

18th Century Art

Code: 100547
ECTS Credits: 6

2025/2026

Degree	Type	Year
Art History	OB	3

Contact

Name: Maria Garganté Llanes
Email: maria.gargante@uab.cat

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 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 VERSALLES 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 and the Arts and Crafts movement.
- The portrait: J. Rigau, N. Largillière, Quentin de la Tour (introduction of the portrait).
- Women-artists: Adélaïde Labille-Guyard, 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 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. 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 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.

Activities and Methodology

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

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Oral presentation in the classroom	20%	0	0	9, 8, 14
Second exam (Text comment)	30%	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

CONTINUOUS ASSESSMENT

The evaluation will be carried out by means of the computation of several evidences:

- The first will be a written test which will be worth 50% of the final mark.
- The second will be another written test (text commentary) which will be worth 30% of the final mark.
- The third will be an oral presentation in class, worth 20% of the final mark.

Any irregularity that may lead to a significant variation of the grade in the evaluation process will result in a grade of 0, regardless of the disciplinary process that may be instituted. In the event of several irregularities occurring in the assessment of the same subject, the final mark for this will be 0.

If a test is graded with a 4 or less, no average will be taken with the other evidences.

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

If the tests cannot be taken in person, their format will be adapted (maintaining the weighted assessment) to the possibilities offered by the UAB's virtual tools. Homework, activities and participation in class will be done through forums, wikis and/or debates through Teams, etc. The teaching staff will ensure that students can access this process or offer them alternative tools that are within their reach.

At the time of the completion of each assessment activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the marks.

SINGLE ASSESSMENT

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

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

1. Written test of contents (50% of the final grade).
2. Second test (text commentary) which will account for 30% of the final mark.
3. Oral presentation (20% of the final mark).

The three tests will take place on the same date.

At the time of each assessment activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the marks.

If the indicated evidences are not submitted, the grade will be Not Evaluable.

RECOVERY

In order to participate in the recovery process, students must have been previously assessed 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 tests (SINGLE ASSESSMENT).

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

For the single assessment, the same recovery system will be applied as for the continuous assessment.

ABOUT THE USE OF ARTIFICIAL INTELLIGENCE: All evidence will be conducted in the classroom, so the use of artificial intelligence in any form is not allowed.

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.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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