



Boston University in Madrid

The Spaces of Art: from Velazquez to the Private Gallery in Spain AH 258

Instructor: Francisco Ramallo, PhD

Contact information: framallo@bu.edu

Course dates: fall/spring semester

Course Time & Location: Monday & Wednesday 12:00 – 13:20.

International Institute (Madrid)

Course credit: 4 credits (This class meets 3 hours a week, for 14 weeks, and it is taught in Spanish. There are three contact hours per week plus an extra hour of visits to museums and art galleries)

Hub Areas: Aesthetic Exploration, Global Citizenship and Intercultural Literacy

Prerequisites: Completion of Fifth Semester Spanish or equivalent

Office hours: By appointment

Office location: International Institute 4th Floor, Room 402

Online: Blackboard- learn.bu.edu

Course Bulletin

An overview of the use of space in Spanish art and architecture from the early 17th century Baroque style to the contemporary art of today. A journey from the aerial perspective of Velazquez's paintings to urban street art, installation art, and modern gallery spaces.

Course Description

This course aims to give a chronological overview of the use of space in art and architecture in Spain from the 17th century to the present day. In order to provide a vast and in-depth understanding of art, this class explores various Spanish artistic movements in detail. Students will examine the works of renowned artists such as Velazquez, Goya, Gaudí, Picasso, Dali, and Miró, all the while having the opportunity to become acquainted with Madrid's most important museums such as the Prado and Reina Sofia, allowing them to experience these works of art *in situ*.

A wide variety of artistic styles will be analyzed, starting with Baroque art, progressing through the Neoclassical and Romantic styles, later examining Cubism, and concluding with the *graffiti* and installation art of today's day and age. Students will learn how artistic space is represented, used and experienced across these various styles and periods. The class will begin its journey by exploring artistic and architectural space, moving through exhibition space, and finally reaching other new spaces for art such as private galleries, festivals, and the street catalogue.

Hub Learning Outcomes

Aesthetic Exploration

One of the goals of this course is to introduce students to artistic spaces which will allow them to acquire a more profound knowledge of Spanish art and architecture. Students will be exposed to many well-known pieces of art, focusing on the varied use of space, thus they will develop the skills necessary for analyzing and reflecting upon these said spaces.

1. Students will be able to interpret, analyze, and appreciate notable works in Spanish art, such as *Las Meninas* and *Guernica*, including the cultural contexts in which these works were created. By exploring the historical contexts of these works (e.g. The Spanish Golden Age and Spanish Civil War), and also discussing how these works fit into today's society, students will be able to identify their significance and relevance.
2. Students will develop the reasoning skills and vocabulary necessary to interpret a work of art by Spanish artists and its function in the artistic space. By the end of the course, students will have built a rich vocabulary regarding artistic styles, techniques, and concepts, which is applicable to all forms of visual art. Using this language, students will be able to form well-crafted opinions and arguments, as well as critique art that they encounter. Students will recognize architecture as a language sometimes inseparable from other artistic forms (painting, sculpture, etc.).
3. Students will be able to identify different spatial concepts of art such as aerial perspective, cubist space, surreal space, architecture, installation, urban space, private gallery, etc., all the while paying special attention to painting and architecture within the context of renowned Spanish museums.

Global Citizenship and Intercultural Literacy

This class will enrich the students' academic and social experience through a better understanding of Spanish art and architecture, which will allow them to reflect upon their relationship with both the spaces of art and the artists that created them. This class

emphasizes the examination of art and architecture in relation to the historical and cultural context in which they are produced.

1. The class is taught in an interdisciplinary format, incorporating Spanish history, culture, and even cinematography which all relate to the visual arts. Students will interpret the visual arts as political, social, religious, and mythological evocations of the periods investigated, from the 17th century to present day. Students will become familiar with international styles as represented through Spanish art, which will allow them to establish connections between the international and local version of these art styles. Students will master Spanish artistic vocabulary, building an artistic-specific language that they will be able to apply in other global contexts.
2. This course is taught in Spanish and it requires basic knowledge of Spanish history and language. Students will be given notable Spanish works of art to research and present to their peers. Through these projects, students will demonstrate a detailed understanding of their assigned works of art by describing the pieces using the specific technical language learned in class, and commenting on the theme and cultural context. Students must be able to share all of this information -in Spanish- to their classmates in a clear, coherent manner

Other objectives/ course-specific outcomes:

1. Students will study spatial manifestations not only in a purely single-dimensional way, but also drawing comparisons and parallels *between* the various artistic periods that are examined in class. This will allow them to make connections from a cross-chronological perspective.
2. Developing a proficiency in the literature on the main contributions to the study of space in Spanish art and architecture is also a goal of this course.

