

**Baroque Art**

Code: 100548  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
2500239 Art History	OB	2

## Contact

Name: Nuria Llorens Moreno

Email: nuria.llorens@uab.cat

## Teachers

(External) Per determinar

## Teaching groups languages

You can view this information at the [end](#) of this document.

## 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. Introduction. The Baroque period.

1.1. The Baroque, the problematic of the term: meaning and critical fortune. Problems of periodization. The historiographical debate (between "ancient" and "modern"). The historical and cultural context.

2. Art of the XVII century in Italy.

2.1. "Naturalists", Caravaggio and his followers. "Classicists", from the Carracci to Pietro da Cortona. Elisabetha Sirani and Artemisia Gentileschi.

2.2. Gian Lorenzo Bernini and the unity of the arts. Other outstanding personalities: Alessandro Algardi and François du Quesnoy.

2.3. Origin and evolution of Baroque architecture: Carlo Maderno and the completion of St. Peter's Basilica in the Vatican. The aesthetics of wonder and imagination: Gian Lorenzo Bernini, Francesco Borromini, Pietro da Cortona and Guarino Guarini.

2.4. The ideology of the "Roma Triumphant" and the paradigm of the Baroque city. The urban reform of Pope Sixtus V. "Il Gesù", as a model of the counter-reformist churches and prototype of colonization.

3. Art of the XVII century in Europe.

3.1. Netherlands (Flanders). Rubens and Baroque painting.

3.2. Netherlands (Holland). "The art of describing". Frans Hals, Rembrandt and Vermeer of Delft.

3.3. Velázquez and the painting of the "siglo de oro".

3.4. The interpretation of Caravaggism in France. The Royal Academy and Charles Le Brun.

3.5. The ideal landscape of Poussin and Claude Lorrain.

3.6. Spain. The devotional sculpture. From Juan Martínez Montañés and Gregorio Fernández to Luisa Roldán.

3.7. France. The architecture at the service of Louis XIV: the Louvre and Versailles.

4. Art of the XVIII century in Europe.

4.1. The internationalization of styles. An introduction to the visual arts of the eighteenth century.

4.2. Late Baroque, Rococo and Neoclassicism.

## Activities and Methodology

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

### Classroom lectures

- Text commentary and discussion; possible seminars (depending on the number of students).

### Tutorials

- Methodological and bibliographical guidance; advice in the realization of assignments

- Supervised activities (resolution of doubts related to the subject).

Practical and/or complementary activities (depending on the possibilities):

- Possibility (according to students and availability) of a trip to Rome or Paris.

- Occasional visits to exhibitions, institutions, heritage sites or museums of the State (related to the subject; e.g. Prado Museum, Fine Arts Museum of Seville, Fine Arts Museum of Valencia, MNAC, Baroque Museum of Manresa, etc.).

- Additional conferences, lectures and seminars

Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator) (free version)

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.

## Assessment

### Continous Assessment Activities

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

---

Evidence 1. Written assessment test (at the end of the course).

50% recoverable

Development of a topic related to the subject taught in face-to-face theoretical classes. The reading of essential and complementary bibliography will be taken into account.

Evidence 2. Practical work (one month before the end of the course)

30% Recoverable

Work on a work and/or author of Catalan Baroque art. Possibility of incorporating it into Wikipedia. Authors and works will be assigned by the teacher.

Evidence 3. Oral presentation in the classroom (at the end of the course).

20%

Presentation of the work, explanation of methodology, sources and bibliography for the study of the practical work. Attendance and continuity of tutorials will also be valued

Format of Evidence

The final mark of the evaluation will arise from the sum of the percentage totality of the evidences 1,2,3. However, if Evidence 1 (less than 2.5 points out of a total of 5) and Evidence 2 (minus 1.5 points out of a total of 3) are suspended, the subject will be considered suspended.

Compulsorily the work must incorporate the citation system of notes (within the text or at the foot of the page) with the references of the bibliographical or documentary sources used. Evidence of plagiarism, in the writing of the works, can represent a suspension. It constitutes plagiarism the appropriation of other people's ideas without citing the source, especially if they are core ideas of the work, and also the transcription of other people's sentences without putting them in quotation marks and without indicating the source in the corresponding note. Written tests and works written in Catalan or Spanish and also in other languages (English, French, Italian) will be accepted.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place

Second chance examination

The recovery of Evidence 1 and 2 is contemplated

Unique assessment

The single assessment will consist of the planned evidence 1 and 2 of the continuous assessment, with the percentages of 70% for evidence 1 and 30% for evidence 2. Both are mandatory. The date of the examination and delivery of the individual work will be at the end of the course, coinciding with the recovery date.

plagiarism

In the event that the student commits any irregularity that could lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities occur in the evaluation acts. of the same subject, the final grade for this subject will be 0.

