

**18th Century Art**

Code: 100547  
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	1

**Contact**

Name: Mariano Carbonell Buades  
Email: mariano.carbonell@uab.cat

**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

**Other comments on languages**

Reading in other languages may be proposed

**Prerequisites**

Given that this is a subject that is attended during the third year of the degree, the student must to show solvency not only in the performance of the written tests, but also Likewise, the baggage of having previously attended two degree courses Antiquity to the Baroque, going through the Renaissance, which should a prior knowledge of the precedents and historical-artistic circumstances th somehow the characteristics and future of European art of the eighteenth

**Objectives and Contextualisation**

The subject offers a panoramic view - through five blocks of geographic scope - of the new Europe in the century XVIII, time in which a definitive internationalization of the culture takes place: various artistic manifestations and their creators, will try to influence the i permanent dichotomy rationalism-sensualism itself of the illustrated cultu Tour "and the one who believes in the progress and happiness of the hu provide knowledge about European art from the 18th century, establishin and contradictions between the late Baroque, Rococo and Neoclassicism sociological ones that are more suitable to understanding the contents of

**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.

- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- 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.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

## 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. Reconstructing the artistic outlook of a particular cultural context.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

### 1. PARIS: FROM VERSAILLES TO THE "SWEETEST LIFE"

- Versailles: architecture and gardens.
- Hôtels, 'maisons de plaisance' and 'folies'.
- Decorative objects: a new concept of interior design.
- The "rediscovery" of classicism: from Soufflot to the "revolutionary architect".
- The painting or the search for a new sensibility:
- The "Querelle des anciens et modernes". The Académie Royale and the Salon.
- The Rococo: Antoine Watteau, 'Fête Galante' and the 'Commedia dell'Arte'.
- François Boucher: sensuality and eroticism at the service of the ruling class.
- The ambivalent universe of Jean-Honoré Fragonard.
- Encyclopédie as an antibaroque manifesto: Denis Diderot or the critique of the Academy.
- Chardin and the moralism of Greuze.
- The David of the Revolution: the look towards antiquity.
- The portrait: J. Rigau, N. Largillière, Quentin de la Tour (introduction of the portrait).
- Perronneau, Nattier. Women-artists: Adelaïde Labille-Guyard, Elisabeth Vigée Le Brun.
- \* Queens and favorites; "salonnières" and illustrated: women as artistic creators.

### 2. ITALY: BETWEEN THE END OF BAROQUE AND NEOCLASSIC GENESIS

- Architecture: between classical and borrominian paradigms. Roman works.

-Outside of Rome: the Piedmont architecture of Filippo Juvarra and Bernardo Vittone.

-The force of the south: Naples and Sicily.

-The painting: from the great muralists -Tiepolo- to Venice and "vedutisti".

-The "view" recorded by G.B. Piranesi, beyond the classical tradition.

-The sculpture of Antonio Canova.

### 3. MIDDLE EUROPE AND RUSSIA

-Austria: Fischer von Erlach and Johan Lukas Hildebrandt.

-Bohemia: the Dientzenhofer and the influence of Guarino Guarini.

-Southern Germany: Balthasar Neumann, J.M. Fischer, J.B. Zimmermann. The decoration in stucco. The Asam brothers.

-The illustrated princes of Prussia and Saxony.

-The monastic and palatine libraries.

-The "theatrical" architecture: from the Zwinger of Dresden to the theater of Bayreuth.

-Saint Petersburg: the European capital of the northern empire.

### 4. ENGLAND AND THE NORTH-AMERICAN ECHO

-After the new London: The urbanism of Bath. The architecture of John Vanbrugh and Nicholas Hawksmoor: following the Baroque tradition of Christopher Wren. The Palladianism and Lord Burlington and William Kent. The English garden. The echo in the architecture of America.

-The painting: Van Dyck's suggestion in the portraits of Joshua Reynolds.

William Hogarth and social criticism. The role of the 'Royal Academy'. Joseph Wright of Derby and science.

## 5. PORTUGAL

- From the scenic urbanism to the new Lisbon of the Marquis of Pombal.
- The magnificence of the monastery of Mafra.
- Italo-Germanic Suggestions: Architecture from Portugal to Brazil.

