



Universitat de Lleida

DEGREE CURRICULUM  
**ART AND CULTURE OF THE  
MODERN AGE**

Coordination: ARGELICH GUTIERREZ, MARIA ANTONIA

Academic year 2023-24

## Subject's general information

<b>Subject name</b>	ART AND CULTURE OF THE MODERN AGE			
<b>Code</b>	100135			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	2		4
	<b>Number of groups</b>	1		1
<b>Coordination</b>	ARGELICH GUTIERREZ, MARIA ANTONIA			
<b>Department</b>	GEOGRAPHY, HISTORY AND HISTORY OF ART			
<b>Teaching load distribution between lectures and independent student work</b>	Lecture hours: 60 Independent student hours: 90			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Spanish			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ARGELICH GUTIERREZ, MARIA ANTONIA	mariaantonia.argelich@udl.cat	5	
SOLE MARTI, ESTHER	esther.sole@udl.cat	1	

## Subject's extra information

Do you know that the art of the Early Modern period is characterized by the abundance of the nude?

Do you know that after centuries of ignorance about how to represent spatial depth, painters finally discover at this time how to achieve that illusion in their scenes?

Do you know why all the architects remained so faithful admirers of the ancient Greeks during this time?

This course explores the characteristic and distinctive features of the culture of the period of three centuries called the **Early Modern period**. Between the 16th and the 18th centuries, many stylistic and conceptual differences in culture and art occurred that generated the movements known as the Renaissance, Mannerism, Baroque, Rococo and Neoclassicism. However, in this subject we will insist on the cultural background underlying all the artistic manifestations of the period. We will dedicate ourselves especially to understanding scientific Naturalism and classical Humanism, ways of thinking that completely conditioned artists. We will thus understand modernity as a historical, social and philosophical category linked to the values of progress, reason and communication, economically associated with capitalism and socially linked with the bourgeoisie.

The great crisis of the Christian Church, which is irreconcilably fractured at this time between Protestants and Catholics, is also an event of wide cultural repercussion that plays an important role in the approach of the subject.

These phenomena, of course, far from being considered in the abstract, will be visualized through their manifestation in the visual arts. In architecture, we will focus on understanding the so-called "classical grammar" and the stylistic development of the main construction typologies. We will see how the forms of sculpture were conditioned throughout the period by humanistic culture and its development marked by the principle of naturalism. And we will discover how religious conflicts conditioned the development of pictorial genres beyond the common concern for perspective and for anatomical studies that are so determining of their forms.

Thus, in this first course, the understanding of the cultural unity of Early Modernity lays the foundations for delving into the peculiarities of the Italian Renaissance, the Baroque or Golden Age, and Neoclassicism in subsequent courses.

## Learning objectives

To discuss, to analyze and to interpret the most significant works of Modern Art History.

To analyze the concept and meaning of space in the Modern era architecture, its typologies and its evolution.

To know the historical, economic and political context of the artistic manifestations that constitute the Western Canon.

Recognize some of the great themes of Greco-Roman and Judeo-Christian iconography.

Recognize the importance of the recovery of women as active social, economic and political agents of the past

## Competences

CB1 Possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the forefront of your field of study

CG1 Analyze, synthesize, organize and plan information.

CG2 To develop critical reasoning.

CG3 To search, find and manage information correctly.

CE1 To acquire an understanding of the basic processes of the scientific methodology in History of Art.

CE3 To acquire a general diachronic vision of the History of Art.

CE13 To recognize in a critical way the dialogue between the different methodologies of approach to the History of Art and its historical evolution (Historiography of Art).

CT1 To acquire an adequate oral and written comprehension and expression of Catalan and Spanish.

CT6 Apply the gender perspective to the functions of the professional field

## Subject contents

### INTRODUCTION

- Early Modern period.
- Chronological-stylistic periodization: the Renaissance-Baroque duality
- Manierism
- Styles of the 17th: Rococo and Neoclassicism.

### I. NATURALISM IN THE REPRESENTATION OF THE HUMAN BODY

- The rediscovery of the nude
- Study of proportions
- Study of movement
- Anatomy studies.

