

**COURSE DATA****DATA SUBJECT****Code:** 33883**Name:** History of Renaissance art**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	2	First quarter
1902 - Formación para la cualificación específica en Geografía, Historia de España	Facultat de Geografia i Història	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1006 - Degree in History of Art	History of modern art	COMPULSORY
1902 - Formación para la cualificación específica en Geografía, Historia de España	Historia del Arte	ELECTIVES

**COORDINATION**

GOMEZ-FERRER LOZANO MARIA MERCEDES

DOMENECH GARCIA SERGI

CHIVA BELTRAN JUAN

**SUMMARY**

Its aim is to provide students a global perspective on the evolution of the artistic expressions of the fifteenth and sixteenth centuries in the historical context of the West modern era. It serves to introduce students to the basic aspects of a period, which begins with the development of Renaissance art in Italy in the Quattrocento, and in the sixteenth century reaches its highest expression in various centers of the Italian geography, especially in papal Rome, with works and artistic figures that will determine the course of the arts in modern times. Particular attention to the extension and dissemination of the Italian Renaissance in other areas of European geography and diverse encounter with national manners through the study of works and relevant artistic milestones will be provided.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**



There are no specified enrollment restrictions with other subjects of the curriculum.

## **OTHER REQUIREMENTS**

Students must have completed the first degree course in art history. It is imperative that students have a minimum knowledge of the terminology discipline in Art History and know the historical context in which the Renaissance develops.

## **COMPETENCES / LEARNING OUTCOMES**

### **1006 - Degree in History of Art**

Be acquainted with modern art.

Capacidad de análisis y síntesis a partir de la información procedente de los diversos contenidos de la Historia del Arte y su aplicación en la actividad profesional.

Conocimiento crítico de las coordenadas espacio-temporales de la Historia del Arte.

Visión diacrónica general de la Historia del Arte Universal.

Visión diacrónica regional y completa de los fenómenos artísticos territoriales.

## **DESCRIPTION OF CONTENTS**

### **1. Introduction to Renaissance**

The concept of Renaissance: Myth and movement.

Style: imitation and theory of beauty.

Art and Humanism.

The disintegration of the Renaissance.

### **2. Italian Quattrocento**

Architecture, Painting and sculpture of XVth century Italy

### **3. The Italian Cinquecento**

Architecture, painting and sculpture in the XVIth century Italy



## 4. Renaissance geographies

The spread of Renaissance in Europe

### WORKLOAD

#### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
<b>Total hours</b>	<b>60,00</b>

#### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	20,00
Independent study and work	70,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

### TEACHING METHODOLOGY

#### SCHOOL ATTENDANCE

Attendance.

#### PREPARATION OF THEORETICAL CLASSES:

Maintenance portfolios, which will collect personal notes from classes and lectures and complementary activities.

#### PREPARATION FOR PRACTICAL WORK:

A portion of the contents can be taught through practical work that will prepare students under the guidance of Professor, which may also be exposed and exploited by the group. With the corresponding bibliographic research, students will prepare consistent practical work in analysis and explanation of Renaissance works, or studies on specific artists.

#### ACCOMPLISHMENT OF TEAMWORK:

Teamwork is volunteering at the initiative of student and depending on the type and volume of assigned practical work, which can be shared by two or more people.

#### TUTORIALS:

A) scheduled Tutorials: 0

B) Tutoring unscheduled. In indefinite number for guidance and correction of practical work and other



educational needs.

COMPLEMENTARY ACTIVITIES:

Content-related readings and other activities (a conference or a visit).

## EVALUATION

Will be evaluated:

1. Monitoring the practical work. This control takes place via personal consultations in tutorial, and especially with the delivery and presentation of work and/or follow-up evaluations.
2. Monitoring of continuous work. Recommended readings for the preparation of classes, as well as participation in complementary activities are valued here.
3. The final exam, in which both the exposure of theoretical knowledge and practical application are valued. The rating for the exam can be weighted with the other sections will be a minimum of 4 out of 10. The exact percentage representing each of these aspects, or blocks of evaluation, the final grade is as follows:

Evaluation of individual practical work and / or group 20%

Readings and complementary activities 20%

Written test: test 60 %

TOTAL

100%

The second call corresponds only to exam with the percentage set. The rating of the other blocks of evaluation will be that each student will have gained throughout the course, and have already taken into account in the first call.

## REFERENCES

- ARGAN, G.C., Renacimiento y Barroco, Akal, Madrid, 1987.
- BURKE, P., El Renacimiento, Crítica, Madrid, 1993.
- CHASTEL, A., El Renacimiento italiano, 1460-1500, Madrid, Akal, 2005.
- GARIN, E., El renacimiento italiano, Barcelona, Ariel, 1986.
- GOMBRICH, E.H., Imágenes simbólicas. Estudios sobre el arte del Renacimiento, Alianza, Madrid, 1983.



- Nuevas visiones de viejos maestros. Estudios sobre el arte del Renacimiento IV, Alianza, Madrid, 1987, pp. 91-126.
- NIETO, V., y CHECA, F., El Renacimiento: formación y crisis del modelo clásico, Istmo, Madrid, 1980.
- PANOFSKY, E., Estudios sobre iconología, Alianza, Madrid, 1979.
- , Renacimiento y renacimientos en el arte occidental, Alianza, Madrid, 1983.
- , Idea. Contribución a la historia de la teoría del arte, Cátedra, Madrid, 1989.
- PAOLETTI, J.T., RADKE, G.M., El arte en la Italia del Renacimiento, Akal, Madrid, 2002.
- WARBURG, A., El renacimiento del paganismo: aportaciones a la historia cultural del renacimiento europeo, Madrid, Alianza, 2005.
- WIND, E., La elocuencia de los símbolos. Estudios sobre arte humanista, Alianza, Madrid, 1983.
- BAXANDALL, M., Pintura y vida cotidiana en el Renacimiento. Arte y experiencia en el Quattrocento, Gustavo Gili, Barcelona, 1978
- BLUNT, A., La teoría de las artes en Italia, 1450-1600, Cátedra, Madrid, 1979.
- BURKE, P., El Renacimiento europeo, Crítica, Barcelona, 2000.
- HERNÁNDEZ PERERA, J., El Cinquecento y el Manierismo en Italia, Historia 16, Madrid, 1992.
- NIETO, V., El arte del Renacimiento, Historia 16, Madrid, 1996.
- NIETO, V., y CÁMARA, A., El Quattrocento italiano, Historia 16, Madrid, 1989.
- RAMÍREZ, J.A., (dir.), Historia del Arte, Alianza, Madrid, 1996-1997, T. 3.
- VASARI, G., Vidas, Las vidas de los más excelentes arquitectos, pintores y escultores italianos desde Cimabue a otros tiempos, Cátedra, Madrid, 2005.
- WITTKOWER, R., Los fundamentos de la arquitectura en la Edad del Humanismo, Alianza,



Madrid, 1995.

- WIND, E., Los misterios paganos del Renacimiento, Barcelona, Barral, 1972.
- HEYNDENREICH, L. y LOTZ, V., Arquitectura en Italia, 1400-1600, Madrid, Cátedra, 1991.
- FREEDBERG, D. Pintura en Italia 1500-1600, Madrid, Cátedra, 1978