

Geological Drawing and the Artistic (Re)interpretation of Rurality During the Spanish Avant-garde

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Abstract

The aim of this research is to analyse the presence of the geological imagery in the context of the Spanish artistic avant-garde, and its role in the aesthetic-ideological (re)interpretation of the rural Castilian landscape. Specifically, we refer to the creative process led by the so-called Vallecas School (1927-1933) and its two most prominent artists: Alberto Sánchez and Benjamín Palencia. To this end, an exhaustive review has been carried out of all geological publications from the period (1912-1936) in order to document the visual relationships between scientific drawings and those produced by both artists; in some cases, for the first time in the study of this phenomenon of convergence between scientific and aesthetic landscape. We shall also examine how this synapse was not limited to the visual representation of the rural nature; for, in tune with the political climate of the time, it also involved a political commitment to a shared area of action (the rural territory) which geologists and artists from Vallecas School –each from their respective disciplines– perceived as a symbolic space for an alternative form of social progress through rural nature, dissident to the dominant urban-technological-bourgeois modernity.

Keywords: Vallecas School, geology, territory, landscape, rural.

Introduction

During the Spanish New Art period (1914-1936), knowledge networks emerged between scientific and artistic practice [Sainz, Pérez, Osma 2025], which explains the development of a shared imagery in the process of aesthetic interpretation of rurality conducted by the *Vallecas School*. This new, idiosyncratic avant-garde poetics emerged within the context of Spanish *Surrealism*; and, between 1927 and 1933, brought together various creators around a common objective that Eugenio Carmona [Carmona 2001, p. 128] defined as: “the encounter [...] with nature as an artistic theme and with the capture of the telluric as a link between the need to recover the vernacular and the understanding of the modern”. In this creative process, the *Vallecas* poetics were defined in part by the art-science synapse [1], revolving around two

areas of interest: the earth (geology) and the primitive (palaeontology/archaeology) [García, Gil 2025]; as argued by Carmen Pena in her studies on landscape and territory [Pena 2010; Pena 2012] and by Josefina Alix in relation to Spanish *Surrealism* [Alix, García 1994]. In any case, the interest in the earth and the telluric explains the influence that geology had on the creators of this artistic movement –especially its leaders [2]: the sculptor Alberto Sánchez (known as ‘Alberto’, Toledo 1895-1962) and Benjamín Palencia (1894-1980)– as a theoretical and visual tool for interpreting the rural landscape and the Castilian territory of their childhood (fig. 1): from Vallecas (a village situated 9 km south-east of Madrid) to Toledo, passing through Guadalajara, Valdemoro and Alcalá de Henares. As a result, there was a convergence