### II. NATURALISM IN THE REPRESENTATION OF THE SPACE

- The mathematical perspective.
- The atmospheric perspective.
- Illusions and anamorphosis.

### III. HUMANISM AND ITS INCIDENCE IN THE ARTS

- Birth and diffusion of the humanistic culture
- Humanism in architecture: the classical grammar
- Humanism in sculpture: presence and reinterpretation of ancient statuary
- Humanism and painting: portrait and mythology as subjects

### IV. RELIGIOUS CONFLICTS AND THEIR INCIDENCE IN THE ARTS.

- The Protestant Reformation and its consequences.
- The Catholic Counter-Reformation and its consequences.

## Methodology

Master classes (M) and practical classes (P): Each class session includes a theoretical part and a practical part. The theoretical part is taught through master classes, supported by audiovisuals and readings, while the practical part consists of workshops and exercises to be carried out in class, to assimilate and apply the information received. Additionally, material to be worked on autonomously by the student will be recommended.

Attendance and participation in both parts of the class is mandatory – unless continuous evaluation is waived for demonstrable work reasons (1)

(1) To facilitate the combination of study with the development of work activities, as long as it is documented, the student has the right to waive attendance at synchronous sessions and continuous evaluation.

Activity	CODING / description / typology CDT	O*	G*	HP*	HNP*
<b>Master class (M)</b>	Audiovisual material and didactic resources according to agenda and schedule (see Development Plan)			25	25
<b>Tutorials (Tut)</b>	Referred to (M)			6	6
<b>Prácticas (P)</b>	Preparation of Assessment Exercises			25	50
<b>Evaluation(E)</b>	In addition to the continuous evaluation that takes place in the practical part of the class sessions and covers 100% of the grade, you can choose to take a final exam as an alternative evaluation.			4	9
<b>TOTAL</b>	150 h (6 ECTS)			60	90

O: Objective. G: number of groups involved in the activity. HP: contact hours of the student. HNP: non-contact hours of the student.

## Development plan

As a general rule, at the UdL assessment is continuous and is based on attendance and participation in face-to-face sessions and on the student's personal work. Participation in all sessions is compulsory and will be controlled by the subject's teaching staff. The development of the contents over time is shown in the table:

WEEKS (dates)	CONTENTS
<b>SEPTEMBER</b>	
1 <sup>a</sup> week (15 & 16)	INTRODUCTION
2 <sup>a</sup> week (23)	EVALUATION
<b>OCTOBER</b>	

3 <sup>a</sup> week (6 & 7)	NATURALISM AND THE HUMAN BODY
4 <sup>a</sup> week (13 & 14)	NATURALISM AND THE HUMAN BODY
5 <sup>a</sup> week (20 & 21)	NATURALISM AND THE SPACE
6 <sup>a</sup> week (27 & 28)	NATURALISM AND THE SPACE / EVALUATION
<b>NOVEMBER</b>	
7 <sup>a</sup> week (3 & 4)	HUMANISM
8 <sup>a</sup> week (10 & 11)	HUMANISM
9 <sup>a</sup> week (17 & 18)	HUMANISM
10 <sup>a</sup> week (24 & 25)	HUMANISM / EVALUATION
<b>DECEMBER</b>	
11 <sup>a</sup> week (1 & 2)	RELIGIOUS CONFLICTS
12 <sup>a</sup> week (9)	EVALUATION
13 <sup>a</sup> week (15 & 16)	RELIGIOUS CONFLICTS
14 <sup>a</sup> week (22)	EVALUATION

## Evaluation

Throughout the course, 5 evaluative activities will be carried out, each with a value of 20% of the total grade.

In the event that any student combines their studies with a full-time or part-time job, and has compatibility problems with the subject, they have the right to an alternative evaluation modality that must be requested within a period of 5 days from the start of the course. of the semester. For more information, contact [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or directly to the Academic Secretary of the Faculty of Arts.

## Bibliography

### 1. INTRODUCTION (ON EARLY MODERN ERA AND ITS PERIODIZATION)

#### For a general historical view of the Early Modern Era:

- TENENTI, Alberto: *La Edad moderna, siglos XVI-XVIII*, Barcelona, Crítica, 2011.

