Art and Architecture in Madrid, 1561-Today

Mª Isabel Carrasco, PhD
isabelakis@yahoo.es

Room 411, Miguel Angel 8, Madrid 28010
Office Hours: By appointment

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”. Due Museums availability and group policies, some sessions might have been schedule out of class hours. Please, check the calendar to see which sessions will take place inside or outside the Instituto Internacional (BU 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:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>15%</td>
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<tr>
<td>5 Assignments</td>
<td>20%</td>
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<td>Mid-Term Examination</td>
<td>20%</td>
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<td>Paper</td>
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<td>Final Examination</td>
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The assignments are guided exercises, reflection papers or reading guides related to topics covered in class, museum and site visits. They are between 1 or 2 pages each.

1. Reading guide (Brown), due Feb. 4.
2. Formal and Contextual analysis of a painting from Prado museum, due Feb. 11.
3. Reflection paper (Las Meninas), due Feb. 23.
4. Reflection paper (Goya and aesthetics of horror, Freeland, Kieran), due 3/15.
5. Reflection paper (Museum without walls. Public and Street Art), due 4/12.

The paper consists of a 5-6 page reflection paper on ideas chosen after the reading of the essay *Ways of Seeing* by John Berger applied to artworks studied in class. The professor must previously approve the thesis and illustrative artworks. 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 on April 21.
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.

Abarca, J. *Urbanario*: www.urbanario.es

Academic Conduct:

It is each student’s responsibility to read the Boston University statement on plagiarism, which is available in the University’s Academic Conduct Code. Students are advised that the penalty for cheating on examinations or for plagiarism on a Boston University program 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/
<table>
<thead>
<tr>
<th>Week</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Feb 16/18</td>
<td>NO CLASS (self-guided visit to Bourbon Madrid)</td>
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<td>Moffitt, “Revolution and Tradition in Bourbon Spain” (pp. 175-178).</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Reading/Notes</td>
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<td>March 1/3</td>
<td>Group discussion on <em>La Maja desnuda</em>: the feminine nude throughout art history (Berger).</td>
<td>MIDTERM EXAM Pooke &amp; Newall, “Sex and Sexualities: Representation of Gender” (136-163). Berger, “Chapter 3” (45-64).</td>
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<td>March 22/24</td>
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<td>April 5/7</td>
<td><strong>Assign. 5 due</strong> Introduction to 20th Avant-garde art.</td>
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<td>April 12/14</td>
<td>Introduction to Spanish Avant-Garde: Surrealism and Cubism. Study tour. 10:30am Reina Sofía Museum: Dalí, Miró, Picasso and Gris.</td>
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<td>April 19/21</td>
<td>Assign. 6 due Study tour. 10:30am Reina Sofía Museum: Dalí, Miró, Picasso and Gris.</td>
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April 19/21
Review of Surrealism and Cubism.
Study tour. **10:00am**

Mid-term paper due

Borja-Villel, Carrillo, & Peiró, “Guernica” (151-169).
Chipp, “The meaning of Guernica” (192-199).
Dali, “1952” (15-32), and “1953” (81-113).
Breton, “Manifesto of Surrealism” (excerpts)

April 26/28
Introduction to Post-war art: Spanish Informalismo and Pop-Art.
Study tour. **10:00am**
Spanish painting from the 50s-80s: Saura, Millares, Tàpies, Arroyo, Equipo Realidad, Equipo Crónica.


May 3/5
Final exams week

**Recommended Readings:**


