



TECHNICAL SHEET OF THE SUBJECT

Data of the subject	
Subject name	Power and Image in the Golden Age: royal collection in the Prado Museum
Subject code	E000006927
Quarter	Semestral
Credits	6,0 ECTS
Type	Business in Spain
Department	Departamento de Gestión Empresarial
Coordinator	Mario López Barrajón
Schedule	Consult the schedules for different sections of the subject
Office hours	To Be Announced by each Instructor. Previous appointment by e-mail
Course overview	The subject aims to provide the student with a overview of the propaganda dimension of artistic creation in Spain, paying special attention to its management and sponsorship from political power nodes. On the one hand, art collecting is analyzed as an activity of power, prestige and public and political projection. On the other, students become familiar with the sociocultural impact of artistic heritage and its managerial dimension in shaping current Spain's cultural identity. Finally, the subject also deals with Spanish artistic patrimony from an economic point of view, as a major productive asset.

Teacher Information	
Teacher	
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SPECIFIC DATA OF THE SUBJECT

Contextualization of the subject
Contribution to the professional profile of the degree
Specially designed subject for the acquisition of cultural awareness of foreign students of exchange, which combines a mixed vision of Spanish artistic heritage as a distillation historical-cultural and economic-industrial value today.
Prerequisites
None

Competencies - Objectives
Competences



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Syllabus
2024 - 2025

1. The student will deepen the knowledge of existing relationships since ancient times between artistic creation and political power to which will contribute development of their ability to management of various sources of information (historical and contemporary / textual and physical) related to the matter.
2. Identification and understanding of the various powers (political, religious, economic) conveniently placing them in the field of Spanish history. Your relationship with sponsorship artistic and cultural, the possible contacts between them and their weight in the concert of national politics and international.
3. Recognizing the extraordinary aesthetic dimension of artistic production in Spain to through the centuries the student the student will prioritize the study of symbolic, political and Economic of it.

Learning outcomes

1. Analysis of the projection of these actions in society and the possible influence of the same in the process of selecting artists and works, as well as in the conformation of large institutional and private collections that today make up the heritage and museum wealth of our country.
2. Importance of the exhibition action of the work; search for delight, communication of arguments, spectator education ... as well as the importance of the physical spaces in which they were about.
3. Development of legal mechanisms for the protection of their integrity as well as provision of scientific-technical tools for their knowledge, conservation and preservation for future generations.
4. Confrontation between history and actuality that will allow to know the evolution of values propaganda of the work of art and how they have been assumed and enhanced by the cusp of the power over time. Identify the possible validity and actuality of the same within the framework of a global and technified world, as well as assessing the importance of the media, social networks and the internet as a substitute or complementary visual language for artistic creation.

THEMATIC BLOCKS AND CONTENTS

Contents - Thematic Blocks

UNIT 1. HISTORICAL RELATIONS BETWEEN ART AND POWER: BRIEF HISTORY OF COLLECTING.

- 1.- Power, Art and Collecting in Antiquity: Egypt, Mesopotamia, Greece and Rome.
- 2.- Power, Art and Collecting in the Middle Ages. The power of the Church.
- 3.- Power, Art and Collecting in the Modern Era. The great collections of the monarchy European The specialization of the collections.
- 4.- Power, Art and collecting in Contemporary Era. State collecting and private collecting.
- 5.- Artistic heritage and economy. Artistic heritage and media.

UNIT 2. ART AND REAL COLLECTING IN SPAIN EPOCA OF THE CATHOLIC KINGS.

- 1.- Art and artistic treasures of the Spanish medieval church.
- 2.- Artistic patronage, propaganda and beginnings of royal collecting in Spain, time of the Kings Catholics

UNIT 3. POWER ART AND COLLECTING OF HABSBERG DYNASTY I.

- 1.- Carlos V: Art at the service of politics. The image of the monarch and his aesthetic taste. Physical areas of the collections.
- 2.- Felipe II: art at the service of politics. The image of the monarch and his aesthetic taste. Art and religious counter-reform (catechesis, conversion, submission or ideological and military offensive).

UNIT 4. POWER ART AND COLLECTING OF HABSBERG II DYNASTY.

- 1.- Felipe III. The first signs of the decline of the Spanish empire. Impact on the world of Art and collecting. Galleries, cabinets and "wonder cameras".



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Syllabus
2024 - 2025

2.- Felipe IV and Carlos II. Art, propaganda and political diplomacy. The specialization of Spanish royal collections. Economic and dynastic collapse.

UNIT 5. ART, POWER AND REAL COLLECTING OF THE NEW BORBONIC DYNASTY.

1.- Felipe V and Fernando VI. Change of dynasty and change of taste. The art as a tool fundamental of reformism illustrated. The Bourbon collections, new establishments palatial

2.- Carlos III and Carlos IV. Cultural and artistic revival. New languages for a new society.

UNIT 6. THE XIX CENTURY, THE CENTURY OF LIGHTS AND INDUSTRY. THE CENTURY OF THE MUSEUMS.

1.- Echoes of the French Revolution in Spanish politics and art. The Invasion and subsequent War of independence. The first attempts at nationalization of heritage.

2.- Art and constitutionalism in Spain, Fernando VII and the creation of the Royal Museum of Paintings.

3.- Isabel II and the end of the 19th century. Effective nationalization of the royal collections. The Religious confiscations. Museum fever in Spain. National and international dissemination.

UNIT 7. STATE COLLECTING AND SPANISH MUSEUMS IN THE XX CENTURY.

1.- Political convulsions in contemporary Spain. First third of the 20th century. Production plastic, promotion of Art and Museums.

2.- The second Spanish Republic and the Civil War. Contemporary art and propaganda.