#### For a general art-historical view of the Early Modern Era:

- HAUSER, Arnold: *Historia Social de la Literatura y el Arte*, Madrid, Guadarrama, 1964 (1951).
- RAMÍREZ, Juan Antonio (director): *Historia del Arte T III La Edad Moderna*, Madrid, Alianza Editorial, 1998.
- JANSON, Horst Waldemar: *Historia general del arte 3. Renacimiento y Barroco*, Madrid, Alianza Editorial
- ARGAN, Carlo Giulio: *Renacimiento y Barroco I. El arte italiano de Giotto a Leonardo da Vinci*, Madrid, Akal, 1996 (1976).
- ARGAN, Carlo Giulio: *Renacimiento y Barroco II. El Arte italiano de Miguel Ángel a Tiépolo*, Madrid, Akal,

1999 (1976).

- WÖLFFLIN, Heinrich: *Renacimiento y Barroco*, Barcelona, Paidós, 1991 (1968).

## For a general historical view of Renaissance:

- PAOLETTI, John T: *El Arte en la Italia del Renacimiento*, Madrid, Akal, 2002
- PANOFKY, Erwin: *Renacimiento y renacimientos en el arte occidental*, Barcelona, Alianza, 2006 (1960).
- BURKE, Peter: *El Renacimiento italiano. Cultura y sociedad en Italia*, Madrid, Alianza, 1993 (1986).
- BURKE, Peter: *El Renacimiento Europeo*, Barcelona, Crítica, 2000 (1998).

## For a general historical view of Mannerism:

- SHEARMAN, John: *Manierismo*, Madrid, Xarait, 1984 (1967).

## For a general historical view of Baroque:

- BLASCO, Beatriz: *Introducción al arte barroco*, Madrid, Catedra, 2015
- MARTIN, John Rupert: *Barroco*, Madrid, Xarait, 1986, (1977).

## For a general historical view of Rococo:

- VIÑAMATA, Águeda: *El Rococó. Arte y vida en la primera mitad del siglo XVIII*, Barcelona, Montesinos, 1987.

## For a general historical view of Neoclassicism:

- HONOUR, Hugh: *Neoclasicismo*, Madrid, Xarait, 1982 (1968).
- RICHARD, Stephen: *El siglo XVIII*, Barcelona, Gustavo Gili, 1987 (1985).
- RODRÍGUEZ DE CEBALLOS, Alfonso: *El siglo XVIII Entre tradición y academia*, Madrid, Sílex, 1992.

## 2. EARLY MODERN ARCHITECTURE

ALBERTI, Leon Battista: "De la arquitectura" en, *De la pintura y otros escritos sobre arte*, Madrid, Tecnos, 1999, pp. 145-194.

Esta edición contiene una excelente introducción al papel de Alberti como primer humanista en las artes.

ARNAU, Joaquin: *Palladio: 1508-2008: una visión de la Antigüedad*, Valencia, General de Ediciones de Arquitectura, 2008.

De las muchas aproximaciones a Palladio, esta destaca su rol humanista.

BENEVOLO, Leonardo: *Historia de la Arquitectura del Renacimiento. La arquitectura clásica (del siglo XV al siglo XVIII)*, Barcelona, GG, 1988.

CASTEX, Jean: *Renacimiento, barroco y clasicismo: historia de la arquitectura, 1420-1720*, Madrid, Akal, 1994. Aunque por momentos es complejo, su enfoque es original: aborda la evolución de las plantas en todo el período, vinculándolas con los modelos clásicos.

SUMMERSON, John: *El lenguaje clásico de la arquitectura*, Barcelona, Gustavo Gili, 1988.

WITTKOVER, Rudolf: *Los fundamentos de la arquitectura en la edad del humanismo*, Madrid, Alianza forma, 2002. Obra fundamental

ZEVI, Bruno: "Las leyes y las medidas del espacio del siglo XV"; "Volumetría y plástica del siglo XVI" y "El movimiento y la interpenetración en el espacio barroco" en, *Saber ver la arquitectura*, Madrid, Alianza forma, 2002, pp. 81-97

Dos capítulos que sintetizan de forma clara las principales concepciones espaciales del Renacimiento y Barroco.

