

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

Code	33884
Name	History of Baroque art in the 17th century
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

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
GIL SAURA, YOLANDA	230 - Art History
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%

Complementary activities: 20%

Examination 50-60%

The evaluation criteria for each of the groups will be delivered to the alumni at the beginning of the course with a document attached to the Aula Virtual. It will specify which activities are or are not recoverable in the second call.

In order for the rest of the activities of the grade to be computed, it is necessary to obtain at least a 4 in the exam.

REFERENCES

Basic

- BÉRCHEZ, J., GÓMEZ-FERRER, M., Arte del Barroco. Madrid: Historia 16, 1998.
- BLASCO ESQUIVIAS, B., Introducción al arte barroco. Madrid: Cátera, 2015.
- BLUNT, A., Arte y arquitectura en Francia, 1500-1700. Madrid: Cátedra, 1977.
- BONET CORREA, A., Atlas mundial de la Arquitectura Barroca. Madrid: Electa/Unesco, 2001.
- CÁMARA MUÑOZ, A., CARRIÓ INVERNIZZI, D., Historia del arte de los siglos XVII y XVIII: redes y circulación de modelos artísticos. Madrid: Editorial Universitaria Ramón Areces, 2015.
- ROSEMBERG, Jacob, Arte y arquitectura en Holanda 1600-1800, Madrid: Cátedra, 1981.
- VLIEGHE, Hans, Arte y arquitectura flamenca, 1585-1700, Madrid: Cátedra, 2000.



- WITTKOWER, Rudolf, Arte y arquitectura en Italia, 1600-1750, Madrid: Cátedra, 1979.

Additional

- ALPERS, S., El arte de describir, Hermann Blume, Madrid, 1987
- BURKE, P., La fabricación de Luis XIV, Nerea, Madrid, 1995.
- THOMPSON, I., Los jardines del Rey Sol. Luis XIV, André Le Nôtre y la creación de los jardines de Versalles, Belacqua, Barcelona, 2006
- VERGARA, A., (ed.), Vermeer y el interior holandés, Museo Nacional del Prado, Madrid, 2003.
- VERGARA, A., (ed.), Rembrandt. Pintor de Historias. Museo del Prado, Madrid, 2008.
- VV.AA., Roma: naturaleza e ideal (paisajes 1600-1650), Museo del Prado, Madrid, 2011.