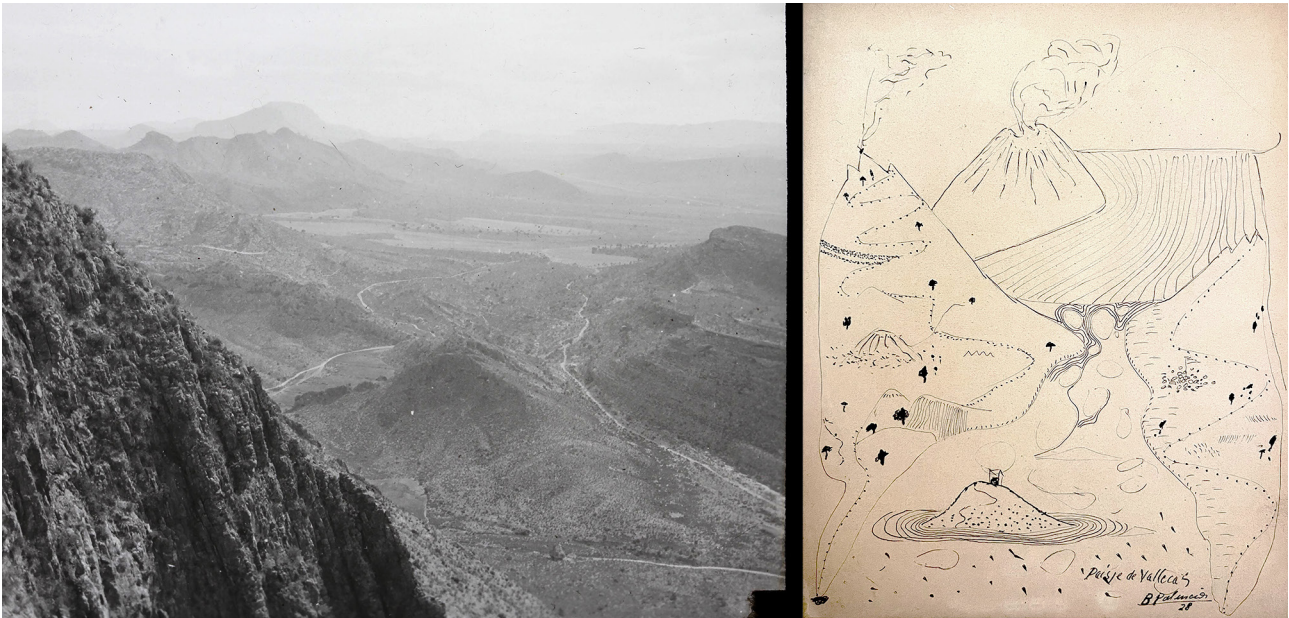


Fig. 1. Left, E. Hernández-Pacheco, Agramón, c. 1926, Patrimonio Digital Complutense archive. Right, B. Palencia, Vallecas Landscape, 1928, [Esteban 2007, p. 67].

between the scientific and aesthetic landscapes—a phenomenon very common in the work of poets and artists of the so-called *Generation of '27* [Jiménez-Alcalá 2022]—; which is revealed through the numerous visual and formal connections we detect between the drawings dedicated to the study of the land by naturalists—such as Eduardo Hernández-Pacheco, Joaquín Gómez de Llarena, Hugo Obermaier, José Pérez de Barradas and Juan Dantín Cereceda, amongst others—and those produced by Alberto and Palencia (some of which have not survived to this day).

Influence of geological knowledge and imagery on the *Vallecas School*

These networks of shared knowledge and imagery emerged at a time when geology was experiencing a golden age in Spain [Martínez de Pisón 2000; Ortega 2001]. Between 23 and 31 May 1926—shortly before the *Vallecas School* began its work—the 14th

International Geological Congress was held in Madrid, which had a major social impact [Ayala-Carcedo et al. 2005]. Furthermore, the synthetic approach adopted by some Spanish naturalists during this period fostered a holistic view of the study of nature, in which “biogeographical, landscaping and anthropological aspects were integrated” [Casado 2002, p. 32]. All this was made possible by the process of scientific renewal and the knowledge network promoted in Spain by the *Junta para la Ampliación de Estudios* (J.A.E.) from 1907 onwards, under the auspices of the *Institución Libre de Enseñanza* (I.L.E.), a progressive, reformist and cosmopolitan educational project implemented in Spain between 1876 and 1939, following other European models. Both institutions, together with the work of the *Residencia de Estudiantes* and its promotion of “a fruitful dialogue between the arts and the sciences” [López-Ocón Cabrera 2008, p. 272], had a profound impact on how the creators of the time interpreted and represented reality.

Specifically, the *Vallecas School* proposed a surrealist drift that prompted its artists –as Alberto proclaimed in the second issue of *ARTE* magazine [Sánchez 1933]– to leave the city and rediscover the countryside; questioning the hegemony of the technological imagery of urban-bourgeois modernity and embracing a different one: that of the popular. This creative drift –made possible by the paradigm shift brought about by the 1925 exhibition of the *Sociedad de Artistas Ibéricos* (S.A.I.) in the process of renewing Spanish art [Brihuega 1981]– allowed them to redefine the landscape imagery from a new conception of the sublime; for, as Jaime Brihuega notes [Brihuega 2001, p. 68], “what *Vallecas*’s poetics elevates to the marvellous is a miserable and fundamentally marginal ground”. A ground which, nevertheless, Spanish and international scientists recognised for its ancestral beauty, geological richness and even its significance in the development of Western civilisation. Indeed, following his attendance at the 1926 congress, the renowned American geologist Charles Keyes [Keyes 1926, p. 1] published an article in *The Pan-American Geologist* (August 1926) entitled *Geology in Spain*, in which he acknowledged that “To geologist Spain is almost hallowed ground. For upwards of fifty centuries, she is the chief supply of all those mineral products which make the advance of civilization possible”.