## 3. EARLY MODERN SCULPTURE

ALBERTI, Leon Battista: "De la escultura" en, *De la pintura y otros escritos sobre arte*, Madrid, Tecnos, 1999, pp.144-194.

Aunque es de gran valor histórico puede resultar de complicada lectura por su tecnicismo.

CEYSSON, Bernard: *La escultura. 1. La tradición de la escultura antigua desde el siglo XV al XVIII*, Barcelona, Skira, 1996.

Uno de los pocos que revisa las principales obras escultóricas del periodo completo.

FLYNN, Tom: *El cuerpo en la escultura*, Madrid, Akal, 2002 (1998)

POPE-HENNESSY, John: *La escultura italiana en el Renacimiento*, Madrid, Nerea, 1998

POPE-HENNESSY, John: *Italian high renaissance and baroque sculpture*, Oxford, Phaidon, 1986

Ambas obras de Pope Hennessy presentan la estructura más afin a lo que esta asignatura propone: una organización de las piezas escultóricas de acuerdo a los géneros que tuvieron más desarrollo en el periodo cronológico de época moderna.

WITTKOVER, Rudolf: *La escultura: procesos y principios*, Madrid, Alianza, 2006.

Su aproximación es técnica. Especialmente interesante su capítulo sobre Bernini.

## 4. EARLY MODERN PAINTING

CHECA, Fernando; MORAN, Jose Miguel: *El Barroco*, Madrid, Itsmo, 1982.

Hace menciones sueltas sobre la pervivencia del clasicismo en el barroco.

FIERO, Gloria: *The Humanistic Tradition book 4*, Londres, Mc Graw Hill, 2011

KENNETH, Clark: *El arte del humanismo*, Madrid, Alianza, 1988.

No traza un desarrollo continuo de la relación arte-humanismo, sino capítulos monográficos sobre artistas u obras específicas.

POPE-HENNESSY, John: *El Retrato en el Renacimiento*, Madrid, Akal, 1985

Como uno de los géneros humanistas por excelencia, el análisis sobre las sutiles variaciones que experimenta el retrato es estupendo. Lástima que solo abarca el inicio del período.

KEMP, Martin: *La Ciencia del Arte: la óptica en el arte occidental de Brunelleschi a Seurat*, Madrid, Akal, 2000.

Muy completo estudio cronológico de los variados problemas relativos la optica incluyendo la perspectiva.

WRIGHT, Lawrence: *Tratado de Perspectiva*, Barcelona, Stylos, 1985.

Recomendable como complemento para entender algunos conceptos.

CLARK, Kenneth: *El desnudo*, Madrid, Alianza, 1981. [UdL]

PORTUS, Javier: *La Sala reservada del Museo del Prado y el coleccionismo de pintura de desnudo en la Corte española, 1554-1838*, Madrid, Museo del Prado, 1998.

V.V.A.A.: *El desnudo en el Museo del Prado*, Madrid, Galaxia Gutenberg, 1999.

### For an overview of painting in the context of the Reformation:

ALPERS, Svetlana: *El Arte de describir. El arte holandés en el siglo XVII*, Madrid, Blume, 1987.

BELTING, Hans: *Imagen y culto: una historia de la imagen anterior a la edad del arte*, Madrid, Akal, 2009.

FRANITS, Wayne: *Dutch Seventeenth-century Genre Painting: Its Stylistic and Thematic Evolution*, Yale University Press, 2004.

KOERNER, Joseph Leo: *The Reformation of the image*, Londres, University of Chicago Press, 2004.



LEYMARIE, Jean: *La Pintura holandesa*, Barcelona, Carrogio, 1976

LIEDTKE, Walter: *Vermeer and the Delft School*, Metropolitan Museum-Yale University Press, New York-New Haven-Londres, 2001.

RIEGL, Alois: *El retrato holandés de grupo*, Madrid, A. Machado libros, 2009 (1902).

SUTTON, Peter: *El Siglo de oro del paisaje holandés*, Madrid, Fundación Colección Thyssen-Bornemisza, 1995

VERGARA Alejandro (coord.): *El Arte de Clara Peeters*, Madrid, Museo del Prado, 2017.

## **For an overview of painting in the context of the Counter Reformation:**

CHECA, Fernando; MORÁN, José Miguel: "cap. IV. El arte de la Iglesia" en, *El Barroco*, Madrid, Itsmo, 1982, pp. 211-250

FLORISTAN, Alfredo: "La ruptura de la cristiandad occidental: las reformas religiosas" en, FLORISTAN, A. (coord.), *Historia Moderna Universal*, Barcelona, Ariel, 2002, pp. 83-108.

LÓPEZ, Roberto: "Iglesias y religiosidad en el siglo del barroco" en, FLORISTAN, A. (coord.), *Historia Moderna Universal*, Barcelona, Ariel, 2002, pp. 291-316.

MÂLE, Emile: *El arte religioso de la Contrarreforma*, Madrid, Ediciones Encuentro, 2001.

MARTÍNEZ-BURGOS, Palma: "Las pautas doctrinales de la imagen devocional en el arte del barroco", en IBAÑEZ, P.; MARTÍNEZ, C. J. (ed. ), *La imagen devocional barroca*, Cuenca, Ediciones de la Universidad de Castilla-La Mancha, 2010, pp. 21-44.

## **5. ABOUT HUMANISM**

NAUERT, Charles: *Humanism and the culture of Renaissance Europe*, Cambridge-New York, Cambridge University Press, 1995.

RICO, Francisco: *El Sueño del humanismo: De Erasmo a Petrarca*, Barcelona, Destino, 2002.

## **6. ABOUT HUMANISM AND ARCHITECTURE**

ALBERTI, Leon Battista: "De la arquitectura" en, *De la pintura y otros escritos sobre arte*, Madrid, Tecnos, 1999, pp. 145-194.

ARNAU, Joaquin: *Palladio: 1508-2008: una visión de la Antigüedad*, Valencia, General de Ediciones de Arquitectura, 2008.

CASTEX, Jean: *Renacimiento, barroco y clasicismo: historia de la arquitectura, 1420-1720*, Madrid, Akal, 1994. (Interesante noción de evolución de modelos de planta)

SCOTT, Geoffrey: *La Arquitectura del humanismo: un estudio sobre la historia del gusto*, Barcelona, Barral, 1970

**SUMMERSON, John: *El lenguaje clásico de la arquitectura*, Barcelona, Gustavo Gili, 1988.**

TAFURI, Manfredo: *La arquitectura del humanismo*, Madrid, Xarait, 1978.

WITTKOVER, Rudolf: *Los fundamentos de la arquitectura en la edad del humanismo*, Madrid, Alianza forma, 2002.

ZEVI, Bruno: "Las leyes y las medidas del espacio del siglo XV"; "Volumetría y plástica del siglo XVI" y "El movimiento y la interpenetración en el espacio barroco" en, *Saber ver la arquitectura*, Madrid, Alianza forma, 2002, pp. 81-97.

## 7. ABOUT CLASSICAL HUMANISM IN SCULPTURE

ALBERTI, Leon Battista: "De la escultura" en, *De la pintura y otros escritos sobre arte*, Madrid, Tecnos, 1999, pp. 123144-194.

CEYSSON, Bernard: *La escultura. 1. La tradición de la escultura antigua desde el siglo XV al XVIII*, Barcelona, Skira, 1996.

POPE-HENNESSY, John: *La escultura italiana en el Renacimiento*, Madrid, Nerea, 1998

POPE-HENNESSY, John: *Italian high renaissance and baroque sculpture*, Oxford, Phaidon, 1986

WITTKOVER, Rudolf: *La escultura: procesos y principios*, Madrid, Alianza, 2006.

## 8. ABOUT CLASSICAL HUMANISM IN PAINTING

CHECA, Fernando; MORAN, Jose Miguel: *El Barroco*, Madrid, Itsmo, 1982.