Instructional Format, Course Pedagogy, and Approach to Learning

“Spaces of Art” is taught entirely in Spanish and requires a level of 5th semester Spanish or equivalent. This course meets for 3 hours a week for 14 weeks. In addition to the 3 contact hours per week, additional time will be allotted for visits to museums, galleries, and the students’ private, independent research work as well. The class is interactive as students are encouraged to debate and comment on others’ opinions, while always being respectful of everyone’s viewpoints.

Students will approach Spanish art through the lectures and peer discussions in the classroom, the visits to the museums and other spaces of art, as well as their own personal experiences when visiting/critiquing private galleries (as part of a teamwork activity). Emphasis will also be placed on the research they need to conduct for their individual presentations on works of art in the museum where the piece is displayed.

Readings, books, and other course materials

- AAVV. (2012). *Dalí*. Madrid: MNCARS, pp. 19-23
- Alison, J. (2010). "Surreal Space: From Object to House" in Alison, J. (ed.), *The Surreal House*. London: Barbican Art Gallery. New Haven: Yale University Press, pp. 20-22.
- Almarcegui, L. (2012). *Madrid subterráneo*. Madrid: La Librería.
- Azara, P. (2004). "Castillos en el aire, ciudades en el cielo" en *Arquitecturas imaginarias en el arte occidental*. Bilbao: Museo de Bellas Artes, pp. 14-17.
- Aznar, Y. (2004). *El Guernica*. Madrid: Edilupa ediciones, pp. 61-65.
- Bèret, C. (2002). "Exponer a Nouvel" en *Jean Nouvel*, Madrid: Museo nacional centro de arte contemporáneo Reina Sofía, pp. 13-15.
- Bru, E. (1984). "From abstraction to eclecticism. Contemporary Spanish Architecture. 1968-1981" in *Arquitectura contemporánea española*. Barcelona: Gustavo Gili, pp. 11-27.
- Capitel, A. (1986). "The Modern Adventure of Spain Architecture: 1949-1970" in *Contemporary Spanish Architecture: An Eclectic Panorama*. New York: Rizzoli, pp. 11-19.
- Carbajosa Pérez, L. (October 2007). "La restauración del claustro de los Jerónimos: un largo recorrido, una polémica artificial" en *La ampliación del Museo del Prado*, 3481, pp. 52-54.
- Fatás, G. & Borrás, G. (2000). *Diccionario de términos de arte*. Alianza: Madrid, p. 256.
- Feghelm, D. (2004). "Light and shade" *Goya*. Munich, Berlin, London, New York: Prestel, pp. 102 and 103.
- Fisch, E. (1988). "The composition of Guernica" in *Guernica by Picasso*. Cranbury: Associated University Presses, pp. 36-39.
- Gombrich, E. (1989). *The story of Art*. Phaidon: London.
- Grave, J. (2012). "Uncanny images. The night sides of the visual arts around 1800" in *Dark Románticism*. Frankfurt: Städel Museum, pp. 32-34.
- Grosenick, U. and Stange, R. (ed.) (2005). "White cube" in *International art galleries. Post-war to post-millennium*. London: Thames & Hudson, pp. 480-485.
- Guasch, A.M. (2005). "El arte del graffiti" en *El arte último del S. XX*. Madrid: Alianza, 2005, pp.367-376
- Guigon, E. (1997). "The surrealist object" en *El objeto surrealista*. Valencia: IVAM, pp. 275-276, 277-278, and 290.
- Karmel, P. (2003). "Theories of Cubism" in *Picasso and the Invention of Cubism*. New Haven: Yale University press, pp. 10-21.
- Klingsöhr Leroy, C. (2004). *Surrealismo*. Cologne : Taschen.
- Kusunoki, S. (2007). "Edward James. Architect of surrealism" in *Surreal things: surrealism and design*. London: V&A, pp. 205-212.
- Maderuelo, J. (2008). "Aproximación a la idea de espacio" en *La idea de espacio en la arquitectura y el arte contemporáneos*. Madrid: Akal, pp. 11-13.
- McEvelley, T. (1986). "Introduction" in *Inside the white cube. The ideology of the gallery Space*. Berkeley: University of California Press, pp. 7-12.