This kind of scientific discourse fostered a mythical conception of the Spanish ground and was embodied in drawings such as those produced by the prehistorian and palaeontologist Hugo Obermaier to illustrate the glaciations of the Peñalara massif (fig. 2, right) in his guidebook *Los glaciares cuaternarios de la Sierra de Guadarrama* [Obermaier, Carandell 1917], which he published together with the geologist Juan Carandell Pericay. These drawings, beyond their scientific value, captured the strange beauty and mystery of an evoked time and space –in keeping with Keyes’s vision and the geological photographs taken by E. Hernández-Pacheco (fig. 2, left)– and were significant for the conception of the *Vallecas* telluric and its not only physical but also spiritual understanding of the Castilian territory. Furthermore, in the drawings by Alberto and Palencia, various organic forms emerge from the ground and seem to respond to the artist’s whim. However, in these organic forms, such as those seen in Alberto’s 1931 work *Untitled* (fig. 3, right), we detect visual references to the scientific representation of nature’s erosion processes; such as those in *The enchanted city* (fig. 3, left), a geological drawing included in the *Resumen fisiográfico de la Península Ibérica* [Dantín 1912] by the geographer Juan Dantín Cereceda, which Alberto appears to have practically imitated. We also recognise these forms in Palencia’s drawings, such as in *Composition* (1930) (fig. 4, right). The artist

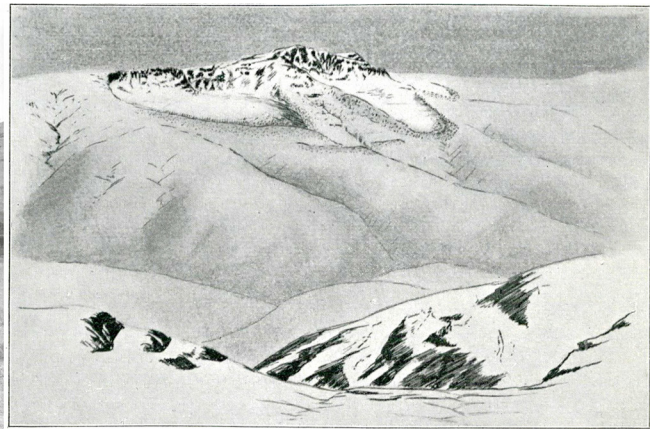
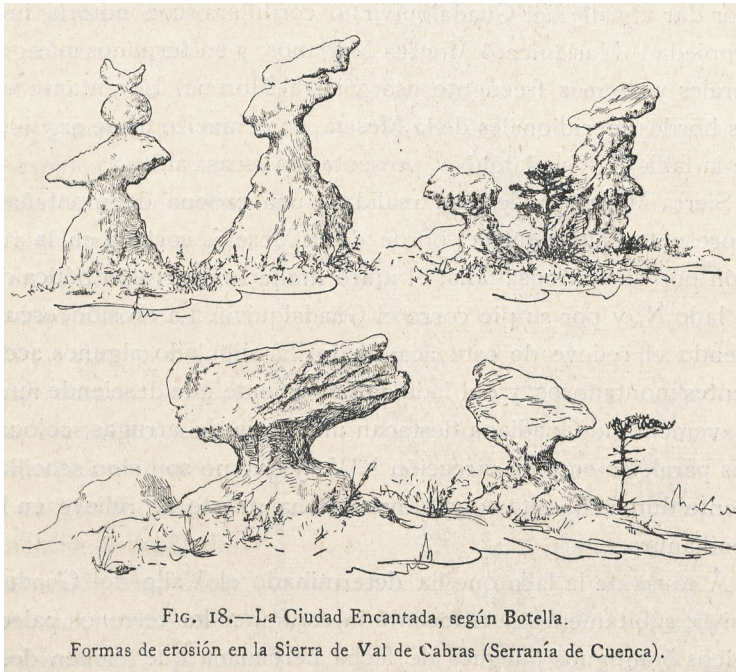


Fig. 2. Left, E. Hernández Pacheco, *Poblete*, c. 1926, Patrimonio Digital Complutense archive. Right, H. Obermaier, *Glaciation of the Peñalara massif*, 1917, [Obermaier, Carandell 1917, p. print 1].

composes the scene around a central element, a faceted lithic form, which stands out against the vast landscape like a totem emerging from the earth beneath a sky crowned by three celestial bodies, and which aesthetically recalls the surrealist cosmogonies of Max Ernst. In any case, its visual relationship with certain geological drawings of the period –including palaeontological ones– is striking; especially if we compare Palencia's drawing with the engravings that the archaeologist José Pérez de Barradas devoted to palaeolithic axes (fig. 4, left) in his guide *Estudios sobre el terreno cuaternario del Valle del Manzanares* [Pérez de Barradas 1926], which he presented at the 1926 congress. In this study, alongside geological issues, the author addressed the palaeontological analysis of the remains found in the field; establishing a synthetic corpus in the study of nature that the artists of the *Vallecas School* also adopted in their artistic experimentation with the territory and its landscapes.

