

## Art and Thought

Code: 100559  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Art History	OB	3

## Contact

Name: Nuria Llorens Moreno

Email: [nuria.llorens@uab.cat](mailto:nuria.llorens@uab.cat)

## Teachers

Nuria Llorens Moreno

## Teaching groups languages

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

## Prerequisites

Interest in artistic literature and the cultural history of art. Good reading habits and ability to analyse and comment texts and images. Knowledge of English at intermediate level.

## Objectives and Contextualisation

The syllabus for this course covers the history of thought on the arts. We will study the main themes, terms and debates that shape the framework of artistic theories from antiquity to modern times. When working on the themes of the programme, we will attach special attention to the study of the processes of transformation of ideas, with regard to the respective artistic, social and cultural contexts. The aim of this approach is to provide you the necessary critical perspective to understand how concepts and theoretical currents in the arts originate, define and evolve over time, as well as their links with artistic and cultural practices. The approach and organisation of the course have been conceived to add to and complement the contents of the other subjects of the Degree, with the aim of achieving a critical and current knowledge of the history of artistic thought.

## Competences

- Applying the mastery of the basic critical and methodological tools in order to understand and narrate Art History and reflect on the profession of art historian.
- Applying the specific scientific methodologies of the discipline of Art History.

- Demonstrating they know the history of the artistic ideas and the main theoretical currents that inspired the reflection about art, cinema, its creators and its audience through history.
- Expressing specific knowledge about the origin, evolution and various fields of study of Art History, as well as the classic and actual subjects, vocabulary and debates of the discipline.
- 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 fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

## Learning Outcomes

1. Analyse the sex- or gender-based inequalities and the gender biases present in one's own area of knowledge.
2. Analysing classical and current debates of the History of Art.
3. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.
4. Analysing ideas about an artistic phenomenon in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Applying the knowledge about aesthetic ideas and Art Theory to the analysis of the artistic imagery.
9. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
10. Demonstrating the knowledge of scientific methodology, sources and Art Theory in the reading, criticism and formal, iconographic and symbolic interpretation of any artistic or cinematographic imagery.
11. Differentiating artistic theories about an artistic phenomenon, its creators and recipients in a given cultural context.
12. Engaging in debates about historical facts respecting the other participants' opinions.
13. Interpreting the fundamental concepts of Theory of Art with a critical eye.
14. Propose new methods or well-founded alternative solutions.
15. Summarising acquired knowledge about the origin and transformations experienced by the general Theory of Art and the various fields of study of the discipline.
16. Using the knowledge of general Art Theory in the criticism of the artistic imagery.

## Content

1. 1. Antiquity and Middle Ages
  - 1.1. The concept of mimesis or imitation of nature. Inventing fiction.
  - 1.2 Beauty in classical and medieval culture. Ideal beauty, nature and the arts.
2. Renaissance
  - 2.1. Theories of representation of nature in the Renaissance.
  - 2.2. Renaissance cult of beauty and classical thought on beauty
3. The seventeenth century

The concept *ut pictura poesis* and its influence in humanistic theory of art. The Academy: systems and principles.

#### 4. Enlightenment and Romanticism

4.1. Transformations of art and artistic theory in the Enlightenment. A new approach to beauty and the artist: the enlightenment theories of taste and genius.

4.2. Nature, art and the subject, a brief history of modern sublime.

4.3. Romantic philosophy of art: artistic truth and imagination. The romantic artist

#### 5. The 19th century

The emergence of modernity and the crisis of the Academy. Towards a definition of modern art and artist.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	50	2	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16
Type: Supervised			
Individual work: writing a critical essay	25	1	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16
Text analysis of the readings assigned to the topics covered in the course	25	1	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16
Type: Autonomous			
Documents search and writing exercises	50	2	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16

Explanatory and dialogic lectures. Special emphasis will be placed on class participation, through analysis and commentary on a selection of readings and artworks, and promoting debate and questions about the topics of study. For the correct development of the classes it will be necessary for students to keep up to date with the readings, information search, etc.

Critical commentaries on the readings.

The structure of the syllabus, the documentation worked on in class, the readings and exercises are designed to reinforce the student's capacity for analysis and exposition, and also to encourage reflection, questioning and a critical thinking.

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
Paper 1	40%	0	0	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16
Paper 2	40%	0	0	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16
Text analysis of the readings assigned to the topics covered in the course	20	0	0	9, 5, 2, 6, 1, 3, 4, 7, 8, 10, 11, 13, 12, 14, 15, 16

### Assessment

#### CONTINUOUS ASSESSMENT

The assessment will draw in three exercises:

Two written tests (40%) and the text analysis (20%) of the readings assigned to the topics covered in the course.

