



Art and Architecture in Madrid, 1561-Today

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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 to Museums availability and group policies, some sessions might have been scheduled 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:

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

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

Berger, J. (2008). *Ways of Seeing*. Penguin Books, London.

Brown, J. (1991). *Painting in Spain 1500-1700*. Yale University Press. New Haven.

Burke, E. (1757). *On the Sublime and the Beautiful*. The University of Adelaide Library. <http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/complete.html#part3.21>

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

Dalí, S. & Ballard, J.G. (2007). *Diary of a Genius*. Solar Books, Washington.

Huxley, A. (1988). "Variations on El Greco" pp. 58-69, in Halpern, D (Ed.) *Writers on Artists*. North Point Press, San Francisco.

Pooke, G. & Newall, D. (2008). *Art History: the basics*. Routledge, London & New York.

Moffitt, J. F. (1999). *The Arts in Spain*. Thames and Hudson, London.

Nash, E. (2006). *Madrid. A Cultural and Literary History*. Signal Books, Oxford.

Parsons, D. (2003). *A Cultural History of Madrid. Modernism and the Urban Spectacle*. Berg, New York.

Sancho, J. L. (2004). *The Royal Palace of Madrid*. Patrimonio Nacional, Madrid.

Stratton-Pruitt, S. (2013). *Velázquez's "Las Meninas"*. Cambridge University Press, Cambridge.

Waterworth, J. (Ed) (1848). *The Council of Trent. The canons and decrees of the sacred and ecumenical Council of Trent*. Dolman, London. <http://history.hanover.edu/texts/trent.html>

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/>

Calendar

Week	Session 1	Session 2	Readings
Jan 19/21	Course presentation What the wor(l)d (of) Art involves.	Study tour. 10:30am Prado Museum: 15 th C. Painting: Italian, Flemish and Spanish school.	Berger, Episode 1: https://www.youtube.com/watch?v=0pDE4VX_9Kk D'Alleva, "Introducing Art History" (11-26). Falomir, "The Renaissance Portrait" (1-7).
Jan 26/28	The Habsburgs as Patrons of Arts: Philips II, Philip III and Philip IV. 15 th -16 th C. painting.	Study tour. 10:30am Prado Museum: 15 th -16 th C. Painting: Titian and El Greco.	D'Alleva, "Formal analysis" (27-46). Huxley, "Variations On El Greco" (58-69) Barón Thaidigsmann, "El Greco y la pintura moderna": https://www.youtube.com/watch?v=Ac0xlOGRnXc
Feb 2/4	17 th C. painting. Group discussion The <i>Spanishness</i> of Spanish Art (Brown).	Assign. 1 due Study tour. 10:30am Prado Museum: 17 th C. Painting (Caravaggio, Rubens, Rembrandt, Ribera)	D'Alleva, "Contextual analysis" (47-68). Brown, "The Frontiers of Spanish Art" (1-5) Waterworth, "On the invocation, veneration, and relics, or saints, and other sacred images" (25 th Session). Graham-Dixon, "The Sacred made Real": https://www.youtube.com/watch?v=UoP5Z11SU9g
Feb 9/11	Study tour. 10:30am Prado Museum: Velázquez.	Assign. 2 due Group discussion on <i>Las Meninas</i> : representing representation (Stratton-Pruitt)	De Diego, "Representing Representation. Reading <i>Las Meninas</i> , Again" (150-167). Stratton-Pruitt, " <i>Las Meninas</i> . An Interpretive Primer (128-141).
Feb 16/18	NO CLASS (self-guided visit to Bourbon Madrid) Moffitt, "Revolution and Tradition in Bourbon Spain" (pp. 175-178).		
Feb 23/25	Assign. 3 due Study tour. 10:15am Metro Ópera Walking tour around Habsburg Madrid (17 th - Century Baroque, civil architecture).	Study tour. 10:30am Prado Museum: Goya.	Nash, "Puerta del Sol: Ruffians and Royals" (21-40), and "Plaza Mayor: Blood and Theater" (61-73). Thomas, "Introduction" (1-19).

March 1/3	Group discussion on <i>La Maja desnuda</i> : the feminine nude throughout art history (Berger).	MIDTERM EXAM	Pooke & Newall, "Sex and Sexualities: Representation of Gender" (136- 163). Berger, "Chapter 3" (45-64).
March 8/10	Art and activism: <i>Los Caprichos</i> and <i>The Disasters of War</i> by Goya.	Introduction to pre-Avant-garde: Solana, Zuloaga and Sorolla Topics for the paper due	"Beautiful, Sublime" http://csmt.uchicago.edu/glossary2004/beautifulsublime.htm Burke, <i>On the Sublime and the Beautiful</i> (excerpts). Edmund Burke On the Sublime: http://www.bbc.co.uk/programmes/p02b8t1k Freeland, "Blood and Beauty" (1-19). Kieran, "Ugliness, the grotesque and the disgusting" (75-86).
March 15/17	Assign. 4 due Study tour. 10:30am Sorolla House-cum-Museum.	Study tour. 10:30am Public Art: Visit to the Open-Air Museum of Contemporary Sculpture.	"After Goya: The Nature of Spanishness" (189-198).
March 22/24	SPRING BREAK		
March 29/31	Study tour. 10:15am Metro Lavapiés. Street Art in Madrid: Walking around Lavapiés.	Review of Street art in Madrid.	What is Public Art? http://associationforpublicart.org/public-art-gateway/what-is-public-art/ Cabezas, "Urban Signs. The <i>polis</i> furnished" (1-8). Jiménez, "Thinking Space" (82-86).
April 5/7	Assign. 5 due Introduction to 20 th Avant-garde art.	Other dimensions of art: visit to a gallery or art studio.	Abarca, "Pinto gratis": http://www.urbanario.es/en/articles/street-art/article-street-art/art/pinto-gratis/ Abarca, "Graffiti or Street Art": http://www.urbanario.es/en/articles/street-art/article-street-art/art/graffiti-or-street-art-julio-204-and-daniel-buren-in-1968/
April 12/14	Introduction to Spanish Avant-Garde: Surrealism and Cubism.	Study tour. 10:30am Reina Sofia Museum: Dalí, Miró, Picasso and Gris.	Borja-Villel, Carrillo, & Peiró, "The Cubist Rupture of Space" (43-55). Tzara, "The Dadaist Manifesto" (excerpts). Marinetti, "Futurist Manifesto" (excerpts).

