

Baroque Art

Code: 100548
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	2	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

There is no prerequisite.

Objectives and Contextualisation

This course, of basic formation and of 6 ECTS, is included within the subject "General history of modern art" (24 ECTS).

The fundamental objective of the course is to provide the student with some basic keys to interpret a cycle of Italian and European art that is generally identified with the name "Baroque" and emerged at the end of the XVIth century and lasted until the XVIIIth century. At the same time, it is intended to promote the intellectual autonomy of the student and particularly a critical attitude towards the bibliographical sources, which allows him to question, if necessary, the current interpretive models.

Competences

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.

3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Reconstructing the artistic outlook of a particular cultural context.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

1. The complexity of the Baroque universe. The Baroque: art of the Counter-Reformation? The artistic policy of the popes and the new religious orders.
2. The ideology of Triumphant Rome and the paradigm of the capital city. Italian Baroque architecture. Rome: Maderno, Pietro da Cortona, Bernini and Borromini.
3. Bernini the sculptor.
4. Italian Baroque painting: Classicism (Carracci and the Bolognese school) vs. Naturalism (Caravaggio and "caravaggisti").
6. The golden century of Dutch painting: Portraiture and bourgeois scenes (Frans Hals). The Delft School: Vermeer and Pieter de Hooch. Rembrandt: painter of stories.
7. The Flemish school: Rubens or the triumph of a painter.
8. Spanish art in the 17th century. Architecture and town planning in Spain and Latin America. Genre painting and court painting. Velázquez. Hispanic religious sculpture.
9. Versailles: the "last song" of the Baroque universe.

Methodology

Teaching methodology

In-class teaching:

Development of the program by the teacher

Commentary and discussion of texts; eventually seminars (depending on the number of students enrolled)

Tutorials

Methodological and bibliographical guidance; assesment in the writting of the essay

Supervised activities (resolution of doubts related to the course)

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
In-class lessons	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Supervised			
Delivery of an essay about a subject to be chosen	70	2.8	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Autonomous			
Critical essay about a subject to be chosen	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8

Assessment

1. Written exam, 50% of the final grade
2. Individual essay, 30% of the final grade.
3. Participation and presentation in a Seminar, 20% of the final grade.

Other details about the format of the evidence will be communicated at the beginning of the course well in advance.

At the time of carrying out each evaluation activity, the teacher will inform the students of the procedure and date of revision of the grades.

The student will receive the grade of Not assessable as long as he / she has not completed more than 30% of the assessment activities.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Recovery

All three evidences can be recovered.

Plagiarism

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Delivery of an individual critical essay	30	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14
Participation in a Seminar	20	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8
Written exam	50	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8

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ITALIAN BAROQUE PAINTING

Annibale Caracci: Venus, Adonis y Cupido (cat.exp.), Museo Nacional del Prado, Madrid, 2005

Caravaggio (cat. exp.), Electa, Museo Nacional del Prado, Madrid, 1999

Caravaggio y la pintura realista europea (cat. exp.), Museu Nacional d'Art de Catalunya, Barcelona, 2005

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BERNINI SCULPTOR

Bernini scultore: la nascita del barocco in Casa Borghese (cat. exp. a càrrec de A. Coliva), Galleria Borghese, [S.I.] : De Luca, 1998

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I Marmi vivi: Bernini e la nascita del ritratto barocco (cat. exp. a càrrec de A. Bacchi et al.), Firenze : Firenze Musei : Giunt

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FLEMISH BAROQUE

Ayala Mallory, N., *La pintura flamenca del siglo XVII*, Alianza, Madrid, 1995

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Software

If specific programming is used, this would be indicated in due course.