

Baroque Art

Code: 100548
ECTS Credits: 6

2025/2026

Degree	Type	Year
Art History	OB	2

Contact

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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			
Explanation and development of the main contents of the program	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Supervised			
Search for information and critical analysis of a work of art or an artist	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8
Type: Autonomous			
Preparation an essay about a subject to be chosen	70	2.8	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14

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 (depending on students and availability) of working on the subject in visits outside the classroom
- Occasional visits to exhibitions, institutions, heritage spaces or museums of the State (related to the subject)
- Additional conferences, talks and seminars

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Delivery of an individual critical essay	40% of the total of the evaluation	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14
Oral presentation of the written work	20% of the total of the evaluation	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8

Written exam	40% of the total of the avaluation	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8
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Evidence 1. Written assessment test (at the end of the course).

40%. Recoverable

Development of a topic related to the subject taught in the 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)

40% Recoverable

Work on a work and/or author or on a suggested topic based on complementary readings. The authors and the works or themes 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 the methodology, sources and bibliography used for the study of the practical work. Attendance and continuity of tutorials will also be valued

Format of Evidence

The final grade of the evaluation will arise from the sum of the total percentage of the evidence 1,2,3. However, if Evidence 1 (less than 2 points out of the total of 4) or Evidence 2 (less than 2 points out of the total of 4) is failed, the subject will be considered failed.

The work must necessarily incorporate the citation system of notes (within the text or at the bottom of the page) with the references of the bibliographic or documentary sources used. Evidence of plagiarism, in the writing of the papers, can represent a failure. Plagiarism is the appropriation of other people's ideas without citing the source, especially if they are the core ideas of the work, as well as the transcription of other people's phrases without putting them in quotation marks and without indicating the source in the corresponding note. Written tests and papers written in Catalan or Spanish and also in other languages (English, French, Italian) will be accepted.

Qualification review procedure

At the time of each assessment activity, the teacher will inform the students (Moodle) of the procedure and the date of review of the grades.

Recovery

The recovery of Evidence 1 and 2 is contemplated.

Single assessment

The single assessment will consist of a single written exam on some aspect of the whole subject of the syllabus. The date of the exam will be the same as that provided for Evidence 1.

Not ASSESSABLE

It will be considered NOT ASSESSABLE when the student has NOT submitted more than 30% of the evaluation activities.

Plagiarism or fraudulent conduct

In the event that the student makes any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instructed. In the event of several irregularities in the evaluation acts. of the same subject, the final grade of this subject will be 0. Evaluation acts in which there have been irregularities are not recoverable.

Use of Artificial Intelligence (AI)

Recruitment in search of bibliographic information, images or support materials. In no case it will be accepted its use to elaborate total or fragmentary contents, being considered a lack of academic honesty and behaving if it is detected that the evaluation is a 0 and cannot be recovered.

Bibliography

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

GENERAL BIBLIOGRAPHY

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Kostof, S., "Absolutismo y burguesia 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

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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

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

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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

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

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FLEMISH BAROQUE

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

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DUTCH BAROQUE

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

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Software

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

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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