid and its arts/Art.</td>
<td>Study tour at Museo de San Isidro (introduction to Madrid urban plan)</td>
<td>Pook &amp; Newall, “Introduction” (pp. xvii-xxi), “Art Theories and Art Histories” (pp. 1-32), and “Glossary of terms” (pp. 217-227). D’Alleva, “Introduction” (pp. 5-20). Berger, “Chapter 1” (pp. 7-34).</td>
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<td>2</td>
<td>Habsburg Architecture in Madrid</td>
<td>Walking tour around Habsburg Madrid (17th-Century Baroque, civil architecture)</td>
<td>Moffitt, “The Court of the Last Habsburgs” (pp. 169-174). Nash, “Puerta del Sol: Ruffians and Royals” (pp. 21-40), and “Plaza Mayor: Blood and Theater” (pp. 61-73). Waterworth, “On the invocation, veneration, and relics, or saints, and other sacred images” (25th Session).</td>
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<td>3</td>
<td>Habsburg Painting in Madrid I: Philip II’s collection and El Greco</td>
<td>Study tour at Prado Museum</td>
<td>Moffitt, “Christianity and Islam in the Formation of Spanish Art” (pp. 27-48), “The Europeanization of Spanish Art” (pp. 49-85), “The Mystical World of El Greco” (pp. 107-119), and “Art and the Counterreformation” (pp. 119-124).</td>
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<td>5</td>
<td>Habsburg Painting in Madrid II: Philip IV and Velázquez</td>
<td>Moffitt, “Velázquez: The High Watermark of Spanish Painting” (pp. 147-163). Stratton-Pruitt, “Velázquez’s Las Meninas: an Interpretive Primer” (pp.124-149), “The Aura of a Masterpiece: Responses to Las Meninas in Nineteenth-Century Spain and France” (pp. 8-46), “Representing Representation” (pp. 150-169), and “Las Meninas in Twentieth-Century Art” (pp. 170-202).</td>
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<td>Midterm exam</td>
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<td>8</td>
<td>Bourbon Painting in Madrid: Goya (Late New Classicism and Romanticism)</td>
<td>Pook &amp; Newall, “Sex and Sexualities: Representation of Gender” (pp. 136- 163). Berger, “Chapter 3” (pp. 45-64). Nash, “The Buena Vista: Goya and The Duchess” (pp. 81-91).</td>
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<td>9</td>
<td>Art and War: Goya’s drawing and</td>
<td>Nash, “Plaza Dos de Mayo: Goya and National Heroes” (pp 93-103).</td>
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<td>Week</td>
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<td>11</td>
<td>The Spanish Avant-Garde II: Surrealism: Dalí and Miró, Art at the Spanish Pavilion in Paris 1937, El Guernica</td>
<td>Study tour at Reina Sofía Museum Mid-term paper due</td>
<td>Pooke &amp; Newall, “Psychoanalysis, Art and the Hidden Self” (pp. 115-135). Moffit, “Paradoxes of Modern Spain” (pp. 214-218), and “Politics and War” (pp. 201-214). Dalí, “1952” (pp. 15-32), and “1953” (pp. 81-113). Nash, “The “Resi”: The Birth of Surrealism”. (pp. 145-162).</td>
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<td>13</td>
<td>Street art in Madrid</td>
<td>Street art in Madrid *Walking around Lavapiés or/and Malasaña area</td>
<td>Pook &amp; Newall, “Globalized proximities and perspectives” (pp. 192-216). Gavin, “Introduction” (PP. 6-8) and “El Tono” (pp24-27). Abarca, Urbanario: <a href="http://www.urbanario.es">www.urbanario.es</a></td>
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<td>14</td>
<td>Final exam</td>
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Required Readings:

Abarca, J. Urbanario: www.urbanario.es

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