



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

Instructor: Fernando Herrero Matoses, PhD

E-mail: fherrero@bu.edu

Schedule: Monday / Thursday 5:00-7:00 PM

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

Office Hours: TBA

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

Room: 310

Hub Areas: Aesthetic Exploration, Global Citizenship and Intercultural Literacy + Creativity
/Innovation (toolkit)

Course credits: 4

This class meets for 8 contact hours per week for 16 weeks. It is taught in English.

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

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 Madrid's museums, art institutions and cultural sites such as *Museo del Prado*, *Museo Nacional Centro de Arte Reina Sofía* or *Lavapiés Neighborhood* 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

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 architecture and 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 analyze 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. 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. 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.

Individual creative project: Students will be create an original ad hoc, individual creative project and personal reflection based on Ways of Seeing as their a final individual course activity. 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. Students will be able to exercise their own creative potential also by using art as a cognitive tool. They will be encouraged to critically evaluate Madrid's urban reality and context and to produce an individual artistic work (drawing, photographic work, video, animation piece, music composition etc..) previously discussed and approved by the instructor along with a reflective text reflecting on its creative process. This creative work will assist students in paying close attention to visual details but also a critical understanding regarding Madrid's urban context. In addition, this personal project will assist them in experimenting with sketching, and practice mindfulness as well as introducing them into artistic terms and concepts such as, figuration, representation, abstraction, automatism etc.

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 analyze 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 field trips: 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%
2 short assignments	20% (explained below)
Mid-term exam	20%
Individual 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:

Throughout the course, the student must carry out two short written assignments. Each of them consists of the elaboration of a paper (400-500 words) from the field study of topics related to art and architecture in Madrid. Observation guidelines, surveys and descriptors will be established for each research activity.

Individual paper:

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 present and discuss the paper's conclusions.

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.

Laptops, cellular phones in class are not allowed: 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

ATTENDANCE POLICY

Following Boston University's attendance policy, class attendance is mandatory (this includes visits and fieldtrips). Students are expected to attend each class session unless they have a medical reason for being absent; no unexcused absences are permitted. Absences are considered excused for illness when accompanied by a doctor's note (*justificante* or those observed by BU Policy on Religious Observance ([Policy on Religious Observance](#))). Travel must not conflict with academic obligations. Students are responsible for getting any class notes and/or making up missed work and for notifying their instructors.

Unexcused absences will negatively affect a student's final grade. **The final grade will be affected 3% per unexcused absence. Two late arrivals will count as an unexcused absence.**

More than 4 unexcused absences will result in a failing grade 'F' for the course.

Thank you for your cooperation.

Class Visits. All class meetings held off-site are required for enrolled students and count toward the participation grade. These study visits include:

- City walk of Habsbug's Madrid
- City walk of Bourbon's Madrid
- Museo del Prado
- Museo Reina Sofia
- Lavapies neighborhood and Tabakalera

Community of Learning: Class and University Policies

Participation. Students are held accountable for the assignments to complete the readings and attend class with questions about the material on the due dates, which has a bearing on the participation grade. Students are expected to engage with each other and with the instructor in a productive, respectful manner conducive to peer collaboration.

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.

Grading:

Grading scale:

A (93 and above) **A-** (90-92) **B+** (89-86) **B** (84-85) **B-** (80-83) **C+** (75-80) **C** (73-75)
C- (70-73) **D** (60-69) **F** (0-60)

Grading Rubric used to assess all writing assignments and individual paper	
GRADE RANGE	GRADING CRITERIA The essay...

A	<ul style="list-style-type: none"> • Addresses all parts of the question effectively, giving specific examples and explanations to illustrate each point. • Demonstrates a profound and complex understanding of the studied material. Problematicizes these questions in original and engaging ways that move beyond class lecture. • Has no generalizations, and no major unqualified or inaccurate statements. May use cites, as appropriate, to justify claims. • Written in a communicative and analytical style that, with minor/no revisions, could be published on the course weblog as representative of the studied material. • Organized in a clear manner that does not require the reader to make sense of the sequence or flow of ideas.
B	<ul style="list-style-type: none"> • Addresses all parts of the question, giving examples and explanations to illustrate each point, but requires clarification at times. • Demonstrates the breadth and depth of the studied material. May problematicize these questions beyond class lecture, but not without minor inaccuracies. • May have minor generalizations, or an unqualified / inaccurate statement that requires correction. Appropriate use of cites, when applicable. • Written in a communicative and analytical style that, after a subsequent draft review, could be published on a course weblog as representative of the studied material. • Organization or mechanics may require greater clarity for the reader to make sense of the sequence or flow of ideas.
C	<ul style="list-style-type: none"> • Addresses a majority of the question, but lacks examples or explanations, requiring clarification at times. • Demonstrates an adequate knowledge of the studied material, but not necessarily complexity, depth, or engagement of the material beyond class lectures. • May have frequent generalizations, or several unqualified / inaccurate statements that require correction. Use of cites lacking when appropriate or inadequate evidence to support claims. • Written in an analytical style that requires substantial revisions. • Organization or mechanics may at times impede the reader's comprehension.
D	<ul style="list-style-type: none"> • Does not address the majority of points in the question, or lacks examples and explanations, requiring significant clarification. • Demonstrates basic knowledge of the studied material, but not complexity, depth, or engagement of the material beyond class lectures. • Has frequent generalizations or unqualified / inaccurate statements. • Organization, mechanics, or style may impede the reader's comprehension.
F	<ul style="list-style-type: none"> • Major inaccuracies and required corrections. Overall, does not engage the studied material or essay question sufficiently.

