



AH 364 ART AND ARCHITECTURE IN MADRID: 1561-TODAY (EN)
Boston University Study Abroad Madrid

Instructor: M^e Isabel Carrasco, PhD

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Schedule: Tuesday / Thursday 4:00- 5:20 PM

**Please note time changes due to required off-campus visits*

Office Hours: Tuesdays/Thursdays 5:20pm-6.00pm and by appointment

Office Location: Instituto Internacional, Miguel Angel 8, Madrid 28010 (4th floor)

Room: TBA

Course credits: 4

This class meets for 3 contact hours per week for 14 weeks, plus additional time outside of class allotted for field trips and individual work

Course Bulletin:

An introduction to Spanish art history (1561-Present) that examines the most representative works and movements. Students explore the visual representation (painting, sculpture, architecture and street art) and the associated social values (power, gender, ethnicity, and “otherness”) in both historical and current global contexts.

Course Description:

Art & Architecture in Madrid is a survey of the architecture, sculpture and paintings found in Madrid presented within the context of various European artistic styles. This course has been designed to introduce students to the most relevant works of art in the city while taking into consideration the historical context in which they were created. Students will learn about the evolution of the arts from 1561, when Philip II moved the country’s capital to Madrid, through the current trends of today such as street art and graffiti. 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 (16th through 19th centuries). 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, followed by 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 (*Guernica*, 1937 Picasso, for example), social commentary, or subversion.

HUB Learning Outcomes

This course fulfils the following HUB units: *Aesthetic Exploration*, *Global Citizenship & Intercultural Literacy*, and *Creativity/Innovation* (toolkit).

Aesthetic Exploration HUB outcomes:

1. Students will demonstrate knowledge and appreciation of notable Spanish paintings, sculptures, and Madrid's architecture, taking into consideration the cultural contexts in which these pieces were created. Students will be able to identify their ongoing significance and relevance; for example, paintings such as *Las Meninas*, 1656 by Diego Velázquez or *Guernica*, 1937 by Pablo Picasso, will be analyzed within their specific contexts –portraits in the court of Philip IV or works displayed in the Spanish Pavilion during the World's Fair in Paris, respectively. Furthermore, attention will also be given to the evolution of their meaning throughout history until reaching the status of the cultural icons they hold today.
2. Students will demonstrate the technical vocabulary necessary to describe, analyze and interpret Spanish works of art (paintings, sculptures and architecture), such as the concepts of foreshortening, lineal perspective, *sfumatto*, and triptych. The students' reasoning skills and effective application of these technical terms will be assessed through their papers and exams. These open-ended questions will serve to demonstrate the students' ability to understand and connect technical (formal) art knowledge (styles, genres, movements and techniques) to the various art theories studied in class.
3. Students will write formal and contextual analyses of artworks in order to demonstrate their ability to apply the concepts previously introduced and discussed during museum visits (style, cultural history, etc.). Half of the class sessions will be held in museums such as *Museo del Prado*, *Museo Nacional Centro de Arte Reina Sofía*, or *Museo Sorolla* where students will be able to appreciate the works of art in situ, contributing to a better understanding and appreciation of technical details of each medium.

Global Citizenship and Intercultural Literacy HUB outcomes:

1. Art movements and artworks will be presented chronologically as an illustration of Spanish tradition within a global context. The presentation of each new art movement will be preceded by a brief introduction to its specific social and political context, both national and international. It will also look at the personal values behind the creation of these works. Students will be exposed to unfamiliar representations of power, gender, ethnicity, and generally, “otherness” in Spanish paintings that will be historically contextualized so as to contrast them with their own native values and expectations. This will allow students broaden their perspective of Spain within a global context.
2. In addition, through the many off-site field trips throughout the course, students will be exposed to art from an institutional standpoint, allowing them to observe further aspects of the Spanish art world –curating policies, public affluence, museum safety procedures, pedagogical resources, etc. This will expose the students to local practices that they can then compare to those in their own native countries.
3. Students will demonstrate the ability to interpret works of art (visual primary sources) situating the material in the cultural context in which they were created –Spanish Empire, Monarchy, prevalence of Catholic religion, gender segregation, Civil War, Dictatorship, etc. Consequently, students will be driven to analyse and interpret visual products (bearing in mind specific personal values and political systems from past Spain) which may be outside their comfort zone, thus constantly exposing them to both diversity of thought and social/ historical relativeness.

Creativity/Innovation (toolkit)

1. For the written paper on *Ways of Seeing* (1972) by John Berger (described below), students will be encouraged to use creativity as a learnable process of imagining new intellectual possibilities that involve reconceiving their own ideas while taking other interpretative perspectives into consideration.

Written paper: throughout the semester, students will need to read the seminal text *Ways of Seeing* (1972) by John Berger. The instructor will include frequent references to the book’s content in order to help students draw connections between theoretical frameworks, intellectual ideas/concepts, and the specific Spanish artworks at hand. Students will first submit an outline to be reviewed by the instructor and will receive feedback (critical comments/ suggestions for improvement) before writing the final version. The paper will be in essay format and it is meant to push students to think outside the box by applying Berger’s critical review of art history from 1970s to both class content and the students’ current visual landscape. The objective is to help them apply art history knowledge to be able to critique images they see on a daily basis while studying abroad in Madrid –visual representation of gender, ethnicity, power and general otherness. Individual conclusions will be discussed and shared in class sessions where

students will have to defend their own perspective and understanding of the assigned reading.

2. Students will develop a critical attitude towards today's everyday images (advertising, social media, etc.) by contrasting them with the representation of otherness in traditional Spanish culture. They will also visit an artist's studio/ gallery in Madrid in order to examine another perspective of the art world. After researching the artist's and/or gallery's website and social media, students will need to formulate the appropriate questions in order to obtain significant information about the artist's work—sources of inspiration, creative influences, objectives, projects, etc. and/or the gallery's exhibition and curating criteria.

Students will be able to exercise their own creative potential by using drawing as a cognitive tool. They will sketch façades and architectonic elements in Madrid in order to help them pay close attention to details such as the symmetry or proportions that would otherwise go unnoticed. Students will also draw the sculptures at the *Museo de Arte Público* in Madrid in order to help them take special notice of proportions, experiment with sketching, and practice mindfulness. They will also perform practical exercises in order to introduce concepts such as abstraction or automatism.

Course Materials and Courseware: All assigned course materials and audiovisuals are available on Blackboard, learn.bu.edu.

Course objectives:

- Students will become familiar with most important Western art styles and art theories from the Renaissance period.
- Students will identify key artists and artworks of Spain.
- Students will be able to critically analyze a work of art within the context of Spanish history and society.

Methodology:

This course requires a great deal of individual work, exploring, reading, observing, writing, drawing, 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 analyse these concepts 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: city walking tours and museums will be our classroom for the sessions marked as "study tour." Due to museums' availability and group policies, some sessions may be scheduled outside of class hours. Please,

check the calendar to see which sessions will take place inside or outside the Instituto Internacional (BU Madrid).

Grading:

Class participation	15%
3 short assignments	20% (explained below)
Mid-term exam	20%
Paper	25%
Final exam	20%

The assignments are reflection papers or reading guides related to topics covered in class, museum and site visits.

Short assignment details:

1. Formal and contextual analysis of a painting from Prado museum (2 pages)
2. *Bourbon Madrid*: guided exercises including taking photographs, sketching, short answers, and a self-guided tour (approx. 3 pages)
3. Public Art Museum: includes activities such as sketching, individual research, short answer questions and a self-guided tour (approx. 3 pages)

The main paper consists of a 6-8 page reflection on ideas chosen after the reading of the essay *Ways of Seeing* (1972) by John Berger and applied to the works of art studied in class. The instructor must previously approve the student’s thesis and illustrative pieces so that they can make adjustments while incorporating this feedback. 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 paper can be found on Blackboard. One class session will be devoted to discuss the paper’s conclusions. Students will then hand in a printed copy of the paper.

Class Etiquette, Attendance Policy, Community of Learning:

Students must come to class ready to actively participate. Students are required to attend all classes, fieldtrips and museum visits, sites, exhibits, etc.

