

**COURSE DATA****Data Subject**

<b>Code</b>	33883
<b>Name</b>	History of Renaissance art
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	2	First term
1902 - Training for specific skills (R.D. 860/2010)	Faculty of Geography and History	1	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	15 - History of modern art	Obligatory
1902 - Training for specific skills (R.D. 860/2010)	4 - Historia del Arte	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
CHIVA BELTRAN, JUAN	230 - Art History
FERRER ORTS, ALBERTO	230 - Art History
GOMEZ-FERRER LOZANO, MARIA MERCEDES	230 - Art History

**SUMMARY**

Its aim is to provide students a global perspective on the evolution of the artistic expressions of the fifteenth and sixteenth centuries in the historical context of the West modern era. It serves to introduce students to the basic aspects of a period, which begins with the development of Renaissance art in Italy in the Quattrocento, and in the sixteenth century reaches its highest expression in various centers of the Italian geography, especially in papal Rome, with works and artistic figures that will determine the course of the arts in modern times. Particular attention to the extension and dissemination of the Italian Renaissance in other areas of European geography and diverse encounter with national manners through the study of works and relevant artistic milestones will be provided.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Students must have completed the first degree course in art history. It is imperative that students have a minimum knowledge of the terminology discipline in Art History and know the historical context in which the Renaissance develops.

## OUTCOMES

### 1006 - Degree in History of Art

- Be acquainted with modern art.
- Capacidad de análisis y síntesis a partir de la información procedente de los diversos contenidos de la Historia del Arte y su aplicación en la actividad profesional.
- Conocimiento crítico de las coordenadas espacio-temporales de la Historia del Arte.
- Visión diacrónica general de la Historia del Arte Universal.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.

## LEARNING OUTCOMES

-Get a global perspective on the evolution of the artistic expressions of the fifteenth and sixteenth centuries in the historical context of the modern era in the West.

-Provide the comprehension of the variety of Renaissance manifestations based on different geographical frames.

-Show the major discussions that arise when introducing new manners of Italian Renaissance and analyze the stylistic terminology.

## DESCRIPTION OF CONTENTS

### 1. Introduction to Renaissance

The concept of Renaissance: Myth and movement.

Style: imitation and theory of beauty.

Art and Humanism.

The disintegration of the Renaissance.



## 2. Italian Quattrocento

Architecture, Painting and sculpture of XVth century Italy

## 3. The Italian Cinquecento

Architecture, painting and sculpture in the XVIth century Italy

## 4. Renaissance geographies

The spread of Renaissance in Europe

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Development of individual work	20,00	0
Study and independent work	60,00	0
Readings supplementary material	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY

### SCHOOL ATTENDANCE

Attendance.

### PREPARATION OF THEORETICAL CLASSES:

Maintenance portfolios, which will collect personal notes from classes and lectures and complementary activities.

### PREPARATION FOR PRACTICAL WORK:

A portion of the contents can be taught through practical work that will prepare students under the guidance of Professor, which may also be exposed and exploited by the group. With the corresponding bibliographic research, students will prepare consistent practical work in analysis and explanation of Renaissance works, or studies on specific artists.

### ACCOMPLISHMENT OF TEAMWORK:

Teamwork is volunteering at the initiative of student and depending on the type and volume of assigned practical work, which can be shared by two or more people.

### TUTORIALS:

A) scheduled Tutorials: 0



B) Tutoring unscheduled. In indefinite number for guidance and correction of practical work and other educational needs.

#### COMPLEMENTARY ACTIVITIES:

Content-related readings and other activities (a conference or a visit).

