

18th Century Art

Code: 100547
ECTS Credits: 6

2024/2025

Degree	Type	Year
2500239 Art History	OB	3

Contact

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Teachers

Mariano Carbonell Buades

Teaching groups languages

You can view this information at the [end](#) of this document.

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 of the new artistic Europe in the century XVIII, time in which a definitive internationalization of the culture takes pl: 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 Neoclassicisr 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 VERSALLES TO THE "SWEETEST LIFE"

- Versalles: 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 Academie Royale and the Salon.
- The Rococo: Antoine Watteau, 'Fête Galant' and the 'Commedia dell'Art'.
- Francois Boucher: sensuality and eroticism at the service of the ruling class.
- The ambivalent universe of Jean-Honoré Fragonard.
- Encyclopedie as an antibaroque manifesto. Denis Diderot and the Arts and Crafts movement.
- The portrait: J. Rigau, N. Largillière, Quentin de la Tour (introduction of the portrait by the artist).
- The portrait: Perronneau, Nattier. Women-artists: Adelaïde Labille-Guiard, Elisabeth Vigée Le Brun.
- * Queens and favorites; "salonnières" and illustrated: women as artistic collectors.

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

- Architecture: between classical and borrominan paradigms. Roman works.
- Outside of Rome: the Piemont 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. Painting "of the reality"

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 t
- 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.
- Sant Petersburg: the European capital of the northern empire.

4. ENGLAND AND THE NORD-AMERICAN ECHO

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

Activities and Methodology

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

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Individual work	20%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Oral presentation of the team work	10%	0	0	8, 9, 14
Team work	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Written test	40%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

CONTINUOUS ASSESSMENT

The evaluation will consist of one written test (40% each), an individual essay (20%), one team essay (30%) and a oral presentation of 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.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

ONE-OFF ASSESSMENT

The single assessment of this subject will be governed by the specific regulations approved by the UAB.

To obtain a favourable evaluation it is necessary to pass three evidences:

1. Exam of contents (Written test) (40%).
2. Individual work, approximately 4-5 pages long, consisting of the writing of a catalogue file (20%).
3. Team work of synthesis on a question related to the programme of the subject, of approximately 20-25 pages (30%).

The topics of the work will be agreed between teachers and students at the beginning of the academic year.

5% of the final mark is reserved for the monitoring of the tutoring of the assignments.

Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for continuous assessment at the end of the term.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

RECOVERY PROCEDURE

In order to participate in the recovery, students must have been previously evaluated in a set of activities, the weight of which must be equivalent to at least 2/3 of the total grade (CONTINUOUS ASSESSMENT) or have handed in all the scheduled tests (ONE-OFF ASSESSMENT).

Group work and oral presentations are NOT recoverable.

In order to participate in the recovery process, the student must have obtained a final average grade of at least 3.5.

The same assessment method as continuous assessment will be used.

Bibliography

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Software

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

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed