

**COURSE DATA****DATA SUBJECT****Code:** 33903**Name:** History of Spanish Art in the Modern Age**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	4	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1006 - Degree in History of Art	Art and territory	ELECTIVES

COORDINATION

JIMENEZ HORTELANO SONIA

GIL SAURA YOLANDA

SUMMARY

Study of the arts, architecture and urbanism in Spain between the sixteenth and eighteenth centuries. The aim is to ensure that students acquire a global perspective – through the analysis of milestones and the most relevant manifestations – of the way in which the great currents of art in modern times acclimatise to the various Spanish realities. Special emphasis will be placed on the coexistence of the new system called Renaissance with the Gothic tradition, the importance of Spanish painting in the Golden Age, the role played by the art of the Court, the replacement of the Austrian by the Bourbon dynasty, the emergence of academies in the eighteenth century, etc., all of this while paying special attention to the cultural transformations brought about in the period.

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

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

OTHER REQUIREMENTS



No enrolment restrictions with other subjects in the curriculum have been specified.

COMPETENCES / LEARNING OUTCOMES

1006 - Degree in History of Art

Ability to develop and deliver content, both orally and in writing, to both specialized and non-specialized audiences

Ability to develop and present orally or in writing management projects related to the professional activities of Art History

Ability to gather and interpret relevant data and make judgments that include reflection on aspects of artistic production in its different facets

Ability to interpret the environment based on analysis, observation and deduction of information from artistic works produced throughout history

Ability to solve problems that arise in the professional practice as an art historian or as a heritage manager

Ability to work in a team and to integrate into multidisciplinary teams from other areas of knowledge

Act autonomously in learning, making informed decisions in different contexts, forming judgements based on experimentation and analysis, and transferring knowledge to new situations.

Apply a scientific methodology to any type of action and decision related to knowledge of Art History

Apply different methodologies to the comprehensive analysis of the work of art

Apply the knowledge acquired in formulating hypotheses, synthesizing information, and formulating conclusions in an organized manner.

Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.

Be able to apply a scientific methodology to any type of action and decision in relation to art history.

Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.

Be able to apply comprehensive knowledge of modern languages, focusing on technical vocabulary.

Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.

Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.



Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.

Be able to present management and dissemination projects in all fields of art history, both orally and in writing.

Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.

Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

Capacity to recognize diversity and multiculturalism through the connection and study of other cultures

Collaborate effectively in teams, assuming responsibilities and leadership roles and contributing to collective improvement and development.

Communicate effectively, both orally and in writing, adapting to the characteristics of the situation and the audience.

Contribute to the design, development and implementation of solutions that address social needs, taking the Sustainable Development Goals as a reference.

Demonstrate critical and self-critical reasoning within the field of study, considering aspects such as professional ethics, moral values and the social implications of the different activities undertaken.

Develop autonomous learning and the necessary skills that promote interpersonal relationships

Diachronic knowledge of the main milestones and stages of the Universal History of Art

Embrace motivation for quality through a personal ethical commitment to the professional environment

Express oneself correctly, both orally and in writing, in any of the official languages of the Valencian Community.

Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.

Have critical knowledge of the space-time coordinates of art history.

Interpret graphics, photographs, moving images, computer graphics, and materials related to works of art, applying instrumental knowledge of Art History

Knowledge of the art of the Modern Age

Knowledge of the main databases and specialized bibliographic sources

Knowledge of the main visual, literary and documentary sources of the History of Art

Knowledge of the spatio-temporal coordinates of Art History

Prepare state-of-the-art reports based on information from documentation relating to artistic works



Propose creative and innovative solutions to complex situations or problems within the field of study, in order to respond to diverse professional and social needs.

Recognizing the importance of continuing education in order to update knowledge and contribute to the advancement of the humanities

To express oneself orally and in writing in one's own language.

To use appropriate terminology and technical vocabulary of art history

To value artistic production from the perspective of sustainability and equality among people, contributing to the development of democratic values and a culture of peace.

Understand and recognise, from within the discipline, inequalities based on sex and gender in society; integrate different needs and preferences related to sex and gender into problem-solving and solution design.

Visión diacrónica regional y completa de los fenómenos artísticos territoriales.