## Methodology

The methodology followed during the course will be a combination of master classes taught by the teacher (in a p

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	28	1.12	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Oral presentation in classroom	12	0.48	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Supervised			
Individual essay	20	0.8	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6
Type: Autonomous			
Individual study	60	2.4	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Readings proposed by the teacher	20	0.8	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6
Visits to exhibitions and conference attendance	10	0.4	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14

## Assessment

The evaluation will consist of one written test (50% each), an individual essay (20%), one team essay (20%) and a oral presentationof the team work (10%).

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.

The dates of assesment tests will be agreed at the beginning of the academic year between teachers and students, respecting the official calendar.

The student will receive a grade of Not assessable if he/she has not completed more than 40% of the assessment activities.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Individual work	20%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8
Oral presentation of the team work	10%	0	0	9, 8, 14
Team work	20%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14
Written test	50%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14

## Bibliography

ARIÉS, Ph., *Historia de la vida privada*. Madrid: Taurus, 1988

BLACK, J: *La Europa del siglo XVIII*, Madrid, Akal, 1987.

BOIME, A: *Historia social del arte moderno. I. El arte en la época de la Revolución*, 1750-1800. Madrid.

BOMFORT, D; FINALDI, G: *Venice through Canaletto's Eyes*. London: National Gallery Publications, 1999.

CASSIRER, E., *Filosofía de la Ilustración*, Mèxic, 1973 (1932).

CROW, T: *Pintura y sociedad en el Paris del siglo XVIII*. Madrid, Nerea, 1989 (1985).

DIDEROT, D.: *Escritos sobre el arte*. Madrid, Siruela, 1994.

GALL, J. y F., *La pintura galante*, FCE, Mèxic, 1978 (1963).

GOMBRICH, E.H., *The Ideas of Progress and their impact on art*. Nueva York: 1971.

HASKELL, F., *Patronos y Pintores*. Madrid, Cátedra, 1984 (1963).

HAZARD, P: *El pensamiento europeo en el siglo XVIII. De Montesquieu a Lessing*. Madrid, Alianza, 1985

HONOUR, H.: *Neoclasicismo*, Madrid, Xarait, 1982.

KAUFMANN, E: *La arquitectura de la Ilustración, Barroco y postbarroco en Inglaterra, Italia y Francia*. Barcelona: Gustavo Gili, 1980.

LEVEY, M.: *Pintura y escultura en Francia, 1700-1789*, Madrid, Cátedra, 1994.

LEVEY, M., *Du Rococo a la Revolution*, Londres, 1989 (ed. ang. 1966).

MINGUET, Ph.: *Estética del Rococó*. Cátedra, 1992 (1966).

NORBERG SCHULZ, C.: *Arquitectura barroca tardía y rococó*, Madrid, Aguilar, 1973.

PÉROUSE DE MONTCLOS, J.M : *Histoire de l'Architecture Française. De la Renaissance a la Révolution*, Paris, 1989.

PERRY, G., ROSSINGTON, M., (Edits): *Feminity and masculinity in eighteenth-century art and culture*. Manchester-New York, Manchester University Press, 199

ROSENBLUM, Robert, *Tranformaciones en el arte de finales del siglo XVIII*, Madrid, Taurus, 1986.

SCHONBERGER, A., H. SOEHNER, H.: *El Rococó y su época*, Barcelona, (1958) 1971.

STAROBINSKI, J.: *La invención de la libertad, 1700-1789*. Barcelona: 1964.

STAROBINSKI, J.: *1789, los emblemas de la razón*, Taurus, 1988 (1973).

SUMMERSON, J.: *Architecture in Britain, 1530-1830*, Harmondsworth, Pelikan, 1983.

TATARKIEWICZ, W., *Historia de seis ideas*. Madrid: Tecnos, 1992 (1976).

VIDLER, A: [El Espacio de la Ilustración : la teoría arquitectónica en Francia a finales del siglo XVIII](#). Madrid, Alianza, 1997.

WATERHOUSE, E: *Pintura en Gran Bretaña, 1530-1790*, Madrid, Cátedra, 1994.

VIÑAMATA, Àgueda: *El rococó. Arte y vida en la primera mitad del siglo XVIII*, Montesinos, Barcelona, 1987.

WITTKOWER, R: *Arte y Arquitectura en Italia, 1600-1750*, Madrid, Cátedra, 1983.

## Software

The learning activities and the dates for the completion of the tasks will be communicated at the beginning of the academic year