

**Nineteenth Century Art**

Code: 100551  
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	2	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

### 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

There are no specific prerequisites.

### Objectives and Contextualisation

Provide tools to analyze and interpret 19<sup>th</sup> century art. These tools will be useful for a better understanding of the artistic phenomena of the contemporary period.

### Competences

- 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.
- 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.

### 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. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.

8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Identifying the main and secondary ideas and expressing them with linguistic correctness.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

- 1.- The transformations of the last third of the 18th century. Illustration and neoclassicism.
- 2.- Painting, sculpture and neoclassical architecture. David. Canova.
- 3.- Goya, between two worlds.
- 4.- Pre-romanticism in England: Fuseli and Blake.
- 5.- Romanticism in Germany, England and France.
- 6.- French painting: Ingres and Delacroix.
- 7.- Realism. Courbet and Barbizon school.
- 8.- Architecture and urbanism of the 19th century.
- 9.- World Fairs and industrial arts.
- 10.- Pre-Raphaelitism.
- 11.- Manet.
- 12.- Japonisme.
- 13.- Impressionism.
- 14.- Postimpressionism.
- 15.- Art Nouveau and turn of the century arts.

## Methodology

Theory classes, analysis of works of art and critical reading of texts

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical classes	41	1.64	3, 4, 2, 5, 14
Type: Supervised			
Coursework tutorials	15	0.6	2, 12, 5, 7, 9, 10, 13, 14, 6, 8
Type: Autonomous			

Exercises and bibliographic research	44	1.76	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8, 15
Study	44	1.76	3, 4, 2, 12, 5, 7, 10, 11, 13, 14, 6

## Assessment

The student who has not submitted the learning evidences within the established deadline will be considered not presented.

In the event of a justified absence, the student must contact the teacher to determine the evaluation of the activities that he has not delivered and to submit to the re-evaluation.

Students who, having submitted, have not passed the assessment exercises have the right to submit to the re-evaluation on the date fixed by the Faculty.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Coursework	20%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8, 15
Written exam	40%	6	0.24	12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8
Written exam 2	40%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 13, 14, 6, 8

## Bibliography

Giulio Carlo ARGAN, *El arte moderno*, Madrid: Akal, 1992 (1970).

Barry BERGDOLL, *European architecture 1750-1890*, Oxford University Press, 2000.

Albert BOIME, *Historia social del arte moderno*, vol. 1, *El arte en la época de la revolución, 1750-1800*, Alianza Forma, Madrid, 1994 (1987).

Valeriano BOZAL, *Historia de las ideas estéticas II*, Madrid, Historia 16, 1998.

Stephen F. EISENMAN et al., *Historia crítica del arte del siglo XIX*, Madrid: Akal, 2001 (1994).

Hugh HONOUR, *Neoclasicismo*, Madrid: Xarait, 1982 (1968).

William MORRIS, *Arts & Crafts: Arte y artesanía (1881-1893)*, San Lorenzo del Escorial: Cuadernos de Langre, 2011.

Fritz NOVOTNY, *Pintura y escultura en Europa 1780-1888*, Madrid: Cátedra, 1978 (1960).

Alfredo DE PAZ, *La Revolución romántica: poéticas, estéticas, ideologías*, Madrid: Tecnos, 1992.

Linda NOCHLIN, *El realismo*, Madrid: Alianza, 1991 (1971).

John REWALD, *Historia del impresionismo*, Barcelona: Seix Barral, 1994 (1972).

John REWALD, *El postimpresionismo: de Van Gogh a Gauguin*, Madrid: Alianza, 1999 (1982).

Carlos REYERO, *Introducción al arte occidental del siglo XIX*, Madrid: Cátedra, 2014.

Erika BORNAY, *Las hijas de Lilith*, Madrid: Cátedra, 1990.