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.
- 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.
- 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:

- Arnold, D. (2015). *A Short Book About Art*. Tate Publishing, London.
- Berger, J. *Ways of Seeing*. Penguin Books, London. 2008.
- 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.
- Cheshire, L. (2018). *Key Moments in Art*. Thames & Hudson, London.
- 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.
- 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.
- 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.
- 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.

Vergara Sharp, A. (2022). *¿Qué es la calidad en el arte? Una reflexión basada en la pintura europea de los siglos XV al XVIII*. Tres Hermanas, Zaragoza.

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/>

Grading scale:

A (93 and above) **A-** (90-92) **B+** (89-86) **B** (84-85) **B-** (80-83) **C+** (75-80) **C** (73-75) **C-** (70-73) **D** (60-69) **F** (0-60)

Sessions Calendar

Week 1 (May 22-25)

Session 1

Course presentation

Medieval Spain and the Camino Santiago

Madrid's historic origins: Islamic and Visigoth Past: Romanesque and Gothic legacies in Madrid

Readings:

Berger, J. *Ways of Seeing*, (Excerpts)

Optional reading:

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.

Session 2

The foundation of Madrid as a court city: art, culture and urbanism

Class visit to the Museum of the History of the city

Session 3

Habsburgs as Patrons of Arts: Charles V and Philip II

Renaissance and Mannerism: Titian and El Greco

Juan de Herrera's architecture and El Escorial

Readings:

The *Spanishness* of Spanish Art (Brown).

Optional Reading:

Brown, "The Frontiers of Spanish Art" (1-5)

Session 4

Habsburg's architecture and Madrid

Juan Gómez de Mora's and the Habsburg's Madrid

Readings:

Nash, "Plaza Mayor: Blood and Theater", pp. 61-73.

Optional Reading: Bonet Correa, "La Plaza Mayor de Madrid" (15-29)

Class visit Madrid's civic architecture: 16th-17th century

Week 2 (May 29th-June 1st)

Session 5

Counter-Reformation and Baroque art in Philip III and Philip IV's Madrid

The Spanish Baroque School and international diplomacy in Madrid: Rubens

Readings:

Carroll, M., "The Erotics of Absolutism", pp. 3-30

Escobar, Jesús, "Architecture in the Age of the Spanish Habsburgs" pp. 258-262

Optional Reading:

Quintero, María Cristina, "The spaces of female sovereignty in early Modern Spain."

Session 6

Court painters, the Royal Collections and Madrid: the works of Diego Velázquez

Readings:

Brown Jonathan, "Velázquez and the Evolution of High Baroque Painting in Madrid."

Optional Reading:

De Diego, "Representing Representation. Reading Las Meninas, Again" (pp. 150-167).

Class visit to the Prado Museum: the works of Velázquez

Session 7

The Enlightened city and the Bourbons: Neoclassical art and architecture in Madrid

Sabatini, Juan de Villanueva and Ventura Rodríguez: case study: The Royal Palace

Reading: Williams, "The French century" pp. 139-155

Class visit to Bourbon's Madrid

Session 8 (June 1st)

No class, Burgos trip

Week 3 (June 5th-8th)

Class 9

Madrid and the Peninsular War: Revolution and popular uprisings: 2nd of May and Madrid
Goya's Art and Politics: *Los Desastres de la Guerra*

Readings:

Tomlinson, Jamilson "The Artist and the Changing Regimes, 1808-1816," Goya in the Twilight of Enlightenment, pp. 128-159

Optional Reading:

Noyes, Dorothy, "La Maja Vestida: Dress as Resistance to Enlightenment in Late-18th Century Madrid."

Class visit to the Prado Museum: Goya

Class 10

Madrid and Modern Urbanism:

The 19th century and the Liberal City: Hausmanization of Madrid and the bourgeoisie city

Individual Creative project discussion: draft project proposal

Reading:

Lafuente Antonio and Saraiva Tiago, "The Urban Scale of Science and the Enlargement of Madrid (1851-1936).

