

Renaissance Art in Spain

Code: 100571
 ECTS Credits: 6

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

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

It is advisable to have taken the general subjectes of Renaissance, 15th and 16th centuries.

Objectives and Contextualisation

In the current curriculum, the subject "Art renaixentista a Espanya" is integrated in the subject History of modern art (16th-18th centuries). It is optional, has six credits and is taught in the fourth year of the Degree in Art History. It is advisable to study it after the general subjects on Renaissance art of the 15th and 16th centuries, because it is complementary. For this reason, the objectives and competences follow the same model. The priority objective is for pupils to reach a global and coherent knowledge of the Renaissance artistic phenomenon: reference models, means of transmission of the new systems of visual representation and architectural syntax, dialectical relationship between preferential creation centres and European peripheries (especially Hispanic territories), forms of reception (hibradation, classicism, etc.).

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.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Producing innovative and competitive proposals in research and professional activity.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- 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. Efficiently presenting knowledge in oral and written form.
11. Encouraging creativity and fomenting innovative ideas.
12. Engaging in debates about historical facts respecting the other participants' opinions.
13. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
14. Explaining the reception mechanisms of a work of art.
15. Identifying the artistic imagery, placing it into its cultural context.
16. Identifying the main and secondary ideas and expressing them with linguistic correctness.
17. Reconstructing the artistic outlook of a particular cultural context.
18. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

1. About the Renaissance concept applied to Hispanic territories. Historiography. Centres and peripheries: Italy (Italian centres)/Hispanic kingdoms; Spanish court/Hispanic peripheries. Terminology as an ideological alibi: the distinctive "styles". Bilingualism or multilingualism? From Hybridity to Classicism.

2- The epoch of the Reyes Católicos. The Nordic model. Plateresque: one (eloquent) mask of grotesque. Imports: works (funerary monuments, prefabricated courtyards) and artists (P. da San Leocadio, D. Fancelli, P. Torrigiano, J. Torri)

3. Reign of Charles V: an art for an Empire? Granada, new Rome. The return of the "eagles": Ordóñez, D. Siloé, Machuca, A. Berruguete. The Valencian painting, in the shadow of Leonardo: Yáñez and Llanos. The third Ferrando. The sculpture in the Corona de Aragón: Damián Forment. Architecture in the Court: A. de Covarrubias. Architecture in Andalusia: A. de Vandelvira.

4. Reigns of Felipe II and Felipe III. The Classicist paradigm: El Escorial. J. de Herrera and the architectural debate at the end of the century. The painting in the Court: courtly decorations, the portrait. "Romanism" vs. "Maniera". Gaspar Becerra and the question of the monumental altarpiece. Religious image at the time of Catholic Reform: public art vs. private art. El Greco: extravagant painting.

Methodology

Autonomous activities (50-55 %) 1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc. (CE1, CE6, CE7) (CT1, CT3, CT4)

Targeted activities (30-35 %) 1. classroom classes (CE1, CE6, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)

Supervised activities (10 %) programmed tutorials supporting learning and working (CT1, CT3)

Assessment activities (5 %) Written and oral tests (CE1, CE6, CE7) (CT1, CT4)

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
1. classroom classes (CE1, CE6, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)	60	2.4	15, 5, 1, 9, 11, 14, 12, 17, 7
Type: Supervised			
programmed tutorials supporting learning and working (CT1, CT3), Written and oral tests (CE1, CE6, CE7) (CT1, CT4)	15	0.6	11, 18
Type: Autonomous			
1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc.	75	3	3, 4, 15, 5, 6, 9, 13, 14, 16, 17, 7, 10

Assessment

Evidence 1. Written test of the curriculum developed in the classroom. Positive evaluation: the domain of the subject, the knowledge of the basic bibliography, the adequacy to the statement, the precision of the data and the correct structuring of the ideas, both personal and external.

Evidence 2. Guided visit to a work selected by the teacher. Exceptionally, the students will be able to carry out the visit on their own. In any case, the student must provide a written account of the activity carried out.

Evidence 3. Teamwork (consisting of three persons, except in exceptional cases) on a topic chosen at random from a list previously drawn up by the teacher (maximum length, about twenty pages), always on issues or phenomena typical of 16th century Italian art. In addition to the evaluation criteria described for individual work, the ability to work as a team will be assessed in this case. In addition, the formal presentation of the work (syntax, spelling, appendix of images) will be taken into account. It is mandatory to deliver the paper in print and digital format (PDF on CD or pendrive).

Evidence 4. Oral presentation of the Teamwork. The presentation is done in the classroom, for approximately 10/15 minutes, with PowerPoint support. In this case, the main value is placed on the capacity for synthesis, the order and clarity of the exhibition, the selection of images and the oratory skills.

As for the score, the average of the works weighs 40%; the written test, the compulsory readings and the participation in the classroom, 50%; the oral exposition of the group work, 10%, taking into account that this evidence never drops, but always raises it or, at worst, keeps it unchanged, as it is considered a first step in learning oral communication in public. Pupils shall be informed of their qualifications and of the procedure and date of the corresponding reviews. As is mandatory, there is the possibility of reassessment of all the evidence, except that of the oral exposure of the group work, since it is never evaluated in a negative way as has already been said. In order to obtain a reassessment, it is essential to have been evaluated in all the other evidence and, in particular, in the Written test and the Individual Work, that is, at least 2/3 parts of the final rating.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Evidence 1. Written test	50%	0	0	3, 4, 2, 15, 5, 1, 9, 13, 16, 7, 10
Evidence 2. Guided visit	20%	0	0	15, 9, 13, 14, 7
Evidence 3. Teamwork	20%	0	0	6, 8, 11, 12, 17, 10, 18
Evidence 4. Oral presentation of the Teamwork	10%	0	0	10, 18

Bibliography

Basic references

P. Burke: *Hybrid Renaissance. Culture, Language, Architecture*, Central European University Press, Budapest, 2016. Basic references

F. Checa: *Pintura y escultura del Renacimiento en España, 1450-1600*, Cátedra, Madrid, 1983.

M. Gómez Moreno: *Las águilas del Renacimiento español*, Madrid, 1983 (1941).

F. Marías: *El largo siglo XVI. Los usos artísticos del Renacimiento español*, Taurus, Madrid, 1989.

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T. Mozzati, A. Natali (a cura de): *Norma e capriccio. Spagnoli in Italia agli esordi della maniera moderna*, catàleg d'exposició, Florència, 2013.

V. Nieto, A. J. Morales, F. Checa: *Arquitectura del Renacimiento en España, 1488-1599*, Cátedra, Madrid, 1989.

VV. AA.: *Felipe II y el arte de su tiempo*, F. Argenteria/UAM/Visor, Madrid, 1998.