Decades later when Alberto Sánchez [Sánchez 1971, p. 54] recalled the *Vallecas School* and his lack of knowledge about certain natural phenomena, he acknowledged that: "A German geologist explained to me the origin of those stones, formed over thousands of years" [3]. We therefore know that Alberto and Palencia gained access to all this scientific knowledge through conversations with naturalists and, possibly, as Josefina Alix [Alix, García 1994, p. 105] explains, by attending the lectures held regularly at the *Residencia de Estudiantes* in Madrid [4]. Furthermore, as we have seen so far, both artists drew inspiration from the geological imagery disseminated during those years in numerous publications – the vast majority published by the J.A.E. and some of which Palencia owned–; these included not only scientific guides and journals, such as the *Boletín del Instituto Geológico y Minero de España*, but also avant-garde magazines such as *Residencia* [5].

Fig. 3. Left, J. Dantín, *The enchanted city*, 1912, [Dantín 1912, p. 65]. Right, Alberto, *Untitled*, c. 1931, ABC journal archive.



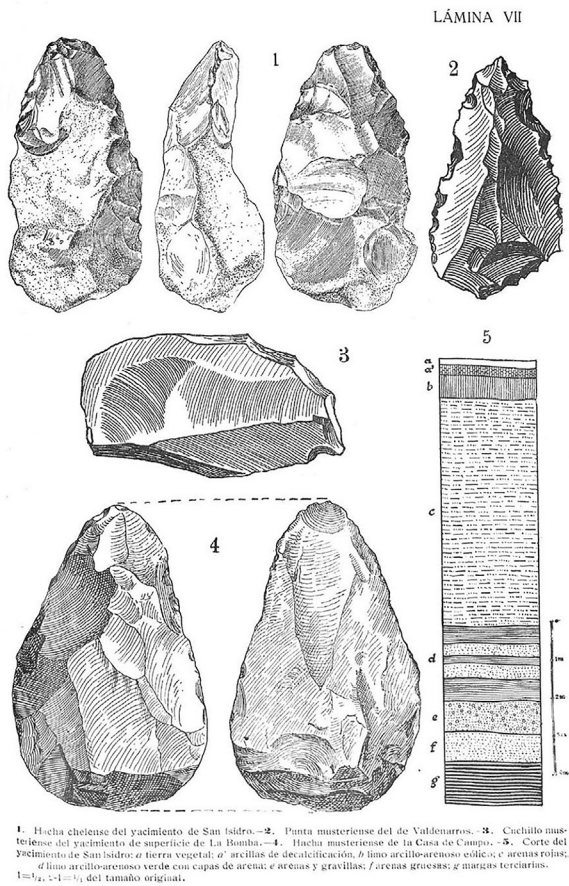


Fig. 4. Left, J. Pérez de Barradas, Chelense axe from the San Isidro site, 1926, [Pérez de Barradas 1926, p. 162, print VII]. Right, B. Palencia, Composition, c. 1930, Reina Sofía Museum (Madrid).

However, among all these publications, one stands out as key to understanding the poetics of the Vallecas School [Pena 2012]: the *Guía geológica de los alrededores de Toledo* [Gómez de Llarena 1923], published by the geologist Joaquín Gómez de Llarena, which forms part –like other essays cited in this article– of the series *Trabajos del Museo de Ciencias Naturales*, of which as many as 129 monographs were published between 1912 and 1939. The author devoted part of this work to the study of what he himself termed witness hills –to which Alberto referred on numerous occasions–; that is, “isolated elevations of the terrain, in the middle of a plain, which stand out from their surroundings” [I.G.N. 2025] and which provide important geological information.

The *Vallecas School* transformed these natural landforms into geodesic points within their poetics; among them, the witness hill known as Cerro Almodóvar or Cerro de Vallecas, near this town, stands out. This hill was symbolically chosen by Alberto and Palencia to encompass from it “a complete circle, a panorama of the earth, an image of its roundness”, and to lay upon it the foundations of a new poetics from which “the new vision of Spanish art was to emerge” [Sánchez 1971, p. 49]. Indeed, in some of Alberto’s landscapes, such as *Rural monument* from 1931 (fig. 5, below), we find visual evocations of these witness hills, whose forms recall the drawings that Gómez de Llarena dedicated to them in his 1923 guide (fig. 5, above). Despite the process of synthesis and figurative abstraction undertaken by Alberto, we recognise isolated reliefs on the flat terrain that refer directly to the concept of the witness hill described above. Furthermore, his graphic expression through concentric lines and dots –which gradually reduce their perimeter as they reach the summit and define strata– is directly related to the technique used by Gómez de Llarena in his representation of the geological cross-sections of these hills.