- Meyric Hughes, H. (1999). "La casa" *La casa, il corpo, il cuore*. Vienna: Museum moderner kunst stiftung ludwing wien, pp. 55-63.
- Nicolin, P. (1987). "Deduction-Induction-Abduction" in *Santiago Calatrava: The daring Flight*. Milán: Electa, pp. 9-12.
- Pou, A. (2008). "Goya's mirrors. Portrait and power" in SUREDA, J. (ed.) *Los espejos de Goya* Madrid: Lunweerg, pp. 338-340.
- Sanchez Cantón F. (1964). *The life and works of Goya*. Madrid: Peninsular, pp. 67-68.
- Seitz, W. (2010). *The art of assemblage*. New York: MOMA, 1961 9-12, 22-25, 39-41, 45, 50 and 68-70.
- Sola-Morales, I. (1986). "The Modern Adventure of Spain Architecture: 1949-1970" in *Contemporary Spanish Architecture: An Eclectic Panorama*. New York: Rizzoli, pp. 11-19.
- Stange, R. (2005). "Money Makes the Art World Go Round -- A Fragment" in Grosenic, U. & Stange, R. (Eds) *International art galleries.post-war to post-millennium*. London: Thames & Hudson, pp. 11-17.
- Suderberg, E. (ed.) (2000). *Space, site, intervention. Situating installation art*. Minneapolis: University of Minnesota Press, pp. 4-11 and 13.
- Wang, S. (2010). *Installation art*. Berkeley, CA : Gingko Press, 2010, pp.
- Weiss, J. (2003). "Fleeting and fixed: Picasso's Fernandes" in *Picasso: the cubist portraits of Fernandes Olivier*. Princeton: Princeton University Press, pp. 2-8.
- Wolf, N. (2008). *Dalí :1904-1989*. Bath: Parragon.

Courseware

Blackboard- www.bu.edu/learn

Assignments and Grading

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%

Grading policy:

Attendance: Students are expected to prepare for and attend all lectures, and participate in class activities. All field trips and visits to museums, etc. are also mandatory. Detailed information can be found in the "Attendance and Absences" section below.

Participation: Students should engage in all group discussions in class and also ask thoughtful questions during both lectures and visits to museums. Students are also expected to make critical comments about the art exhibited and the museographic aspects of the private gallery that will be visited as a class. There will also be an oral

exercise during the class following the class trip to the ARCO Contemporary Art Fair (*ARCO curating activity held during the spring semester only*).

Mid-term exam: The mid-term exam consists of a detailed analysis of two works of art, which students will be able to choose from four options. These works will be selected from the first half of the course, that is, from the Baroque period though the time of Picasso. Students will receive detailed guidelines and further instructions in class.

Once the two images are chosen, students will then have to complete the exam in three distinct parts:

- 1) Individual analysis of both artworks (the photos may be of paintings, sculptures, installation art, etc.). Students must describe the historical context, style, the artist and period, and the characteristics of each piece.
- 2) Comparison of the two works. Students must discuss the similarities and differences between the two works, based on the analysis they completed in part 1 of the exam.
- 3) Compare and contrast each in the much broader context of all of the styles and spaces that we have discussed thus far.

Final exam: The final exam will follow the same format as the midterm. The four works of art for the final exam will be chosen from the pieces learned about during the second half of the course, from Picasso and “The Surreal” to modern day manifestations and artistic spaces. The three-part exam will follow the same structure as the midterm:

- 1) Individual analysis of each pieces
- 2) Compare and contrast both pieces with each other
- 3) Discuss both images in the context of other styles and spaces

Presentation: Students will present about a work of art belonging to the group of pieces that will be examined during the visits to the Prado Museum, Reina Sofía Museum, or special interest exhibitions that take place in Madrid during the course. The piece will be chosen by the professor and assigned to the student. While presenting, students must take into account the detailed criteria explained in class as well as the following outline (which will be posted on Blackboard): cataloging (identification, style, location, the relationship of the piece within its historical context, etc.), description, analysis (comments on theme, technique and procedure, formal structure, etc.), special technical configuration (space, light, movement, composition, etc.), and closing with personal comments that will include a comparison of the artwork with another piece belonging to different period, style, and/or discipline (literature, cinema, etc.). This oral presentation should last approximately 15 minutes and the written transcript (2-3 pages) should be handed in to the professor after the presentation is completed.