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POPE-HENNESSY, John: *El Retrato en el Renacimiento*, Madrid, Akal, 1985

## 9. ABOUT OPTICS AND PERSPECTIVE IN PAINTING

KEMP, Martin: *La Ciencia del Arte: la óptica en el arte occidental de Brunelleschi a Seurat*, Madrid, Akal, 2000.

MUNMAN, Robert: "Optical Corrections in the Sculpture of Donatello".

WHITE, John: *Nacimiento y Renacimiento del espacio pictórico*, Madrid, Alianza, 1987.

**WRIGHT, Lawrence: *Tratado de Perspectiva*, Barcelona, Stylos, 1985.**

[http://www.educathyssen.org/la\\_representacion\\_del\\_espacio-1](http://www.educathyssen.org/la_representacion_del_espacio-1)

## 10. ABOUT OPTICS AND PERSPECTIVE IN SCULPTURE

BLOOM, Kathryn: "Lorenzo Ghiberti's Space in Relief: Method and Theory", *The Art Bulletin*, vol. 51, N. 2 (jun 1969), pp. 164-169.

COOPER, Donal; LEINO, Marika (Eds.): *Depth of Field: Relief Sculpture in Renaissance Italy*, Berna, Peter Lang, 2008.

WHITE, John: "Developments in Renaissance Perspective: II" *Journal of the Warburg and Courtauld Institutes*, Vol. 14, No. 1/2 (1951), pp. 42-69. [PDF]

## 11. ABOUT OPTICS AND PERSPECTIVE IN ARCHITECTURE

BENEVOLO, Leonardo: *Historia de la Arquitectura del Renacimiento. La arquitectura clásica (del siglo XV al siglo XVIII)*, Barcelona, GG, 1988. [UdL]

## 12. ABOUT THE NUDE AND THE ANATOMIC STUDIES

BONFANTE, Larissa: "Nudity as a Costume in Classical Art", *American Journal of Archaeology* 93 (1989), pp. 543–70.

BORDES, Juan: *Historia de la teorías de la figura humana el dibujo, la anatomía, la proporción, la fisognomía*, Madrid, Cátedra, 2003.

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CRESPO FAJARDO: Antonio Canova y la anatomía artística, *Boletín de Arte*, n. 35, pp. 281-85, 2017

CHOUANT, Ludwig: *History and Bibliography of Anatomic Illustration in its relation to anatomic science and the graphic arts*, Chicago, 1920 (1852)

FLYNN, Tom: *El cuerpo en la escultura*, Madrid, Akal, 2002 (1998)

HOLLANDER, Anne: *Seeing through clothes*, Berkeley-Los Ángeles-Londres, University of California Press, 1993

KEMP, Martin; WALLACE, Marina: *Spectacular Bodies. The Art and Science of the human bodie from Leonardo to Now*, Berkeley, Hayward Gallery-University of California Press, 2001.

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OKHOLM SKAARUP, Bjorn: *Anatomy and Anatomists in Early Modern Spain*, Burlington, 2015

PETHERBRIDGE, Deanna; JORDANOVA, Ludmilla: *The Quick and the Dead. Artists and Anatomy*, Berkeley-Los Angeles-Londres, University of California Press

**PORTUS, Javier: "La mitología y el topos del desnudo femenino en el arte occidental" en, *El modelo veneciano en la pintura occidental* (URQUIZAR, Antonio: coord.), Madrid, Fundación Ramón Areces, 2012, pp. 157-180.**

PORTUS, Javier: *La Sala reservada del Museo del Prado y el coleccionismo de pintura de desnudo en la Corte española, 1554-1838*, Madrid, Museo del Prado, 1998.

SAWDAY, Jonathan: *The body emblazoned. Dissection and the human body in Renaissance culture*, Londres-New York, Routledge, 2006 (1995)

SLUIJTER, Eric Jan: *Rembrandt and the Female Nude*, Amsterdam, Amsterdam University Press, 2006.

STREETER, Edward C.: "The role of certain Florentines in the History of Anatomy, Artistical and Practical", en *Bulletin of the Johns Hopkins Hospital*, Baltimore, 1916, XXVII, pp. 113-18

V.V.A.A.: *El desnudo en el Museo del Prado*, Madrid, Galaxia Gutenberg, 1999.