## EVALUATION

Will be evaluated:

1. Monitoring the practical work. This control takes place via personal consultations in tutorial, and especially with the delivery and presentation of work.
2. Monitoring of continuous work. Recommended readings for the preparation of classes, as well as participation in complementary activities are valued here.
3. The final exam, in which both the exposure of theoretical knowledge and practical application are valued. The rating for the exam can be weighted with the other sections will be a minimum of 4 out of 10. The exact percentage representing each of these aspects, or blocks of evaluation, the final grade is as follows:

Evaluation of individual practical work and / or group 20%

Readings and complementary activities 20%

Written test: test 60 %

**TOTAL**

100%

The second call corresponds only to exam with the percentage set. The rating of the other blocks of evaluation will be that each student will have gained throughout the course, and have already taken into account in the first call.

## REFERENCES

### Basic

- ARGAN, G.C., *Renacimiento y Barroco*, Akal, Madrid, 1987.
- BURKE, P., *El Renacimiento*, Crítica, Madrid, 1993.
- CHASTEL, A., *El Renacimiento italiano, 1460-1500*, Madrid, Akal, 2005.
- GARIN, E., *El renacimiento italiano*, Barcelona, Ariel, 1986.
- GOMBRICH, E.H., *Imágenes simbólicas. Estudios sobre el arte del Renacimiento*, Alianza, Madrid, 1983.
- *Nuevas visiones de viejos maestros. Estudios sobre el arte del Renacimiento IV*, Alianza, Madrid, 1987, pp. 91-126.



- NIETO, V., y CHECA, F., El Renacimiento: formación y crisis del modelo clásico, Istmo, Madrid, 1980.
- PANOFKY, E., Estudios sobre iconología, Alianza, Madrid, 1979.
- , Renacimiento y renacimientos en el arte occidental, Alianza, Madrid, 1983.
- , Idea. Contribución a la historia de la teoría del arte, Cátedra, Madrid, 1989.
- PAOLETTI, J.T., RADKE, G.M., El arte en la Italia del Renacimiento, Akal, Madrid, 2002.
- WARBURG, A., El renacimiento del paganismo: aportaciones a la historia cultural del renacimiento europeo, Madrid, Alianza, 2005.
- WIND, E., La elocuencia de los símbolos. Estudios sobre arte humanista, Alianza, Madrid, 1983.

#### **Additional**

- BAXANDALL, M., Pintura y vida cotidiana en el Renacimiento. Arte y experiencia en el Quattrocento, Gustavo Gili, Barcelona, 1978
- BLUNT, A., La teoría de las artes en Italia, 1450-1600, Cátedra, Madrid, 1979.
- BURKE, P., El Renacimiento europeo, Crítica, Barcelona, 2000.
- HERNÁNDEZ PERERA, J., El Cinquecento y el Manierismo en Italia, Historia 16, Madrid, 1992.
- NIETO, V., El arte del Renacimiento, Historia 16, Madrid, 1996.
- NIETO, V., y CÁMARA, A., El Quattrocento italiano, Historia 16, Madrid, 1989.
- RAMÍREZ, J.A., (dir.), Historia del Arte, Alianza, Madrid, 1996-1997, T. 3.
- VASARI, G., Vidas, Las vidas de los más excelentes arquitectos, pintores y escultores italianos desde Cimabue a otros tiempos, Cátedra, Madrid, 2005.
- WITTKOWER, R., Los fundamentos de la arquitectura en la Edad del Humanismo, Alianza, Madrid, 1995.
- WIND, E., Los misterios paganos del Renacimiento, Barcelona, Barral, 1972.
- HEYNDENREICH, L. y LOTZ, V., Arquitectura en Italia, 1400-1600, Madrid, Cátedra, 1991.
- FREEDBERG, D. Pintura en Italia 1500-1600, Madrid, Cátedra, 1978

#### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

#### **PRESENTIAL / SEMI-PRESENTIAL TEACHING**





## **1. Contents**

The contents initially included in the teaching guide are maintained

## **2. Workload and time schedule**

If the classrooms capacity according to the sanitary norms allows it, the theoretical class attendance will be 100% (if the capacity couldn't be guaranteed, the class attendance would be reduced). Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

If the sanitary situation changes and no access to the University facilities is possible, all teaching activities will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **3. Teaching Methodology**

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **4. Evaluation**

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test

## **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.