Rurality as a symbolic space for a dissident modernity

The (re)interpretation of rurality carried out by the *Vallecas School* was not merely aesthetic but also ideological; this can be understood within the context of the political polarisation in Spain at the time, following the collapse of modernity in 1929 and the proclamation of the Second Spanish Republic (1931-1939). Furthermore, currents of anarchist and communist thought emerged which

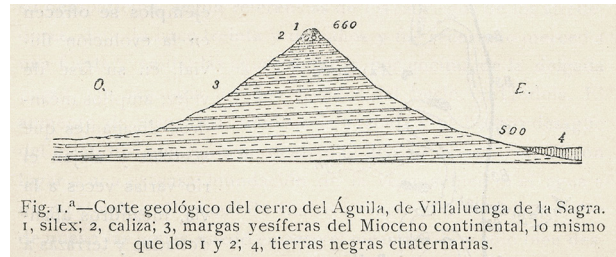


Fig. 1.ª—Corte geológico del cerro del Águila, de Villaluenga de la Sagra. 1, silix; 2, caliza; 3, margas yesíferas del Mioceno continental, lo mismo que los 1 y 2; 4, tierras negras cuaternarias.



Fig. 5. Above, J. Gómez de Llarena, Geological cross-section, 1926, [Gómez de Llarena 1926, p. 17]. Below, Alberto, Rural monument, c. 1931, ABC journal archive.

—drawing on the process of artistic renewal brought about by the 1925 S.A.I. Exhibition— altered the vision of the rurality and, by extension, its artistic representation through landscapes that elevated its physical and anthropological elements to the sublime [Pena 2012]. In this sense, Alberto and Palencia shared with geology their field of study, their aim of cultural and scientific modernisation of the country, and their commitment to the rural nature and its forms; for “in that cultural and political climate, those fields of earth and stones were symbols of freedom, a place of action, celebrated by the revolutionary spirit of the times” [Pena 2010, p. 530]. Furthermore, *Surrealism* played a key role in this process, since the surrealist *dérive* was not limited to the urban space—even though this was its natural context—as

André Breton [Breton 1969, p. 6] himself came to state under the famous phrase “*Lâchez tout... Partez sur les routes*” (Drop everything... Hit the road). In their drift through other spatial realities, the Surrealists challenged the bourgeois logic, rationalism and authoritarianism of the era; which, ultimately, is what Alberto and Palencia sought to do through their rejection of the city and their celebration of rural life [Alix, García 1994]; especially in the case of Alberto, who held communist ideals and was particularly conscious of his humble origins. With this aim in mind, both artists turned to the geological imagery, whose scope of action and representation of forms found in the rural landscape stimulated their creative imagination through processes of decontextualization and estrangement.

In this regard, Alberto and Palencia adopted the practice of a “vitalising materialism of the natural” which led to a convergence with geological representation; for, as Carmona [Carmona 1994, p. 132] points out, they did not wish “to speak of their souls through nature; on the contrary, they wanted nature to speak of itself through its ‘forms’”. A poetry of forms which they were able to appreciate thanks to their access, at the time, to geological

graphic references that revealed to them new modes of interpretation and aesthetic celebration of the rural landscape and its elements. In Gómez de Llarena’s 1916 drawing entitled *Peña de la Cuña* (fig. 6, left), the poetry present in the fragility of the encounter between the stones—united by chance after millennia of erosion—stands out. A poetry of geological and rural nature that could now be revealed through abstraction [Carmona 1994, p. 145], as in *Stones creating a landscape* (1930) (fig. 6, right). In this work, Palencia draws inspiration from lithic forms such as those seen in the geologist’s drawing, which are connected to one another by subtle touches. However, the artist goes further and subjects them to a process of abstraction through formal and chromatic rhythms which, in any case, reflect his Parisian training and surrealist intent.