## Bibliography

The most relevant bibliography will be specified at the beginning of the course.

### GENERAL BIBLIOGRAPHY

Argan, G. C., *Renacimiento y Barroco II*, Akal, Madrid, 1997

Battisti, E., *Renacimiento y barroco*, Madrid, Catedra, 1990

Bazin, G., *Barroco y Rococó*, Barcelona, Destino, 1992

Bottineau-Fuchs, Y., *El arte del barroco*, Madrid, Akal, 1990

Carrasco Ferrer, M., *Ex Roma Lux: la Roma antigua en el Renacimiento y el Barroco*, Madrid : Ministerio de Educación y Cultura, Biblioteca Nacional, Electa España, 1997

Castex, J. "El trágico siglo XVII: divergencias de interpretación". p. 219-231." El nuevo orden urbano del campo: El jardín a la francesa", p. 325-333. [Renacimiento, Barroco y Clasicismo](#), 1420-1720. Madrid: Akal, 1994.

Castria Marchetti, F., Zuffi, S., et. al., *El Barroco 1600-1700: el arte europeo de Caravaggio a Tiepolo*, Barcelona, Electa, 2005

*Cortes del barroco: de Bernini y Velázquez a Luca Giordano* (proyecto científico de Fernando Checa Cremades), Madrid, Patrimonio Nacional, 2003

Checa Cremades, F., i Morán Turina, J. M., *El Barroco*, Madrid, Istmo, 1989

Haskell, F., *Patronos y pintores: arte y sociedad en la Italia barroca*, Madrid, Catedra, 1984

Kostof, S., "Absolutismo y burguesía europea, 1600-1750", p. 908-945. [Historia de la arquitectura](#). Madrid: Alianza, 1985.

Mâle, E., *El Barroco: arte religioso del siglo XVII: Italia, Francia, España, Flandes*, Madrid, Encuentro, 1985

Martin, J. R., *El Barroco*, Xarait, Bilbao, 1986

Minor, Vernon H., *Baroque & Rococo: art & culture*, Londres, Laurence King, 1999

Ors, Eugeni d', *Lo Barroco*, Madrid, Aguilar, 1936

Tapié, V., *Barroco y Clasicismo*, Madrid, Cátedra, 1978

Toman, R., *El Barroco: Arquitectura, escultura, pintura*, Colonia, Könemann, 1997

Valverde, J. M., *El Barroco, una visión de conjunto*, Barcelona, Montesinos, 1981 (2ª ed.)

Weisbach, W., *El Barroco: arte de la contrarreforma*, Madrid, Espasa Calpe, 1942

Wölfflin, H., *Renacimiento y Barroco*, Paidós, Barcelona, 1986 (1888)

### 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

Berne-Joffroy, A, *Dossier Caravaggio*, Suffolk, 2005

Longhi, R., *Il Caravaggio*, Milan, A. Martello, 1952

Pacciarotti, G., *La pintura barroca en Italia*, Istmo, Madrid, 2000

Hibbard Howard, *Caravaggio*, Thames and Hudson, Londres, 1983

*La Scuola dei Carracci: I seguaci di Annibale e Agostino*, Modena, Artioli, 1995

Strinati, C., *Caravaggio* (cat. exp. Roma, Scuderie del Quirinale), Skira, Roma, 2010

Vodret, R., *Caravaggio. Opera completa*, Roma, Silvana Editoriale, 2010.

#### ITALIAN BAROQUE ARCHITECTURE

Alonso García, E., *San Carlino: la máquina geométrica de Borromini*, Valladolid, Secretariado de Publicaciones e Intercambio Editorial de la Universidad de Valladolid, 2003

Argan, G. C., *La arquitectura barroca en Italia*, Argentina, Nueva Visión, 1984

Argan, G.C., *Borromini*, Xarrait, Madrid, 1980

Blunt, A., *Borromini*, Alianza, Madrid, 1982

*Francesco Borromini: atti del convegno internazionale*, Roma 13-15 gennaio 2000, a cura di Christoph Luitpold Frommei, Elisabeth Sladek, Milán, Electa, 2000

Portoghesi, P., *Francesco Borromini*, Milán, Electa, 1977 (2ª. edición).