Resources/Support/How to Succeed in this Course

1. Office hours (by appointment)

2. Tutoring during research for presentations either in person or by email.
3. Accommodations for Students with Documented Disabilities: If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at (617) 353-3658 to coordinate any reasonable accommodation requests.

Community of Learning: Class and University Policies

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 detail. These readings are given in order to deepen the students' understanding of Spanish art and architecture and will serve as a guide for written projects and exams. 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. Visits are scheduled on the syllabus and announced in class.

Attendance & Absences

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 and present a doctor's note justifying the absence. Travel is not an excused absence unless it is an emergency. Unapproved absences during the semester may result in a lowered overall grade in addition to an unsatisfactory class participation grade. ([Policy on Religious Observance](#))

Assignment Completion & Late Work

Late work will affect the final grade.

Academic Conduct Statement

It is every student's responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. "Spaces of Spanish Art" 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.

<http://www.bu.edu/academics/resources/academic-conduct-code/>

The use of **laptops and cell phones** is completely prohibited during the class unless you have an academic accommodation previously authorized.

NOTE: This syllabus is tentative and subject to change based on the needs of the course. Changes, if any, will be discussed in class in advance, and announced to the students and to the BU Madrid office.

COURSE CALENDAR

Class	Topic	Readings, Assignments, Exams, etc.
Week 1		
14 enero	Presentation of the course. Handing out art and architectural work for comments on each. Review of art and architectural terms.	
16 enero	Presentation of different periods spanning from prehistoric times to present day. Commentary on art and architectural spaces.	Maderuelo, J. (2008). "Aproximación a la idea de espacio" en <i>La idea de espacio en la arquitectura y el arte contemporáneos</i> . Madrid: Akal, pp. 11-13. Fatás, G. & Borrás, G. (2000). <i>Diccionario de términos de arte</i> . Alianza: Madrid, p. 256.
Week 2		
21 enero	I. ARTISTIC AND ARCHITECTURAL SPACE: Baroque: Characteristics. Velazquez.	BOZAL, V. (1973) "El concepto de Barroco" in <i>Historia del arte en España I</i> . Madrid: Istmo, 1973, pp. 223-226
23 enero	Periods of Velazquez's paintings.	Gombrich, E. (1989). <i>The story of Art</i> . Phaidon: London, pp. 318-324.
Week 3		
28 enero	<i>Visit to Museo del Prado.</i>	
30 enero	Bird's eye perspective of Velázquez's work. <i>Las Meninas</i> and <i>Las Hilanderas</i> .	BOZAL, V. (1973) "Velázquez y la pintura velazqueña" in <i>Historia del arte en España I</i> . Madrid: Istmo, 1973, pp. 236-244

Week 4		
4 febrero	Neoclassic art and Romanticism: Goya. Stages of Goya's work. Visit to Museo del Prado.	BOZAL, V. (1973) "Goya" in <i>Historia del arte en España II</i> . Madrid: Istmo, 1973, p. 12 Pou, A. (2008). "Goya's mirrors. Portrait and power" in Sureda, J. (ed.) <i>Los espejos de Goya</i> Madrid: Lunweerg, pp. 338-340.
6 febrero	Goya: From Neoclassic space to Romantic space. <i>Las pinturas negras</i> .	Sanchez Cantón, F. (1964). "The magic of ambient air" in <i>The life and works of Goya</i> . Madrid: Peninsular, pp. 68-70. Grave, J. (2012). "Uncanny images. The night sides of the visual arts around 1800" in <i>Dark Romanticism</i> . Frankfurt: Städel museum, pp. 32-34.
Week 5		
11 febrero	Visit to Museo del Prado.	Gombrich, E. (1989). <i>The story of Art</i> . Phaidon: London, pp. 471-473.
13 febrero	Cubism: Characteristics. Picasso. Stages. Picasso and Cubist art in Spanish war themes: <i>El Guernica</i> .	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 Aznar, Y. (2004). <i>El Guernica</i> . Madrid: Edilupa ediciones, pp. 61-65.
Week 6		
18 febrero	Visit to the Reina Sofía Museum.	Fisch, E. (1988). "The composition of Guernica" in <i>Guernica by Picasso</i> . Cranbury: associated university presses, pp.36-39.
20 febrero	Dreamed space: a) Surrealism: Characteristics. Surrealism in Spain.	Guigon, E. (1997). "The Surrealist Object" en <i>El objeto surrealista</i> . Valencia: IVAM, pp. 275-276 and 277-278, 290.
Week 7		
25 febrero	b) Dalí: the surrealistic space in painting. Visit to the Reina Sofía Museum.	GIMFERRER, P. (2012) "Dalí a contracorriente" en Dalí. Madrid: MNCARS, pp. 19-23