Specifically, both artists rediscovered the landscape of their childhood on excursions undertaken alongside other artists, poets and young architects, following in the footsteps of geologists and emulating the approach adopted by the I.L.E.—and defended, in particular, by one of its founders, the educator Francisco Giner de los Ríos—as part of Spain’s cultural and scientific modernisation during that period. First-hand knowledge of nature was one of

Fig. 6. Left, J. Gómez de Llarena, *Peña de la cuña*, 1916, [Gómez de Llarena 1916, p. 33]. Right, B. Palencia, *Stones creating a landscape*, 1930, Reina Sofía Museum (Madrid).

de la meseta.—Hasta ahora se venía figu-
en los mapas geológicos, toda la extensa

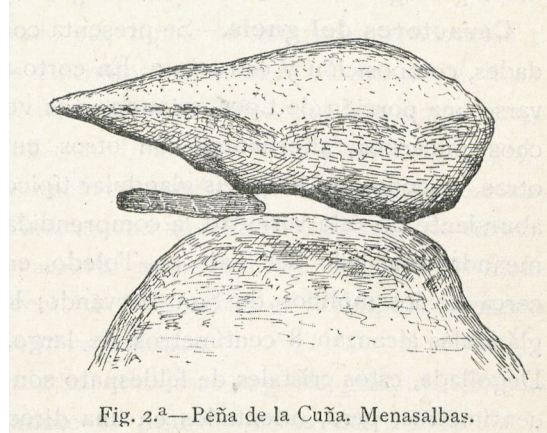


Fig. 2.^a—Peña de la Cuña. Menasalbas.





Fig. 7. Above, Alberto, stage designs for *Numancia* (1936) and *Fuenteovejuna* (1932), CERES. Below, E. Hernández-Pacheco, *La Pedriza*, c. 1926, Patrimonio Digital Complutense archive.

the cornerstones of the progressive reformist project promoted by the I.L.E. [Ortega Cantero 2015], in line with *Krausism*, with the aim of “carving paths of regeneration and progress into the depths of the spirit” through the organisation of “excursions” [Giner de los Ríos 1915, p. 370], which proved highly successful among the country’s scientific and cultural elites.

This is the case of the geologist and palaeontologist Eduardo Hernández-Pacheco, who, during his field trips, took photographs and produced drawings in which he blurred the boundary between the scientific and aesthetic landscape. We see it, for example, in *La Pedriza* from 1926 (fig. 7, below), a geological landscape that could pass for one of the sketches –despite the absence of watercolour and certain surrealist elements– that make up the series of landscapes Alberto produced for avant-garde stage designs during these years; as in *Fuenteovejuna* (1932) or *Numancia* (1936) (fig. 7, above), works from the Spanish Golden Age. In both cases, we observe an inert, desert-like, lunar landscape that evokes a sense of alienation. Alberto places us, like the geologist, at a geodesic point from which we see, from a bird’s-eye view, the vast territory through which the artist believed Spanish society and New Art should pass. A vast plain formed by meanders, hills and organic shapes –geological elements– which the artist creates through fine, agile lines that gradually reveal the serene softness and sinuosity of the Castilian landscape, with a great poetry that converges with the scientist’s vision.

During their artistic drift through the Castilian countryside, Alberto and Palencia also discovered marks imprinted on the earth caused by erosion and sedimentation or, quite simply, by ploughs or the tracks of animals and people. Both artists were drawn to the visual poetry of these geological and anthropological marks –silent traces of nature and the life it contains, of the suffering and earth’s processes– which they transformed into symbols of civilisation, progress and political commitment [Palencia 1932; Sánchez 1933]. They reproduced these marks in their works using dots, lines, curves and patterns (fig. 8, right) which, at a certain point, Alberto would lift from the ground –perhaps influenced by the sight of prints reproducing vertical geological cross-sections adapted to the format of scientific publications (fig. 8, left)– as a kind of politic proclamation through sculptures such as *The Spanish people have a path that leads to a star* (fig. 10). The sculpture was exhibited in front of the Spanish Republic