Portoghesi, P., *Roma baroca: storia di una civiltà architettonica*, Roma, C. Bestetti, 1966.

Rámirez, J.A. "Hacia una iconología de las connotaciones. La cultura de Borromini". p. 187-251. "La política de la puesta en práctica del clasicismo bajo Luis XIV". p. 361-378. [Edificios y Sueños. Ensayos sobre arquitectura y utopía](#). Málaga: Universidad de Málaga. 1983.

Varriano, J., *Arquitectura italiana del barroco al rococó*, Madrid, Alianza, 1990

Wittkower, R., *Arte y arquitectura en Italia 1600-1750*, Madrid, Cátedra, 1995

Wittkover, R. "Edificios centralizados de Bernini, Cortona y Borromini". p. 92-97. "Palladio y Bernini. p.17-28. "Francesco Baromini, su vida y su carácter", p. 170-182. "Guarini, el hombre". p. 207-216. [Fundamentos de la arquitectura en la Edad del Humanismo](#). Madrid: Alianza, 1993.

#### 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

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

Wittkower, R., *Gian Lorenzo Bernini: el escultor del barroco romano*, Alianza, Madrid, 1990 (1963)

#### FLEMISH BAROQUE

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

Brown, J. i Brown, C., *Velázquez, Rubens y Van Dyck: pintores cortesanos del siglo XVII, (cat. exp.)*, Museo Nacional del Prado, Madrid, 1999.

*Rubens, Van Dyck, Jordaens. Mestres de la pintura flamenca del segle XVII a les col·leccions del museu Ermitage* (cat. exp.), Barcelona, 2003.

Vergara, A., *Rubens and his spanish patrons*, Cambridge i Nova York, 1999.

Vosters S. A., *Rubens y España: estudio artístico-literario sobre la estética del barroco*, Cátedra, Madrid, 1990.

#### DUTCH BAROQUE

*The Glory of the Golden Age: Dutch Art of the 17th Century*, Rijksmuseum, Amsterdam, 2000

*Rembrandt pintor de historias* (cat. exp. ), Museo del Prado, Madrid, 2008

Rosenberg J., Slive, S. i Ter Kuile, E. H., *Arte y arquitectura en Holanda 1600-1800*, Cátedra, Madrid, 1994 (1966)

Slive, S., *Frans Hals* (3.v), Londres, Phaidon, 1970-1974.

*Vermeer y el interior holandés* (cat. exp. A. Vergara), Museo del Prado, Madrid, 2003

#### SPANISH BAROQUE

Brown, J., *La edad de oro de la pintura en España*, Madrid, Nerea, 1990

Brown, J., *Escritos completos sobre Velázquez*, Centro de Estudios Europa Hispánica, 2008

Coliva, A., *Velázquez a Roma*, Milan, Skira, 1999.

Gallego, J., *Visión y símbolos en la pintura española del Siglo de Oro*, Madrid, Catedra, 1984.

González Sánchez, C.A., *El espíritu de la imagen. Arte y religión en el mundo hispánico de la Contrarreforma*, Madrid, Cátedra, 2017.

Harris, E., *Velázquez*, Vitoria-Gasteiz : Ephialte Instituto Municipal de EstudiosIconográficos, 1991.

*El palacio del Rey Planeta: Felipe IV y el Buen Retiro* (cat. ex.), Madrid, Museo Nacional del Prado, 2005.

Navarrete Prieto, B., *Murillo y las metáforas de la imagen*, Madrid, Cátedra, 2017,

Pérez Sánchez, A. E., *Pintura barroca en España 1600-1750*, Madrid, Catedra, 1992.

Portús Pérez, J., *Pintura y pensamiento en la España de Lope de Vega*, Hondarribia [Guipúzcoa] : Nerea, cop. 1999

Sebastián, S., *Contrarreforma y Barroco: lecturas iconográficas e iconológicas*, Madrid, Alianza, 1985

Sureda, J., *La Gloria de los Siglos de Oro: mecenas, artistas y maravillas en la España imperial*, Barcelona, Lunwerg, 2006

Sureda, J., *Velázquez pintor y hombre del rey*, Barcelona, Lunwerg, 2009

Valdivieso, E., *Vanidades y desengaños en la pintura española del Siglo de Oro*, [S.I.] : Fundación de Apoyo a la Historia del Arte Hispánico, 2002

#### **Software**

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

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed

PROVISIONAL