27 febrero	Visit to ARCO Art Fair	BOZAL, V. (1973) "El arte de vanguardia" in <i>Historia del arte en España II</i> . Madrid: Istmo, pp. 130-131
Week 8		
4 marzo	Miró: from Surrealism to the abstract space of signs, colour and rhythm c) History of fantasy, surrealistic/surreal architecture. Surreal Architecture in Spain: from Gaudí to Madrid's Caixa Forum.	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. Kusunoki, S. (2007). "Edward James. Architect of surrealism" in <i>Surreal Things: Surrealism and Design</i> . London: V&A, p. 205-212.
6 marzo	MID-TERM	
Week 9		
11 marzo	From Cubist paintings to installation art: collage, sculpture, and assemblage in Spanish art.	Seitz, W. (1961). <i>The art of assemblage</i> . New York: MOMA, pp. 9-12, 22-25, 39-41, 45, 50 and 68.
13 marzo	Installations with an architectural appearance. Installations in Spain. Spanish abstract space and Spanish pop space.	Suderburg, E. (ed.) (2000). <i>Space, site, intervention. Situating installation art</i> . Minneapolis: University of Minnesota Press, p. 4-11 and 13.
Week 10		
18 marzo	Visit to the Reina Sofía Museum.	
20 marzo	20th and 21st century architecture in Spain: New Architecture. Rationalism. Francoist architecture. The Alhambra manifesto. The International Style in Madrid. The Catalanian perspective. Recent projects.	Bru, E. (1984). "From abstraction to eclecticism. Contemporary Spanish Architecture. 1968-1981" in <i>Arquitectura contemporánea española</i> . Barcelona: Gustavo Gili, pp. 11-27.

Week 11		
25 marzo	II. EXHIBITION SPACE: Museum architecture: Museum Studies. Short history of museums. Types of museums. Functions: Collection, exhibits, conservation, and diffusion.	Nicolin, P. (1987). "Deduction-Induction-Abduction" in <i>Santiago Calatrava: The daring Flight</i> . Milán: Electa, pp. 9-12. Carbajosa Pérez, L. (2007). "La restauración del claustro de los Jerónimos: un largo recorrido, una polémica artificial" en <i>La ampliación del Museo del Prado. Revista de obras públicas, 3481</i> , pp. 52-54.
27 marzo	From the national art gallery to the <i>white cube</i> . Exhibition spaces as part of the artwork.	Grosenick, U. and Stange, R. (ed.) (2005). "White cube". <i>International art galleries. Post-war to post-millennium</i> . London: Thames & Hudson, pp.11-17
Week 12		
1 abril	Visit to the Reina Sofía Museum.	
3 abril	The temporary art show in Spain: curator, discourse, space, work and spectator	Catalogues for current exhibits in Madrid will be distributed to students in class.
Week 13		
8 abril	Visit to galleries/art fair/temporary exhibits	
10 abril	III. OTHER SPACES FOR ART: The private gallery in Spain. Fairs and Biennales. ARCO: Contemporary art fair (Madrid). The catalogue as artistic space. S P R I N G B R E	Grosenick, U. and Stange, R. (ed.) (2005). "White cube". <i>International art galleries. Post-war to post-millennium</i> . London: Thames & Hudson, pp. 480-485. A K
Week 14		

<p>24 abril</p>	<p>Public and street art in Spain. Spanish graffiti. Relational space and public art. Intermediate space in the work of Lara Almarcegui (the Spanish Pavillion of the Venice Biennale in 2013).</p>	<p>GUASH, A.M. (2005). "El arte del graffiti" en <i>El arte último del S. XX</i>. Madrid: Alianza, pp.367-376. ZAYA, O. (2013) "Lara Almarcegui escavándome el camino a lo posible" in Lara Almarcegui" Madrid: Turner.</p>
<p>Week 15 29 abril</p>	<p>FINAL EXAM</p>	