

Course GA-02 ANDALUSIAN ART IN THE GOLDEN AGE

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Back-up Lecturer:

45 CONTACT HOURS/3 SEMESTER CREDITS

THIS CLASS MEETS: MON/WED 9-11AM

SYLLABUS

1. The Spanish Golden Age and its Socio-political and Cultural Environment.
2. The Sixteenth Century: An Introduction to Renaissance Architecture in Andalucía: the Palaces of Calahorra and Vélez Blanco. The Proto-Renaissance: Diego de Riaño in Sevilla. Palace Art: La Casa de Pilatos and the Caroline Alcázar. Renaissance Works in the Cathedral of Sevilla. The Purist Trend in Granada: Diego de Siloé and his Cathedral Architecture. Mannerist Art in Sevilla: the Elder and Younger Hernán Ruíz. Córdoba.
3. Renaissance Sculpture. A General Overview. Iconography. Subject Matter. Techniques. The First Third of the Sixteenth Century: Fancelli Torrigiano. Imported Works. Castillian Sculpture in the Andalucía of the Second Third of the Sixteenth Century: Ordóñez and Siloé. Mannerism in Sculpture: Sevilla (Miguel Adán, Vázquez the Elder, Jerónimo Hernández, Nuñez Delgado, A. de Ocampo, Juan de Oviedo). Other Sevillian Sculptors of the Period. Granada: Pablo de Rojas and the García Brothers.
4. Renaissance Painting in Andalucía. The Incorporation of Italian Quattrocentist Styles: Alejo Fernández in Sevilla, Juan de Zamora and Cristóbal de Morales in Córdoba, Juan Ramírez in Granada. The First Mannerist Phase: Machuca in Granada, P. de Campaña in Sevilla. Other Flemish Painters within the Sevillian School: H. Sturmio, F. Frutet and F. Fracken I, Luis de Vargas, P. Villegas Marmolejo, Pérez de Alesio and V. Pereira. Michael-Angelo Romanism in Andalucía: Pablo de Céspedes. The Counter-Reformation: Pacheco.
5. Seventeenth-Century Baroque Art in Andalucía: General Characteristics.
6. The Architecture of Transition. Proto-Baroque and Jesuistic Models: Bartolomé de Bustamante in Córdoba and Sevilla. In Sevilla: Maeda and Juan de Oviedo, M. de Zumárraga, A. de Vandelvira, Sánchez Falconete and D. de Quesada. High Baroque in Granada: Alonso Cano. E. López de Rojas in Jaén. Urbanism.
7. Baroque Sculpture in Andalucía: General Features. Techniques. Altarpieces. Sculpted Figures. The Proto-Baroque Style in Sevilla (from the Young Velázquez to Juan de Oviedo); the Second Third of the Seventeenth Century: the School of Montañés; Juan de Mesa

- and Other Sculptors. In Granada: the School of Alonso Cano; P. de Mena. Sculptors at the Time of Charles II: P. Roldán and the Sevillian School.
8. Seventeenth-Century Baroque Painting in Andalucía: General Characteristics. The Reign of Philip II: Sánchez Cotán in Granada. In Sevilla: Roelas and Herrera. The Great Generation in the Reign of Philip IV: Zurbarán, Alonso Cano. Velázquez in Sevilla. Other Painters of the Period. The Epoch of Charles II: the Young Herrera. Murillo. Valdés Leal.

BIBLIOGRAPHY

Colección "Ars Hispaniae". Varios números.

PÉREZ CALERO, G. *Valdés Leal*. Sevilla: Caja San Fernando, 1991.

VALDIVIESO, E. *Historia de la pintura sevillana*. Sevilla: Guadalquivir, 1992.

VARIOUS AUTHORS. *Historia del Arte en Andalucía*. Tomos IV al V. Sevilla: Geber (a series of volumes).

VARIOUS AUTHORS. *Historia del Arte Hispánico*. Tomos III y IV. Madrid: Alhambra (a series of volumes.)

ASSESSMENT

Given the Course's dual practical and theoretical character, the vision offered of the works being explored, as well as the on-site visits to monuments and museums, will interact at all times with the exploration of the socio-cultural context in which the works being studied were created.

While keeping in mind the criteria corresponding to the kind of subject matter being analyzed, assessment will be adapted to the requirements of students from abroad who participate in this kind of Program