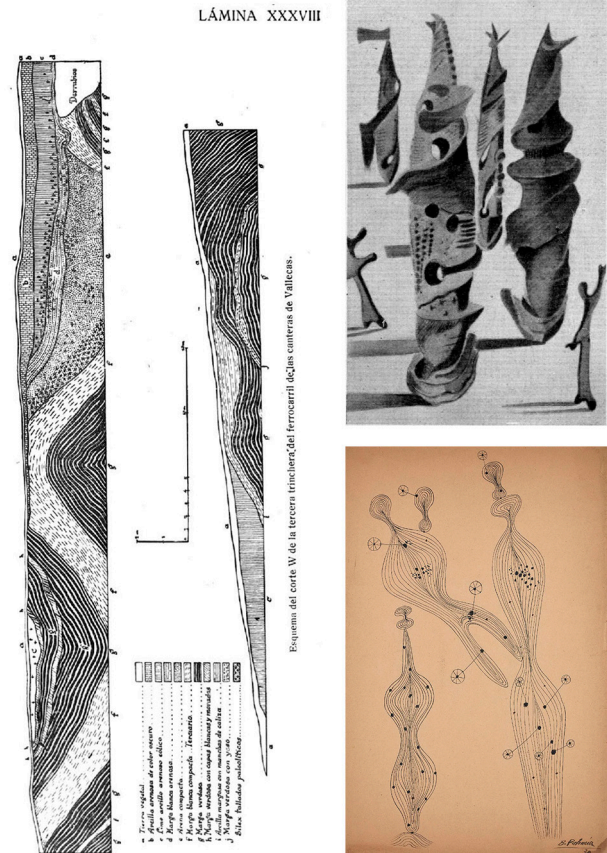


Fig. 8. Left, J. Pérez de Barradas, *Cross-section*, 1926, [Pérez de Barradas 1926, p. 224, print 38]. Right, Above, Alberto, *Drawing*, c. 1931, ABC journal archive. Below, B. Palencia, *Drawing*, 1930, Leandro Navarro art gallery (Madrid).



Fig. 9. J. Renau, *The fruit of the laborer's work is as sacred for everyone as the worker's wages*, 1937, Reina Sofia Museum (Madrid).

Pavilion at the 1937 *Paris World's Fair*, through which he "brings to life a popular and historical world" [Bozal 1986, p. 760] and reveals his commitment to the Republic and the agrarian way of life as the only path to progress in the face of the fascist threat.

We also see this political commitment reflected in Spanish geological practice from the early 20th century onwards, based on the processes of scientific and cultural modernisation promoted by the J.A.E. and the contributions of renowned international scientists [Solé 1966], such as the French geographer and anarchist Elisée Reclus, who studied the Spanish territory and advocated the practice of science as an instrument of social revolution. Decades later, geologists such as the aforementioned Gómez de Llarena and José Rojo Gómez, directly embraced this political commitment in the study and institutional organisation of geology in Spain, going so far as to disseminate particularly radical ideas on the subject amongst their colleagues and students [Durán 2022]; which ultimately reflect their support for the Republican reformist project, with the aim of promoting scientific and cultural renewal and, consequently, the modernisation of the country through their discipline.

Likewise, following the proclamation of the Second Spanish Republic, artists, poets and intellectuals urged their peers to adopt a clear political commitment in their works; however, Alberto and Palencia's ode to the Castilian countryside raised serious doubts on this point. Whilst publications such as *Nueva Cultura* –a communist-affiliated magazine founded, amongst others, by the artist Josep Renau– recognised "Alberto's ideological unity [...] in that mystical ruralism of the barren fields of Castile" [Renau, Carreño 1935, p. 11], they also urged him not to turn his back on the city and to embrace an art of clear ideological content, such as that practised by Renau himself in his posters and visions of the countryside (fig. 9). *Nueva Cultura* accused Alberto of excessive individualism which, consequently, served the interests of the bourgeoisie and hindered the conception of a truly revolutionary art. For, as the critic Manuel Abril [Abril 1931, p. 42] noted in the pages of the magazine *Blanco y Negro* regarding the landscapes by Alberto and Palencia exhibited at the Ateneo of Madrid in June 1931, "all are artistic forms, figurative language; [...] which the artist [...] constructs in accordance with his inner law". Consequently, as Adolfo Gómez Cedillo [Gómez Cedillo 1992, p. 142] explains, the "interpretation" of these landscapes "becomes more complex,

and their reception and popularity are declining, in an increasingly stifling and dogmatic social environment”, such as that experienced in Spain during those years.

However, for Alberto, this purely aesthetic interpretation of his work was unfounded, since neither he nor Palencia “ever sought to explain the idiosyncrasies of an entire people or culture through the aesthetic constants inherent in that landscape” [Carmona 2001, p. 124]; on the contrary, they sought to transform it into a symbolic setting for a dissident and alternative form of modernity, in contrast to the bourgeois urban model and the traditional approach to Castilian landscape. In a letter addressed to the architect Luis Lacasa in 1958, Alberto recalled the supposed lack of commitment then attributed to his landscapes; which, for him, made no sense because, as the artist himself acknowledges: “it was my habit not to separate art from social life, and you know very well that all social life is inseparably linked to political life” [Sánchez 1975, p. 20]; as he sought to demonstrate in sculptural landscapes with a clear ideological message, such as the aforementioned *The Spanish people have a path that leads to a star* (fig. 10).

