

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

Code	33903
Name	History of Spanish Art in the Modern Age
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	4	First term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	7 - Art and territory	Optional

Coordination

Name	Department
PATUEL CHUST, JOSE P.	230 - Art History

SUMMARY

Study of the arts, architecture and urbanism in Spain between the sixteenth and eighteenth centuries. The aim is to ensure that students acquire a global perspective — through the analysis of milestones and the most relevant manifestations — of the way in which the great currents of art in modern times acclimatise to the various Spanish realities. Special emphasis will be placed on the coexistence of the new system called Renaissance with the Gothic tradition, the importance of Spanish painting in the Golden Age, the role played by the art of the Court, the replacement of the Austrian by the Bourbon dynasty, the emergence of academies in the eighteenth century, etc., all of this while paying special attention to the cultural transformations brought about in the period.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

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

Other requirements

Relationship with other subjects of the same degree

No enrolment restrictions with other subjects in the curriculum have been specified.

Other requirements

No prior knowledge is required.

OUTCOMES

1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.
- Have critical knowledge of the space-time coordinates of art history.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.
- Be able to apply comprehensive knowledge of modern languages, focusing on technical vocabulary.

**LEARNING OUTCOMES****English version is not available****DESCRIPTION OF CONTENTS****1. Renaissance****2. Art and Counter-Reformation****3. The Spanish Baroque****4. The Spanish painting of the Golden Age****5. The new Bourbon dynasty and the emergence of the academies****WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Development of group work	0,00	0
Study and independent work	30,00	0
Readings supplementary material	30,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
TOTAL	150,00	



TEACHING METHODOLOGY

The development of the subject is structured around the following points:

- a) Three hours of classroom lessons: theory and practice are taught by the lecturer through visual means. The essential aspects of the subject are discussed with the support of the booklist. For the proper follow-up of the lessons, students must have read and prepared the materials, manuals or texts indicated beforehand. The practical component will be taught in classroom sessions and may involve commenting and analysing texts or images related to the subject.
- b) Attendance at seminars, visits and other activities: this section includes attendance by students at any organized activity. These activities will be determined by the number of students in the group.
- c) Attendance at tutorials: students may attend the office hours established by the lecturer to consult on any topic or aspect of the subject.

EVALUATION

The final exam will assess both the presentation of theory knowledge and its practical application to commentaries of artistic works. An essay and activities proposed by the lecturer must be submitted. The mark obtained in this assignment will be carried forward for the second examination session, but if the exam not obtains 4 points the activities won't be evaluated.

The exact weighting for each of these items in the final mark is as follows:

Written test: exam	60%
Reading	20%
Practical work	20%
TOTAL	100 %

REFERENCES

Basic

- BROWN, J., *Imágenes e ideas en la pintura española del siglo XVII*, Madrid, Alianza, 1995.



- BUSTAMANTE, A., El siglo XVII: Clasicismo y barroco, Sílex, Madrid, 1993.
- MARÍAS, F., El largo siglo XVI: los usos artísticos del Renacimiento español. Madrid, Taurus, 1989.
- MARÍAS, F., El siglo XVI: Gótico y renacimiento, Sílex, Madrid, 1992.
- RODRÍGUEZ G. DE CEBALLOS, A., Entre tradición y academia, Madrid,
- VVAA., Los siglos del Barroco. Madrid, Akal, 1997.
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Additional

- BLASCO ESQUIVIAS, B., Arquitectos y tracistes. El triunfo del Barroco en la corte de los Austrias, Centro de Estudios Europa Hispanica, Madrid, 2013.
- BONET CORREA, A., Fiesta, poder y arquitectura. Aproximación al barroco espanyol, Akal, Madrid, 1990.
- BROWN, J. / ELLIOT, J. H., Un palacio para el rey. El Buen Retiro y la corte de Felipe IV, Madrid, Alianza, 1981.
- BROWN, J., La Edad de oro de la pintura en España, Madrid, Nerea, 1990.
- BROWN, J., Velázquez, pintor y cortesano, Madrid, Alianza, 1986.
- CALVO SERRALLER, Francisco, Teoría de la pintura en el Siglo de Oro, Madrid, Cátedra, 1991.
- CÁMARA, A., Arquitectura y sociedad en el siglo de oro, Madrid, El arquero, 1990.
- CHECA, F., MORALES, A.J., NIETO, V., Arquitectura del Renacimiento en Espaañ, 1488-1599, Cátedra, Madrid, 1997.
- CHECA, F., Pintura y escultura del Renacimiento en España 1450-1600, Cátedra, Madrid, 1983.
- MARTÍN GONZÁLEZ, J. J., Escultura Barroca castellana.. Madrid Fundación Lázaro Galdiano 1959.
- MARTÍN GONZÁLEZ , J. J., Escultura barroca en España 1600-1770, Madrid. Cátedra 1983.
- PÉREZ SÁNCHEZ, A. E., "La crisis de la pintura española en torno a 1600", España en la crisis del arte europeo, Madrid, CSIC, 1968.
- PÉREZ SÁNCHEZ, A. E., De pintura y pintores. La configuración de los modelos visuales en la pintura española, Madrid, Alianza, 1993.
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- PÉREZ SÁNCHEZ, A. E., La pintura italiana del siglo XVII en España.. Madrid. Universidad-Fundación Valdecilla 1965.
- STOICHITA, V., El ojo místico. Pintura y visión religiosa en el siglo de oro español, Madrid. Alianza 1995.