



**Boston University in Madrid**

## **History of Spanish Art: SP 300**

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### **General Overview**

The objective of this course is to provide a general overview of the periods, styles, and artistic movements in Spain including Prehistoric, Romanesque, Gothic, Renaissance, and Baroque art and architecture, as well as more modern art forms such as installations and video-art. Students will simultaneously be provided with the historical context surrounding some of the most relevant works of art and the necessary tools for analyzing and critiquing them. Several classes will be held at some of Spain's most important museums such as the Reina Sofia and the Prado.

### **Requirements**

Students must complete the assigned reading before the day of the lecture. Lectures will not summarize the assigned reading but rather explore them in further depth and build upon related topics. Supplementary readings are intended for students who want to deepen their understanding of Spanish art and architecture and will serve as a guide for written projects. Students are required to attend all classes, and all visits and fieldtrips are mandatory. If a student cannot attend one of the group visits, s/he must do so individually and submit an essay about the visit. Visits are scheduled on the syllabus or announced in class.

### **Course Policies**

Students are expected to prepare for and attend all lectures, and participate in class activities. In the event of illness, the student must contact the professor and the BU Madrid office before the beginning of the class. Travel is not an excused absence unless it is an emergency. More than two unapproved absences during the semester may result in a lowered overall grade in addition to an unsatisfactory class participation grade.

This course is classified as a Boston University course and therefore BU's academic standards are applicable and will be enforced. You are expected to exercise the same academic integrity as you would at your home institution.

It is every student's responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. You can view the entire Academic Conduct Code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

### **Methodology**

This course requires a lot of individual work: exploring, reading, writing, etc. The lectures will give the student an intellectual framework to understand the concept of space in different periods of Spanish art and architecture and will also provide the students with the necessary tools to complete the individual work. Moreover, lectures are intended to elaborate on the required readings and trips although participation is an essential part of the final grade.

The beginning of each class will be devoted to a review of the day's topic, with recommendations of texts and/or videos which complement the topic and can be studied outside the classroom. Different audio-visual resources will be utilized (PowerPoint, didactic slides, online video, DVDs, etc.). Field trips to specific sites included in the syllabus will be planned.

### **Field Trips and Visits**

Specific information about both class and individual field trips will be provided during the first week of class.

There are four field trips that correspond to class material. Individual trips must be completed within a few of days before or after the class lecture.

List of trips and visits:

- Museo Arqueológico.
- Museo del Prado (Villanueva building and extension)
- Museo Nacional Centro de Arte Reina Sofía (Sabatini building and extension)
- Caixa Forum, art galleries and art fairs, etc.
- More field trips may arise during the semester and will be announced in advance.

### **Grading Policy**

The final course grade will be based on the following elements:

Attendance and participation	20%
Mid-term exam	30%
Presentation of a specific work of art	20%
Final exam	30%

## Bibliography

### Required readings:

Bozal, V. (1973). *Historia del arte en España I y II*. Madrid: Istmo. Moffitt, J. F. (1999). *The Arts in Spain*. London: Thames & Hudson. Gombrich, E. H. (1994). *The Story of Art*. Oxford: Phaidon. Borrás, G. and Fatas, G. (2004). *Diccionario de términos de arte y elementos de arqueología, heráldica y numismática*. Madrid. Alianza editorial.

### Recommended readings:

D'Alleva, A. (2006). *How to Write Art History*. London: Laurence King Publishing Ltd.

## COURSE CALENDAR

Class	Topic	Readings, Assignments, Exams, etc.
<b>Week 1</b>		
1	Course introduction. Distribution of artwork for analysis. Review of terms and concepts.	Borrás & Fatas, <i>Diccionario de términos de arte y elementos de arqueología, heráldica y numismática</i> (fragment)
2	First steps: Pre-historic, Iberian, Roman, Early Christian, Visigoth art.	
3	Museum visit: Archeological Museum.	
4	Hispano-Islamic art. Historical context and characteristics. Islam. The Caliphate of Córdoba and the mosque. The Nasrid Kingdom of Granada and the palace city of the Alhambra.	Bozal, V. (1973). "La invasión musulmana" <i>Historia del arte en España</i> . Madrid: Istmo, pp. 58, 59 and 60.