DESCRIPTION OF CONTENTS

1. Renaissance

2. Art and Counter-Reformation

3. The Spanish Baroque

4. The Spanish painting of the Golden Age

5. The new Bourbon dynasty and the emergence of the academies

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES



Activity	Hours
Attendance at other activities	5,00
Individual or group project	0,00
Independent study and work	20,00
Preparation of lessons	10,00
Preparation for assessment activities	40,00
Resolution of case studies	5,00
Total hours	80,00

TEACHING METHODOLOGY

The development of the subject is structured around the following points:

- a) Three hours of classroom lessons: theory and practice are taught by the lecturer through visual means. The essential aspects of the subject are discussed with the support of the booklist. For the proper follow-up of the lessons, students must have read and prepared the materials, manuals or texts indicated beforehand. The practical component will be taught in classroom sessions and may involve commenting and analysing texts or images related to the subject.
- b) Attendance at seminars, visits and other activities: this section includes attendance by students at any organized activity. These activities will be determined by the number of students in the group.
- c) Attendance at tutorials: students may attend the office hours established by the lecturer to consult on any topic or aspect of the subject.

EVALUATION

The final exam will assess both the presentation of theory knowledge and its practical application to commentaries of artistic works. An essay and activities proposed by the lecturer must be submitted. The mark obtained in this assignment will be carried forward for the second examination session, but if the exam not obtains 4 points the activities won't be evaluated.

The exact weighting for each of these items in the final mark is as follows:

Final exam: 60%

Practical assignments, coursework, and supplementary activities: 40%

- Reading: 20%
- Practical work: 20%

TOTAL: 100%



For information on students' obligations when using AI in assessed activities and regarding the declaration of responsible use of AI, please see the "Guia d'actuació per a l'ús responsable de la intel·ligència artificial (IA) en les activitats docents i d'avaluació a la Universitat de València" at the following link: https://www.uv.es/graus/normatives/Guia_actuacio_IA_UV.pdf

REFERENCES

- BLASCO ESQUIVIAS, B., Arquitectos y tracistes. El triunfo del Barroco en la corte de los Austrias, Centro de Estudios Europa Hispanica, Madrid, 2013.
- BONET CORREA, A., Fiesta, poder y arquitectura. Aproximación al barroco espanyol, Akal, Madrid, 1990.
- BROWN, J., Imágenes e ideas en la pintura española del siglo XVII, Madrid, Alianza, 1995.
- BROWN, J., La Edad de oro de la pintura en España, Madrid, Nerea, 1990.
- BROWN, J., Velázquez, pintor y cortesano, Madrid, Alianza, 1986.
- BROWN, J.; ELLIOT, J. H., Un palacio para el rey. El Buen Retiro y la corte de Felipe IV, Madrid, Alianza, 1981.
- BUSTAMANTE, A., El siglo XVII: Clasicismo y barroco, Sílex, Madrid, 1993.
- CALVO SERRALLER, Francisco, Teoría de la pintura en el Siglo de Oro, Madrid, Cátedra, 1991.
- CÁMARA, A., Arquitectura y sociedad en el siglo de oro, Madrid, El arquero, 1990.
- CHECA, F., MORALES, A.J., NIETO, V., Arquitectura del Renacimiento en España, 1488-1599, Cátedra, Madrid, 1997.
- CHECA, F., Pintura y escultura del Renacimiento en España 1450-1600, Cátedra, Madrid, 1983.
- MARÍAS, F., El largo siglo XVI: los usos artísticos del Renacimiento español. Madrid, Taurus, 1989.
- MARÍAS, F., El siglo XVI: Gótico y renacimiento, Sílex, Madrid, 1992.



- MARTÍN GONZÁLEZ, J. J., Escultura barroca en España 1600-1770, Madrid. Cátedra 1983.
- MARTÍN GONZÁLEZ, J. J., Escultura Barroca castellana.. Madrid Fundación Lázaro Galdiano 1959.
- PÉREZ SÁNCHEZ, A. E., "La crisis de la pintura española en torno a 1600", España en la crisis del arte europeo, Madrid, CSIC, 1968.
- PÉREZ SÁNCHEZ, A. E., De pintura y pintores. La configuración de los modelos visuales en la pintura española, Madrid, Alianza, 1993.
- PÉREZ SÁNCHEZ, A. E., La pintura Barroca en España (1600-1750), Madrid, Cátedra, 1992.
- PÉREZ SÁNCHEZ, A. E., La pintura italiana del siglo XVII en España.. Madrid. Universidad-Fundación Valdecilla 1965.
- RODRÍGUEZ G. DE CEBALLOS, A., Entre tradición y academia, Madrid,
- STOICHITA, V., El ojo místico. Pintura y visión religiosa en el siglo de oro español, Madrid. Alianza 1995.
- VVAA., Los siglos del Barroco. Madrid, Akal, 1997.
- VVAA., Los siglos del Renacimiento. Madrid, Akal, 1998.