

Degree	Type	Year
2500239 Art History	OB	2

## Contact

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## Teachers

Ricard Bru Turull

## Teaching groups languages

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

## 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.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- 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. Analyse a situation and identify its points for improvement.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the iconographic knowledge to the reading of artistic imagery.
7. Connecting an artistic imagery with other cultural phenomena within its period.
8. Distinguishing the elaboration techniques and processes of an artistic object.
9. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
10. Explaining the reception mechanisms of a work of art.
11. Identifying the artistic imagery, placing it into its cultural context.
12. Propose viable projects and actions to boost social, economic and environmental benefits.
13. Propose ways to evaluate projects and actions for improving sustainability.
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.
- 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.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical classes	41	1.64	3, 4, 5, 6, 14
Type: Supervised			
Coursework tutorials	15	0.6	3, 6, 7, 8, 9, 11, 14
Type: Autonomous			
Exercises and bibliographic research	44	1.76	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15
Study	44	1.76	3, 4, 5, 6, 7, 8, 9, 10, 11, 14

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

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
Written exam 1	40%	6	0.24	1, 2, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Written exam 2	40%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14
Written exam 3	20%	0	0	1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

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.

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.

Students who, having submitted, have not passed the assessment exercises (sum of the three evaluation 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.

The course offers the possibility of opting for a single assessment (in-person written test), with a single assessment date. Students who wish to take up this option must present the request to Academic Management between September and October. The same assessment method as continuous assessment will be used.

## 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).

Elise Dubreuil *et alii*, *Les Nabis et le décor. Bonnard, Vuillard, Maurice Denis*, Paris: Musée d'Orsay, 2019.

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

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

Francis FRASCINA *et alii*, *La modernidad y lo moderno: la pintura francesa en el siglo XIX*, Akal, 1998.

Laura BOSSI, Elise DUBREUIL, *Les origines du monde. L'invention de la nature au XIX<sup>e</sup> siècle*, Paris: Musée d'Orsay, 2020.

Javier BARON *et alii*, *Arte y transformaciones sociales en España (1885-1910)*, Madrid: Museo del Prado, 2024.

## Software

If specific software is required, it will be indicated in due course.

## Language list

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

PROVISIONAL