

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

Code	33884
Name	History of Baroque art in the 17th century
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	2	Second term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	15 - History of modern art	Obligatory

Coordination

Name	Department
PINGARRON-ESAIN SECO, FERNANDO	230 - Art History
VIVES-FERRANDIZ SANCHEZ, LUIS	230 - Art History

SUMMARY

Its aim is to provide a global perspective , both architectural and visual arts throughout the seventeenth century in the context of modern times first in the Italian area and later european one. Different terminology, extensive historiography, Baroque chronology and geography are analyzed. The incidence of the counter Reformation, cultural and scientific framework inthe seventeenth century and the importance of the new urban requirements are also studied. Analyzes the historical and artistic development of Baroque art in Italy and in other European areas including France , Flanders, Holland, England and Central European countries.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

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

Other requirements

No prior knowledge is needed

OUTCOMES

1006 - Degree in History of Art

- Dominar y conocer la bibliografía específica imprescindible para poder profundizar y ampliar los diversos temas que se plantean.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be acquainted with modern art.
- Capacidad para transmitir información, tanto oral como escrita, a un público tanto especializado como no especializado.
- 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.
- Capacidad de lectura del entorno a partir del análisis, observación y deducción de la información procedente de las obras artísticas producidas a lo largo de la historia.
- 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.
- Capacidad para reunir e interpretar datos relevantes y emitir juicios que incluyan una reflexión sobre aspectos de la producción artística en sus diferentes facetas.

LEARNING OUTCOMES

- Provide students the skills to recognize and distinguish the works of Baroque art.
- Provide an overview of Baroque culture from its political religious, economic foundations , etc.
- Analyze those historical aspects affecting the character of the art work projecting on it the mentalities of the society that produces them. Consider interinfluence shaping Western culture .
- Introduce the iconographic - iconological reading of the art works.
- . Make available to the student a specialized bibliography that allows them deeping in different aspects of the program.



DESCRIPTION OF CONTENTS

1. Introduction. Art and Counter-Reformation. The New Science. Monarchy and Papacy

2. The Italian baroque. Roman painting around 1600. Bernini, Borromini and Pietro da Cortona. The large decorative programs. Northern and southern Italy

3. French classicism. The France of Louis XIV.

4. North schools. Flanders and the Netherlands.

5. North architecture: Netherlands and England

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	20,00	0
Development of individual work	25,00	0
Study and independent work	45,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

- Theoretical and practical classes.
- Making practical works.
- Complementary activities.

EVALUATION



1. Individual or in a group practical work. The work must demonstrate a sufficient approach, interest and understanding of the contents of the subject. May be requested an oral exposition.
2. Attendance, preparation and report of supplementary activities and subsequent delivery of a handwritten report on the activity that are determined will be evaluated.
3. Test or final exam. The official date designated by the dean of the faculty, a final appraisal of the matter will be made.

In summary:

Individual / group work: 20-30%

Complementary activities: 20%

Examination 50-60%

To evaluate the rest of the activities, it is necessary to obtain a minimum of 4 in the exam.

In the second call only the examination will recover.

REFERENCES

Basic

- Víctor I. Tapié Barroco y clasicismo, Madrid, Cátedra, 1978.
- Jacob Rosenberg Arte y arquitectura en Holanda 1600 / 1800, Ed. Cátedra, 1981.
- Agustín Bustamante El siglo XVII. Clasicismo Y Barroco, Ed Silex,
- Rudolf Wittkower Arte y arquitectura en Italia, 1600-1750, Cátedra, 1979.
- Víctor L. Tapié Clasicismo y barroco, Cátedra, 1978.
- Luciano Benevolo, Historia de la arquitectura del Renacimiento, Ed. Gustavo Gili, 1981
- BÉRCHEZ, J., GÓMEZ-FERRER, M., Arte del Barroco, Historia 16, Madrid, 1998.
- BONET CORREA, A., Atlas mundial de la Arquitectura Barroca, Madrid, Electa/Unesco, 2001.
- GOMBRICH, E., Historia del Arte, Debate, Madrid, 1997.
- MARAVALL, J.A., La cultura del barroco, Barcelona, 1975
- MÂLE, E., El Barroco, Encuentro, Madrid, 1985.
- BLUNT, A., Arte y arquitectura en Francia, 1500-1700, Cátedra, Madrid, 1977.
- MARTÍNEZ RIPOLL, A., El Barroco en Italia, Madrid, Grupo 16, 1989.
- MARTÍNEZ RIPOLL, A., El Barroco en Europa, Madrid, Grupo 16, 1989.



- NORBERG-SCHULZ, CH., Arquitectura barroca, Aguilar, Madrid, 1972.
- PACCIAROTTI, G., La pintura barroca en Italia, Istmo, 2000, (Turin 1997)
- VARRIANO, J., Arquitectura italiana del barroco al rococó, Alianza Editorial, Madrid, 1990 (1986)
- BLASCO ESQUIVIAS, B., Introducción al arte barroco, Cátedra, Madrid, 2015.
- CÁMARA MUÑOZ, A., CARRIÓ INVERNIZZI, D., Historia del arte de los siglos XVII y XVIII: redes y circulación de modelos artísticos, Editorial Universitaria Ramón Areces, Madrid, 2015.
- CASTEX, J., Renacimiento, barroco y clasicismo, Akal, Madrid, 1994.

Additional

-
- ARGAN, G.C., Borromini, Xarait, Madrid, 1980.
- BLUNT, A., Borromini, Alianza, Madrid, 1982.
- GINZBURG, S., Annibale Carracci a Roma: gli affreschi di Palazzo Farnese, Donzelli, Roma, 2000.
- HASKELL, F., Patronos y pintores. Arte y sociedad en la Italia del Barroco, Cátedra, Madrid, 1994 (Londres, 1963)

ADDENDUM COVID-19

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

SEMI-PRESENTIAL TEACHING

1. Contents

The contents initially included in the teaching guide are maintained.

2. Workload and time schedule

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. In order to guarantee distance and safety measures, theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. 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.



3. Teaching Methodology

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through 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

The evaluation criteria established in the Course Guide are kept.

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.