

Baroque Art in Spain

Code: 100574
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	0
2500239 Art History	OT	4	0

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

Name: Buenaventura Bassegoda Hugas
Email: Bonaventura.Bassegoda@uab.cat

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 not. However, it is advisable to have knowledge of English, French and Italian in order to consult the spe

Objectives and Contextualisation

The essential purpose of this subject is to introduce students to the phenomenon of Spanish Baroque painting of

Competences

- Art History
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- 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. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
7. Connecting an artistic imagery with other cultural phenomena within its period.
8. Coordinating working teams, developing conflict resolution and decision making abilities.
9. Distinguishing the elaboration techniques and processes of an artistic object.
10. Engaging in debates about historical facts respecting the other participants' opinions.
11. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
12. Explaining the reception mechanisms of a work of art.
13. Identifying the artistic imagery, placing it into its cultural context.
14. Reconstructing the artistic outlook of a particular cultural context.

Content

- 1 Spanish Baroque painting. Discovery and appreciation of the Spanish school in the 19th century.
 - 2 Historiography of Hispanic Golden Age Painting.
 - 3 Francisco Pacheco and the Sevillian school between the two centuries
 - 4 The beginnings of Diego Velázquez. His Sevillian stage.
 - 5 Velázquez in Madrid until the first trip to Italy.
 - 6 The first trip to Italy and the years of the decoration of the Buen Retiro.
 - 7 The second trip to Italy and the master's last works.
 - 8 Seville without Velázquez, the rise and triumph of Francisco de Zurbarán.
 - 9 Murillo and the culmination of the Sevillian school.

Methodology

Face-to-face classes in the classroom: theoretical and practical sessions in the classroom, presentation and discussion.
Possible conferences.
Methodological and bibliographic guidance tutorials.
Other supervised activities.

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			
on side classes	40	1.6	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7
reading books	45	1.8	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7
Type: Supervised			
tutorials	30	1.2	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7
tutorials	35	1.4	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7

Assessment

The format of the evidence will be communicated at the beginning of the course. As a guide, it is expected that the written test usually involves the identification and brief analysis of various works or concepts (approximate duration of the test: between 60 and 90 minutes). The individual work must not in any case exceed fifteen folios. Jobs sent by e-mail will not be accepted, only printed on paper. The formal presentation will be simple, no cover, only with stapled pages. The first page will show the last names and first name and the clearly visible NIU, as well as the title of the work. If the work incorporates illustrations, they will go to the end of the text, before the bibliography. The latter must be cited correctly and must be sorted by year of publication from oldest to most modern; the place and year of publication are essential, but the name of the publisher is waived. The text must include the system of footnotes, both bibliographic and informative. In addition, the work must include a personal assessment of the topic.

Observations

Evidence of plagiarism in the preparation of the papers will adversely affect the final grade. The final grade is the result of the weighted average between the exam and the work. As provided by the regulations, a reassessment will be made on the day

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Tutorials	25%	0	0	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7
Work	25%	0	0	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7
Written test	50%	0	0	3, 4, 2, 13, 5, 6, 8, 1, 9, 11, 12, 10, 14, 7

Bibliography

GENERAL

Alfonso E. Pérez Sánchez, *Pintura barroca en España, 1600-1750*, Cátedra, Madrid, 1992.

Javier Portús Pérez, *El concepto de pintura española. Historia de un problema*, Editorial Verbum, Madrid 2012.

La bibliografía sobre Velázquez es enorme. Recomanem

Jonathan Brown, *Velázquez pintor y cortesano*, Alianza, Madrid 1986

José Manuel Cruz Valdovinos, *Velázquez. Vida y obra de un pintor cortesano*, Caja Inmaculada, Zaragoza 2011.

Sobre Zurbarán tenim el treball clàssic de

Paul Guinard, *Zurbarán y los pintores españoles de la vida monástica*, Joker, Madrid 1967. I

el més recent de Odile Delenda, *Francisco de Zurbarán, 1598-1664*, Fundación de Apoyo a la Historia del Arte Hispánico, Madrid, 2009-2010, 2 vol.

Sobre Murillo Diego Angulo, *Murillo*, Espasa-Calpe, Madrid 1981, 3 vol.

Enrique Valdivieso, *Murillo. Catálogo razonado de pinturas*, El Viso, Madrid 2010.

Benito Navarrete, Murillo y las metáforas de la imagen, Cátedra, Madrid, 2017

Pablo Hereza, Corpus Murillo. Biografía y documentos, Ayuntamiento de Sevilla, Sevilla, 2017

Software

No specific software is necessary. Although unlikely, if required later in the course this would be indicated in due time.