The final mark will be the result of the weighted average of the 3 exercises, starting from 4. With a mark of 4 or lower, it will be necessary to recuperate the exercise.

The schedule of exercises will be agreed upon in class at the beginning of the course.

Erasmus students wishing to advance an exam must provide the teacher with a written confirmation from their home university justifying their request.

#### SINGLE ASSESSMENT

The single assessment of this course will be ruled by the specific regulations approved by the UAB.

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

1. Written test of contents (40% of the final grade).
2. Written test of contents (40% of the final grade).
3. Individual work consisting of a lecture commentary (20% of the final grade).

Unless otherwise indicated, the single evaluation tests will coincide with the dates reserved for the continuous evaluation, at the end of the four-month period.

Procedure for the revision of the qualifications.

At the moment of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the grades.

#### Second chance assessment

In order to take part in the recovery, students must have been previously evaluated in a set of activities, the weight of which is equivalent to a minimum of 2/3 of the total qualification (CONTINUOUS ASSESSMENT) or take all the tests (SINGLE ASSESSMENT).

For the single evaluation, the same recovery system will be applied as for the continuous evaluation. Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for the continuous assessment, at the end of the four-month period.

In order to participate in the recovery process the student must have obtained a final average grade of 3.5, if the average of the three evidences is below this grade, it is not possible to take the recovery exam.

Conditions for the qualification of 'Not evaluable':

The student will receive a grade of 'Not evaluable' if he/she has not completed more than 30% of the evaluation activities.

In case of plagiarism:

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.

IA

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

## Bibliography

### BIBLIOGRAFIA GENERAL

- BARASCH, Moshe, *Teorías del Arte: De Platón a Winckelmann*, Alianza, Madrid, 2005 .
- BARASCH, Moshe, *Modern Theories of Art, 1: From Winckelmann to Baudelaire*, New York University Press, New York, 1990.
- BARASCH, Moshe, *Modern Theories of Art, 2: From Impressionism to Kandinsky*, New York University Press, New York, 1998.)
- BODEI, Remo, *La forma de lo bello*, Visor, Madrid, 1998
- BOZAL, Valeriano (ed.), *Historia de las ideas estéticas y de las teorías artísticas contemporáneas*, Vols. I, II, Visor, Madrid, 1996.
- ECO, Umberto i DE MICHELE, Girolamo, *Historia de la belleza*, Lumen, Barcelona, 2004.
- HARRISON, Charles; Wood, Paul i GAIGER, Jason, (eds.), *Art in Theory, 1648-1815: An Anthology of Changing Ideas*, Blackwell, Oxford, 2000.
- HARRISON, Charles & WOOD, Paul with GAIGER, Jason (eds.), *Art in Theory, 1815-1900: An Anthology of Changing Ideas*, Blackwell, Oxford, 1998.
- HOLT, Elisabeth Gilmore, *A Documentary History of Art*, Vols. I i II, Princeton University Press, Princeton, New Jersey, 1981, 1982.
- HOLT, Elisabeth Gilmore, *From Classicists to the Impressionists, Art and Architecture in the 19th Century*, Vol. III, Yale University Press, New Haven & London, 1986.
- KEARNEY, Richard i RASMUSSEN, David, (eds.), *Continental Aesthetics, Romanticism to Postmodernism, An Anthology*, Blackwell, Oxford, 2001.
- LORENTE, Jesús-Pedro, *Historia de la crítica del arte. Textos escogidos y comentados*, Prensas universitarias de Zaragoza, Zaragoza, 2005.
- NELSON, Robert S. i SHIFF, Richard, *Critical terms for Art History*, Chicago University Press, Chicago, 1996.
- POCHAT, Gotz, *Historia de la estética y la teoría del arte. De la Antigüedad al siglo XIX*, Akal, Madrid, 2008.
- SHINER, Larry, *La invención del arte. Una historia cultural*, Paidós, Barcelona, 2023.
- SENNETT, Richard, *El artesano*, Anagrama, Barcelona, 2023.
- SCRUTON, Roger, *Beauty: a very short introduction*, Oxford University Press, Oxford, 2011.
- SMITH, Paul i WILDE, Carolyn, *A Companion to Art Theory*, Blackwell, Oxford, 2002.

TATARKEWICZ, Wladyslaw, Historia de la estética, Vols. I-II, Akal, Madrid, 1991.  
 TATARKEWICZ, Wladyslaw, Historia de seis ideas, Tecnos, Madrid, 1987.  
 V.V.A.A., Fuentes y Documentos para la Historia del Arte, Vols. I-VIII, Gustavo Gili, Barcelona, 1979.  
 • WILLIAMS, Robert, Art theory, an Historical Introduction, Blackwell, Oxford, 2009.

## Software

If a specific program is necessary we will inform the student.

## 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