Class 11

Madrid and the turning of the century: Avant-Garde Art and urbanism in Madrid

The architecture of Antonio Palacios and the Gran Vía and its architecture

Reading:

"History, politics, and culture, 1875-1936", Álvarez Junco, pp. 67-85.

Optional Reading: Aguado, Ana and María Dolores Ramos. "Las relaciones y experiencias de género como elementos vertebradores de los espacios públicos y privados." La modernización de España (1917-1939), pp. 131-51.

Review for Midterm Exam

Class 12 (June 8th)

Midterm Exam

Week 4 (June 12-15th)

Class 13

Avant-Garde art and Madrid: the internalization of Spanish art

The Modern Spanish tradition and Madrid the works of Sorolla and Picasso

The cubist revolution: Pablo Picasso, Maria Blanchard, Juan Gris and Dalí

Readings:

AAVV. (2012). *Dalí*, Madrid: MNCARS, pp. 19-23

Optional Reading:

Bozal, V. (1973) "El concepto de vanguardia" in Historia del arte en España II, pp. 118-126

Class 14

Art in Madrid in the 1930s: Art and architecture during the II Republic and the GATEPAC
The 1927 Generation and las sin sombrero, the Residencia de Estudiantes
Surrealism and the works of Remedios Varo, Maruja Mayo, Miró and Dalí

Readings:

AAVV. (2012). *Dalí*, Madrid: MNCARS, pp. 19-23

Optional Reading:

Afinoguénova, Eugenia (2011). "Leisure and Agrarian Reform: Liberal Governance in the Traveling Museums of Spanish Misiones Pedagógicas (1931-1933)", pp. 261–90.

Class 15

Ideology and politics: the Spanish Civil War and Madrid: No pasarán
Art and political propaganda: Picasso's Gernika and the Spanish Pavillion

Readings:

Borja-Villiel, Carrillo, & Peiró, "Guernica" (151-169).

Chipp, "The meaning of Guernica" (192-199).

Optional Reading:

Nilsson, Maria "On Photography, History and Memory in Spain", pp.1-9.

Class visit to the Reina Sofia Museum

Class 16

Francoism and Desarrollismo: Art, architecture and the Middle Classes and Madrid
Informalismo, Equipo Crónica, Eduardo Arroyo and the architecture of Luis Gutierrez Soto
and Francisco Cabrero

Readings:

Capitel, A and Sola-Morales I. (1986). "The Modern Adventure of Spain Architecture: 1949-1970" pp. 11-19.

Bru, E. (1984). "From abstraction to eclecticism. Contemporary Spanish Architecture. 1968-1981", pp. 11-27.

Week 5: (June 19th-22nd)

Class 17

Transition, Democracy and Art: La Movida and the early democracy in Madrid
The Post-Modern city and Its Margins: The Quinqui city and the Europeization of Spanish art

Readings:

Larson, Susan. "Architecture, Urbanism, and la Movida madrileña." pp. 181-201.

López-González, Mario, Joy Transition. Consensual Fun in La Movida's Madriz magazine

Class 18

1992 and the Touristic city: Madrid as European Capital of Culture
Rafael Moneo's, Jean Nouvel and Antonio Lamela's architecture in Madrid

Reading:

Bèret, C. (2002). "Exponer a Nouvel" en Jean Nouvel, MNCARS, pp. 13-15.

Nicolin, P. (1987). "Deduction-Induction- Abduction" in Santiago Calatrava: The daring Flight. pp. 9-12

Class 19

Madrid and the 2000s: Spanish art and the era of Globalization

Reading:

Kolotouchkina, Olga "The urban cultural appeal matrix: Identifying key elements of the cultural city brand profile using the example of Madrid"

Borja-Villel, Carrillo, & Peiró, "The End of an Epoch: the crisis of Modernity" (225-243).

Optional Reading:

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.

Class visit to the Reina Sofia**Class 20**

Urban art and the migrant city:

Reading: Blanché, "Street Art and related terms discussion and working definition"

Gutiérrez-Colomer Ruiz, Natalia, "Political critique in Madrid's urban art scene from the late '90s until now"

Class visit to Urban Art in Madrid, Lavapies and Tabacalera.**Week 6: (June 26-29th)****Class 21**

Madrid and the 21st century: Social movements, protest and the urban space

Reading:

Cameron Bryan, "Spain in crisis: 15-M and the culture of indignation". pp. 1-12.

Optional Reading:

Labrador Méndez, Germán, "The cannibal wave: the cultural logic of Spain's temporality of Crisis, (revolution, biopolitics, hunger and memory)".

Class 22

Madrid as a cultural and artistic HUB

Students's Individual Creative project presentations

Class 23

Spanish art and the new digital era: In-class discussion

Review for Final Exam

Class 24: Final Exam

Please note that the course calendar is subject to change.

Any changes will be announced by the instructor in advance.