3.- The Dictatorship of General Franco. Isolation and opening.

4.-The Spain of the Transition. Democracy, Constitution and State of Autonomies.

5.-Legislation and renovation of the Spanish Museums.

SUBJECT 8. CURRENT AND PROJECTION OF THE ARTISTIC HERITAGE.

1.- Change of paradigm, heritage as a national economic engine.

2.- Mass media and heritage.

3.- Future itineraries.

TEACHING METHODOLOGY

General methodological aspects of the subject

The subject is desatolla in two different ways: A first part focused on the acquisition of the knowledge and competences associated with them and a second aimed at establishing from the personal experience a link between student and subject, so that beyond the purely aesthetic fact, art, its production and sponsorship as a key element in the configuration of the image of power, and of power itself, along the history.

Face-to-face methodology: Activities.

1. Two-hour Master Classes supported by audiovisual material on the various aspects that the subject can present.
2. Debates and discussions led by the teacher where you can confront the various opinions and approaches that arise in parallel to the development of cognitive knowledge.
3. Realization of practical classes in Museums and other heritage institutions that we allow to verify in situ the scope of the works and artistic programs designed to project a argument, doctrine or opinion by their patrons and inspirers.

Non-presential Methodology: Activities.

1. Preparation of the topics. Previous reading
2. Reading of the recommended supplementary material
3. Personal study of the subject.



4. Preparation of an individual work (Essay) that deepens the development of any of the points or aspects of the agenda.

EVALUATION AND CRITERIA

Evaluation activities.

1. Attendance, involvement and participation of the student both in the classroom activities and in practical visits to museums.
2. Final exam.
3. Individual work.

Evaluation criteria.

1. Understanding of concepts.
2. Application of theory to reality and practice.
3. Sources used (quality and quantity).
4. Depth of the analysis.
5. Synthesis capacity.
6. Ability to relate diverse concepts.
7. Originality in the presentation of both theoretical (classroom) and practical arguments (Job).

Ratings

Ordinary Call.

The final grade will consist of three parts according to the following distribution, overcome each of them to be qualified in the subject.

- 1.- 50% of the final grade will correspond to the theoretical knowledge acquired throughout of the development of the whole subject that must be presented in a written test on the dates set by the head of studies and / or the deanship of the faculty of business sciences and economic.
- 2.- 25% to the realization and delivery of an individual work (essay) in which it will deepen (applying the knowledge acquired) in a relevant aspect of the proposed program.
- 3.- 25% participation and assistance in both the teaching activities carried out in the classroom as in those (practices) developed in museum and heritage fields.

All work must be physically delivered on the day of the final test, must have a maximum length of ten folios (A-4) of text (Times New Roman 1.5 points) plus material chart and the reference of the sources used. Late deliveries will not be accepted.

Extraordinary call.

If you cannot attend the day set for the final test for reasons justifiable of major cause the student will have the possibility of doing it on a date nearby also marked by the head of studies and / or the deanship of the faculty of science Business and economic.

In case of suspending the subject in the ordinary call the student must make a written research and analysis work according to a topic proposed by the professor, in this case its extension will be twenty folios written (A-4) of text (Times New Roman 1.5 points) more the graphic device and the relationship of sources and bibliography that should be sent to the teacher through of email on a date that does not exceed the month of the end of the subject.

BIBLIOGRAPHY AND RESOURCES



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Syllabus
2024 - 2025

Basic Bibliography

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- BOLAÑOS, M.: *Historia de los museos en España: Memoria, cultura y sociedad*. Gijón 1980.
- CHECA, F, MORAN, M.: *El coleccionismo en España*. Madrid, 1985.
- CANO DE GUARDOQUI GARCIA, J.L.: *Tesoros y colecciones: orígenes y evolución del coleccionismo artístico*. Valladolid, 2001.
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- JIMENEZ BLANCO, M. D.: *Arte y estado en la España del siglo XX*. Madrid, 1989.
- LAYUNO ROSAS, M. A.: *Los nuevos museos en España*. Madrid, 2002.
- MARIN-MEDINA, J.L.: *Grandes coleccionistas: siglos XIX y XX*. Madrid, 1988.
- MARTIN GONZALEZ, J. J.: *El artista en la sociedad española del siglo XVII*. Madrid, 1984.
- MORAN, M., CHECA, F.: *El coleccionismo en España: De la cámara de maravillas a la galería de pinturas*. Madrid, 1985.
- MORAN, M., PORTUS, J.: *El arte de mirar: la pintura y su público en la España de Velázquez*. Madrid, 1987.
- MUENSTERBERGER, W.: *Collecting and unruly passion: Psychological perspectives*. New Jersey, 1994.
- PEARCE, S.: *Museums: Objects and collections: A cultural study*. Leycester, 1992.
- PEREZ SANCHEZ, A. E.: *El coleccionismo real. El arte de las colecciones europeas del siglo XVIII*. Madrid, 1989.
- POMIAN, K.: *Collecteurs et curieux*. Paris, 1987.
- POMIAN, K. LAURENS, A. F.: *L'anticomanie: collections de antiquities aux XVIIIème et XIXème siècles*. Paris, 1992.
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- PORTUS PEREZ, J.: *La sala reservada y el desnudo en el Museo del Prado*. Madrid 2002.
- SCHAER, R.: *L'invention des musees*. Paris, 1993.
- SCHLOSSER, J.: *Las cámaras artísticas y maravillosas del Renacimiento tardío*. Madrid 1988.
- TAYLOR, F. H.: *Artistas príncipes y mercaderes*. Barcelona 1960.
- VILLA, R de la: *Guía del usuario del arte actual*. Madrid 2007.