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 and announced in class. **The final grade will be affected 3% per unexcused absence. Two late arrivals will count as an unexcused absence.** Absences are only excused for medical reasons, observance

of religious holidays, or other justifications according to university policy ([Policy on Religious Observance](#)); personal travel does not constitute an excused absence.

BU Madrid policy states that the use of laptops and cell phones is completely prohibited during class unless you have an academic accommodation previously authorized. Compliance with this policy has a bearing on the participation grade.

Food and disrespectful comments are prohibited in class.

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.

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 these readings.

Reading Packet:

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

Blanché, U. "Street Art and related terms- discussion and working definition" (32-39) *Street Art & Urban Creativity Scientific Journal*. Vol. 1/Nº 1. Lisbon, 2015.

Borja-Villel, Carrillo, & Peiró, "The Cubist Rupture of Space" (43-55), *Museo Nacional Centro de Arte Reina Sofía. Keys to a Reading (Part I)*. La Central, Madrid. 2010.

Borja-Villel, Carrillo, & Peiró, "Guernica" (151-169), *Museo Nacional Centro de Arte Reina Sofía. Keys to a Reading (Part I)*. La Central, Madrid. 2010.

Borja-Villel, Carrillo, & Peiró, "The End of an Epoch: the crisis of Modernity" (225-243), *Museo Nacional Centro de Arte Reina Sofía. Keys to a Reading (Part I)*. La Central, Madrid. 2010.

Breton, "First Manifesto of Surrealism", 1924. <http://self.gutenberg.org/wplbn0002171411-first-manifesto-of-surrealism--1924-by-breton-andr-.aspx?>

Brown, "The Frontiers of Spanish Art" (1-5) *Painting in Spain 1500-1700*. Yale University Press. New Haven, 1991.

Chipp, H. "The meaning of Guernica" (192-199), *Picasso's Guernica: History, Transformations, Meanings*, California University Press, 1988.

Dalí, S. "1952" (15-32), and "1953" (81-113), Dalí, S. & Ballard, J.G. *Diary of a Genius*. Solar Books, Washington, 2007.

D'Alleva, A. "Introducing Art History" (11-26) *How to Write Art History*. Laurence King Publishing Ltd., London, 2016.

D'Alleva, A. "Formal analysis" (27-46) *How to Write Art History*. Laurence King Publishing Ltd., London, 2016.

D'Alleva, A. "Contextual analysis" (47-68) *How to Write Art History*. Laurence King Publishing Ltd., London, 2016.

De Diego, E. "Representing Representation. Reading Las Meninas, Again" (150-167), Stratton-Pruitt, *Velázquez's "Las Meninas"*. Cambridge University Press, Cambridge. 2003.

Falomir, M. "The Renaissance Portrait" (1-7), Museo del Prado. 2008.

Freeland, C. "Blood and Beauty" (1-19), *Art Theory. A Very Short Introduction*. Oxford University Press, 2001.

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

Kieran, M. "Ugliness, the grotesque and the disgusting" (75-86), *Revealing Art*. Routledge, London and New York, 2006.

Marinetti, "Futurist Manifesto", 1909.
<http://www.italianfuturism.org/manifestos/foundingmanifesto/>

Stratton-Pruitt, S. "Las Meninas. An Interpretive Primer (128-141) *Velázquez's "Las Meninas"*. Cambridge University Press, Cambridge. 2013.

Thomas, H. "Introduction" (1-19). *A Traveller's Companion to Madrid*. Robison, London. 2005.

Tzara, T. "The Dadaist Manifesto", 1918. <http://www.391.org/manifestos/1918-dada-manifesto-tristan-tzara.html#.V6yQaGUm8gM>

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>

Reference Bibliography:

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

Borngässer, B., Sánchez Cano, D., Scheffler, F. (2013). *Madrid and The Prado. Art and Architecture*. Ullmann, Postdam.

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.

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>

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

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

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

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.

Gombrich, E. H. (1950). *The Story of Art*. Phaidon, London.

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.

Jiménez Blanco, M. D. (Ed.) (2009). *The Prado Guide*. Museo Nacional del Prado, Madrid.