The aim of these artists, as well as that of the JAE's naturalists, was to build cultural and emotional bridges among “all the people of the earth” [Sánchez 1971, p. 56], through the rural nature and each of its elements, in a process that brought together research, education, political commitment, conservation and a love of nature. A goal which, as Alberto proclaimed [Sánchez 1971, p. 56], he expressed through a “revolutionary art, which seeks life” in “the clays, the sands and the quartz; the Alcalá's red ochre lands” [Sánchez 1933, p. 18]. An art that breaks with tradition and the dominant bourgeois discourses through the countryside, when Palencia [Palencia 1932, p. 13] states that “the furrow opened by the plough in the earth is, in my view, more plastic, more eternal and contains more poetry than anything the museums and academies can teach me”. Or, when the aforementioned José Royo, in his closing address at the 17th *International Geological Congress* in Moscow in 1937, states that for them, Spanish geologists and Republicans, “the ideological nature of the congress is as important as its scientific nature” [Juliervet 2014, p. 200].

The geologist's statement reveals the commitment of his scientific work to the principles of the Republic, and situates his sphere of political activity in the rural environment, just as Alberto did: “I wanted to create a revolutionary



Fig. 10. Alberto, *The Spanish people have a path that leads to a star* (Spanish Republic Pavilion), 1937, Reina Sofía Museum (Madrid).



Fig. 7. Above, Alberto, stage designs for *Numancia* (1936) and *Fuenteovejuna* (1932), CERES. Below, E. Hernández-Pacheco, *La Pedriza*, c. 1926, Patrimonio Digital Complutense archive.

art that would reflect a new social life, one that I did not see reflected in the art of previous historical periods. [...] And I no longer had any qualms about seeking out these forms in the countryside" [Sánchez 1971, pp. 47, 48]. A countryside which, for Alberto –as Valeriano Bozal [Bozal 1986, p. 759] points out– is no longer a mere landscape intended for contemplation or exploitation; "it is a medium and an extension [...], a presence and a non-rhetorical testimony to that struggle" for life (fig. 11). A life that is not individual but collective and, therefore, according to

the sculptor, political; that life –also geological– which the *Vallecas School* sought to represent in its ode to the Castilian countryside, and which the poet Miguel Hernández so beautifully expressed in a conversation he had with Alberto himself [Sánchez 1975, p. 58] during those years: "The lives of men are often as twisted as the roots of thyme in their struggle to survive, but there are very few who, at the end of this struggle, smell as deep and pure as this one– and he handed me one of the several sprigs of thyme he was holding in his hand".

Conclusions

In this article, we have demonstrated that the *Vallecas School* was an avant-garde artistic movement which, amongst other things, gave concrete form to the geology-art synapse in its process of (re)interpreting the rural Castilian territory and (re)defining the landscape imagery in Spain between 1927 and 1933. Furthermore, this research has enriched our understanding of this synaptic phenomenon through the search for, analysis and comparison of new graphic documents which, until now, had not been studied for this purpose and which prove particularly revealing. In their works, Alberto and Palencia mapped the territory –its physical and anthropological elements– blurring the boundary between scientific and aesthetic landscape, and imbuing it with new cultural, social and ideological meanings. Furthermore, we

have been able to verify that this scientific-aesthetic synapse served, for some artists, to redefine the landscape perception of Spanish rurality, transforming it into a symbolic space of dissident social progress, and challenging, at least poetically, the dominant narratives of urban modernity. This process was made possible within a context of the promotion of geology in Spain and thanks to the extensive visual material disseminated by geologists, artists, institutions and journals during those years. In this regard, this investigation lays the groundwork for future research analysing the dissemination, through new mass media, of other landscape imageries that diverged from urban modernity during the avant-garde period in Spain; this led to the development of a visual culture of space that was not confined to the margins of the metropolis, its bourgeois discourses, or its architectural and technological elements.

Notes

[1] The art-science synapse also occurred in other artistic cases; for example, the influence of Santiago Ramón y Cajal's histological and physiological drawings on Spanish surrealism [Brihuega 2015].

[2] They were joined by other creators, artists, writers, photographers, and architects, such as Maruja Mallo, Díaz Caneja, Moreno Villa, Vivanco, Rivaud, Alberti, Bergamín and even the poet Miguel Hernández.

[3] Between 1926 and 1936, up to 24 German geologists are

documented working in Spain [Julivert 2014].

[4] Among others: by Eduardo Hernández-Pacheco, *Geology and Landscape*, March 1926; by Charles Depéret, *Les hommes fossiles de Solutré*, May 21, 1926; and by Hugo Obermaier, *The Caves of Altamira*, March 16, 1929.

[5] In the second issue of *Residencia magazine* (May-August 1926, p. 145), alongside poems and drawings by artists of the Generation of '27, there is an article titled *Geological Excursion to Colmenar de Oreja*.

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