<p>April 19/21</p>	<p>Review of Surrealism and Cubism.</p>	<p>Study tour. 10:00am Reina Sofia Museum: Art, Civil War and propaganda- the Spanish Pavilion in Paris 1937, <i>El Guernica</i>.</p> <p>Mid-term paper due</p>	<p>Borja-Villel, Carrillo, & Peiró, "Guernica" (151-169). Chipp, "The meaning of Guernica" (192-199). Dalí, "1952" (15-32), and "1953" (81-113). Breton, "Manifesto of Surrealism" (excerpts)</p>
<p>April 26/28</p>	<p>Introduction to Post-war art: Spanish Informalismo and Pop-Art.</p>	<p>Study tour. 10:00am Spanish painting from the 50s-80s: Saura, Millares, Tàpies, Arroyo, Equipo Realidad, Equipo Crónica.</p>	<p>Borja-Villel, Carrillo, & Peiró, "The End of an Epoch: the crisis of Modernity" (225-243).</p>
<p>May 3/5</p>	<p>Final exams week</p>		

Recommended Readings:

Barral i Altet, X. (1998). *Art and Architecture of Spain*. Bulfinch Press, New York.

Bozal, V. (2002). *Goya: Black Paintings*. (Gallery Guide). Fundación de amigos del Museo del Prado, Madrid.

Brotherston, J. G. (2005). *Sorolla's house. The Interiors and Gardens*. Lope de Vega Press, Louisiana.

Brown, J. (1979). *Images and Ideas in Seventeenth-Century Spanish Painting*. Princeton University Press (Princeton Essays on the Arts, 6), Princeton.

Brown, J. (1998). *Painting in Spain, 1500-1700*. Yale University Press, New Haven.

Brown, J. (1999). *Velázquez: Painter and Courtier*. Yale University Press, New Haven.

Calvo Serraller, F. (2002). *Velázquez*. (Gallery Guide). Fundación de amigos del Museo del Prado, Madrid.

Charney, N. (2010). *Madrid. Museum Time*. GeoPlaneta, Madrid.

Faerna García-Bermejo, J. M. (2006). *Sorolla*. Polígrafa, Barcelona.

Finkelstein, H. (Ed.). (1998). *The Collected Writings of Salvador Dalí*. Cambridge University Press, Cambridge.

Gavin, F. (2007). *Street Renegades: New Underground Art*. Laurence King Publishing, London.

Glendinning, N. (1983). "The Visual Arts in Spain" pp. 473-542, in Russell, P. E. (ed.) *Spain. A Companion to Spanish Studies*. Routledge, New York.

Halpern, D (Ed.) (1988). *Writers on Artists*. North Point Press, San Francisco.

Havard, R. (2007). *The Spanish Eye. Painters and Poets of Spain*. Tamesis Books, London.

- Harris, J. (2006). *Art History: The Key Concepts*. Rutledge, New York.
- Hemingway, E. (1988). "Joan Miró" pp. 272-274, in Halpern, D (Ed.) *Writers on Artists*. North Point Press, San Francisco.
- Hughes, R. (2003). *Goya*. Alfred A. Knopf, New York.
- Karmel, P. (2003). *Picasso and the Invention of Cubism*. Yale University Press, New Haven.
- Lynch, J. (1988). *Bourbon Spain, 1700-1808*. Basil Blackwell, Oxford.
- Marías, F. (2005). *El Greco*. (Gallery Guide). Fundación de Amigos del Museo del Prado, Madrid.
- Mena Marqués, M. (2002). *Goya*. (Gallery Guide). Fundación de Amigos del Museo del Prado, Madrid.
- Raquejo, T. (2004). *Dalí: Metamorphoses*. Edilupa, Madrid.
- Schiebler, R. (1996). *Dalí. The Reality of Dreams*. Prestel, London.
- Smith, B. (1966). *Spain, a History in Art*. Simon and Schuster, New York.
- Stratton-Pruitt, S. (1994). *The Immaculate Conception in Spanish Art*. Cambridge University Press, Cambridge.
- Stoichita, V. (1995). *Visionary Experience in the Golden Age of Spanish Art*. Reaktion, London.
- Symmons, H. (2011). "Mantillas, Majas, Murillo and Moors: A Feminine Perspective on Spanish Art from Ann Fanshawe to Gwen John" pp. 23-37, in Macartney, H. and Glendinning, N: *Spanish Art in Britain and Ireland, 1750-1920*. Tamesis Books, London.
- Tomlinson, J. (2012). *From El Greco to Goya: Painting in Spain, 1561-1828*. Laurence King, London.
- VVAA. (2011). *Is the War Over? Art in a Divided World (1945-1968)*. Museo de Arte Contemporáneo Reina Sofía, Madrid.