Karmel, P. (2003). *Picasso and the Invention of Cubism*. Yale University Press, New Haven.

Lynch, J. (1988). *Bourbon Spain, 1700-1808*. Basil Blackwell, Oxford.

Mariás, 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.

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

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

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

Raquejo, T. (2004). *Dalí: Metamorphoses*. Edilupa, Madrid.

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

Williams, R. (2009). *Art theory. A historical Introduction*. Wiley-Blackwell, UK.

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
1	Course presentation What the wor(l)d (of) Art involves.	Introduction to the history of Art History.	D'Alleva, "Introducing Art History" (11-26). D'Alleva, "Formal analysis" (27-46).
2	The Modern Age. The Habsburgs as Patrons of Arts: Philips II, Philip III and Philip IV.	Group discussion The <i>Spanishness</i> of Spanish Art (Brown).	Brown, "The Frontiers of Spanish Art" (1-5)
3	Renaissance Painting in Spain and Europe.	Study tour. 3:30-5:00pm. Prado Museum: Early & High Renaissance Painting.	Falomir, "The Renaissance Portrait" (1-7).
4	Group discussion on the portrait genre. Formal and Contextual Analysis.	Study tour. 3:30-5:00pm. Prado Museum: High Renaissance & Mannerism Painting.	D'Alleva, "Contextual analysis" (47-68). Huxley, "Variations On El Greco" (58-69)
5	The Crisis of Renaissance: Mannerism. Assign. 1 due	Study tour. 3:30-5:00pm. Prado Museum: Mannerism & 17 th European and Spanish Painting.	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
6	16 th -17 th C. Painting in Europe and Spain.	Study tour. 3:30-5:00pm. Prado Museum: Velázquez and <i>Las Meninas</i> ; Representing representation.	De Diego, "Representing Representation. Reading <i>Las Meninas</i> , Again" (150-167).
7	Exam review	MIDTERM EXAM	Stratton-Pruitt, "Las Meninas. An Interpretive Primer (128-141).
8	Study tour. 3:30-5:00pm. Metro Ópera	Study tour. 3:30-5:00pm Prado Museum:	Thomas, "Introduction" (1-19).

	Walking tour around Habsburg Madrid.	Goya.	
9	Goya's <i>Los Caprichos</i> and <i>Los Desastres de la Guerra</i> .	Tour around Bourbon Madrid	"Beautiful, Sublime" http://csmt.uchicago.edu/glossary2004/beautifulsublime.htm Freeland, "Blood and Beauty" (1-19).
10	Modernity and turn-of-the century Spanish Art.	Study tour. 3:30-5:00 Photography and Modernity: Joaquín Sorolla	Borja-Villel, Carrillo, & Peiró, "The Cubist Rupture of Space" (43-55). Borja-Villel, Carrillo, & Peiró, "Guernica" (151-169). Chipp, "The meaning of Guernica" (192-199).
11	Topics for the paper due Introduction to 20 th Avant-garde art movements.	Study tour. 3:30-5:00pm MCNARS: Cubism & Guernica.	Tzara, "The Dadaist Manifesto" (excerpts). Marinetti, "Futurist Manifesto" (excerpts). Breton, "Manifesto of Surrealism" (excerpts).
12	Study tour. 3:30-5:00pm Introduction to Street Art in Lavapiés.	Paper due Museo de Esculturas al Aire Libre	Blanché, "Street Art and related terms- discussion and working definition".
13	Study tour. 3:30-5:00pm MCNARS: Surrealism	MCNARS: Spanish painting from the 50s-70s.	Dalí, "1952" (15-32), and "1953" (81-113). Buñuel, Dalí: <i>Un Chien Andalou</i> : https://www.youtube.com/watch?v=GwW8AckraYM
14	Visit to an artist's studio/gallery	Discussion and final review	Borja-Villel, Carrillo, & Peiró, "The End of an Epoch: the crisis of Modernity" (225-243). The Animated theories of C. Greenberg: https://www.youtube.com/watch?v=3zozMksqnYk
15	Final exam		