<b>Week 2</b>		
1	Spanish Romanesque: Historical context. Romanesque architecture: Typology, constructive systems and symbolic dimensions. Romanesque Architecture in Spain. Romanesque painting in Spain.	J. F. (1999). "Christianity and Islam in the formation of Spanish art" <i>The arts in Spain</i> . London: Thames & Hudson, 1999, pp. 28, 38 and 39.
2	Spanish Gothic: Historical context. Gothic architecture: typology and constructive systems. The cathedral and its physical and symbolic dimensions. Spanish Gothic painting.	Gombrich, E. H. (1994). "The Church triumphant" <i>The Story of Art</i> . Oxford: Phaidon, pp.137-147.
3	Renaissance: concept and historical reality. Renaissance in Spain.	
4	Visit to Prado	
<b>Week 3</b>		
1	Mannerism and Early Renaissance: Herrera and the Escorial. Court painters. Spanish mannerism painting. El Greco.	
2	Spanish Baroque: General characteristics. Schools.	
3	Characteristics of Spanish Baroque painting. Tenebrism: Ribera. The Andalusian school: Zurbarán.	Bozal, V. (1973). "El Barroco. La pintura" <i>Historia del arte en España I</i> . Madrid: Istmo, pp.223-226 y 236-244.

4	Visit to Prado	
<b>Week 4</b>		
1	Velázquez. Eras and themes. Velazquez art at the Prado. (Student presentations).	
2	<b>MID-TERM</b>	
3	Neoclassism. Villanueva. Romanticism. Goya. Other 19th century painters.	BOZAL, V. (1973) "Goya" in <i>Historia del arte en España II</i> . Madrid: Istmo, 1973
4	Museum visit: Prado (Student presentations).	
<b>Week 5</b>		
1	Cubism and the war: Picasso and <i>El Guernica</i> . Surrealism as meeting point of art, literatura and cinema: Dalí, Lorca and Buñuel.	BOZAL, V. (1973) "El concepto de vanguardia" in <i>Historia del arte en España II</i> . Madrid: Istmo, pp. 118-126 Karmel, P. (2003). "Theories of cubism" in <i>Picasso and the invention of cubism</i> . New haven and London: Yale University press, pp. 10-21

2	Visit to Reina Sofía Museum (MNCARS): Dalí and Surrealism. (Student presentations).	Alison, J. (ed.) (2010). "Surreal space: from object to house" in <i>The surreal house</i> . London: Barbican Art Gallery. New Haven: Yale University Press, pp. 20-22.
3	Post-war art. Art of the Transition. Pop-art, abstract art and others movements.	
4	Museum visit: Reina Sofía Museum (MNCARS): (Student presentations).	
<b>Week 6</b>		
1	Recent Spanish art and architecture. Museum architecture and recent expansions, new Spanish art exhibition spaces.	Bru, E. (1984). "From abstraction to eclecticism. Contemporary Spanish Architecture. 1968-1981" in <i>Arquitectura contemporánea española</i> .. Barcelona: Gustavo Gili, pp. 11-27.

2	Visit: art galleries on calle Doctor Forquet	Catalogues of the exhibitions in Doctor Fourquet's galleries.
3	From the painting to the installation (installation art): New artistic forms in spanish art (graffiti, performance, video art and net-art)	<p>GUASH, A.M. (2005). "El arte del graffiti" en <i>El arte último del S. XX</i>. Madrid: Alianza, pp.367-376.</p> <p>ZAYA, O. (2013) "Lara Almarcegui escavándome el camino a lo posible" in <i>Lara Almarcegui</i>" Madrid: Turner.</p>
4	<b>FINAL</b>	