

Degree programme	Type	Course
Art History	OB	2

Contact lecturer

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Teaching staff

Ricard Bru Turull

Group languages

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

Prerequisites

There are no specific prerequisites.

Objectives

Provide tools to analyze and interpret 19th century art. These tools will be useful for a better understanding the artistic system of the 19th century and the artistic phenomena of the contemporary period.

Learning outcomes

1. Applying the iconographic knowledge to the reading of artistic imagery.
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. Working in teams, respecting the other's points of view and designing collaboration strategies.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Reconstructing the artistic outlook of a particular cultural context.
8. Identifying the artistic imagery, placing it into its cultural context.
9. Accurately defining and explaining an artistic object with the specific language of art criticism.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Distinguishing the elaboration techniques and processes of an artistic object.
12. Explaining the reception mechanisms of a work of art.
13. Analyse a situation and identify its points for improvement.
14. Propose viable projects and actions to boost social, economic and environmental benefits.
15. Propose ways to evaluate projects and actions for improving sustainability.

Contents

1.- The transformations of the last third of the 18th century. Enlightenment and Neoclassicism. From Winklemann and Mengs to David and Canova

2.- First romantic painting. Goya, Fuseli, Blake.

3.- Romanticism in Europe (Germany, England and France).

4.- French painting: Ingres and Delacroix.

5.- Realism.

6.- Architecture and urbanism.

7.- New debates for the art of the 19th century. World Fairs and industrial arts.

8.- Pre-Raphaelitism.

9.- Manet and Fortuny.

10.- Japonisme.

11.- Impressionism.

12.- Postimpressionism.

13.- Art Nouveau and turn of the century arts.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Study	44	1.76	1, 2, 3, 4, 6, 7, 8, 10, 11, 12
Exercises and bibliographic research	44	1.76	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
Theoretical classes	41	1.64	1, 2, 3, 4, 7
Coursework tutorials	15	0.6	1, 2, 6, 7, 8, 10, 11

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

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Written exam 2	30%	0	0	1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13
Written exam 3	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15
Written exam 1	40%	6	0.24	1, 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.

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 as zero, without the possibility of reassessment. In cases of greater infringement, more serious actions may be taken.

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).

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

Valeriano BOZAL, *Historia de las ideas estéticas II*, Madrid, Historia 16, 1998.

Caroline CHAPMAN, *Nineteenth-Century Women Artists: Sisters of the Brush*, Unicorn Publishing, 2021.

Petra-ten Doesschate CHU, *Nineteenth Century European Art*, Pearson, 2003.

Alfredo DE PAZ, *La Revolución romántica: poéticas, estéticas, ideologías*, Madrid: Tecnos, 1992.

Stephen F. EISENMAN et al., *Historia crítica del arte del siglo XIX*, Madrid: Akal, 2001 (1994).

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

Raquel GALLEGO, *Goya viajero y artista del Grand Tour*, Zaragoza: Gobierno de Aragón, 2021.

James HAMILTON, *A Strange Business: Making Art and Money in Nineteenth-Century Britain*, Atlantic Books, 2015.

Hugh HONOUR, *Neoclasicismo*, Madrid: Xarait, 1982 (1968).

Dorothy JOHNSON, *David to Delacroix: the rise of romantic mythology*, University of North Carolina Press, 2011.

William MORRIS, *Arts & Crafts: Arte y artesanía (1881-1893)*, San Lorenzo del Escorial: Cuadernos de Langre, 2011.

Linda NOCHLIN, *El realismo*, Madrid: Alianza, 1991 (1971).

Fritz NOVOTNY, *Pintura y escultura en Europa 1780-1888*, Madrid: Cátedra, 1978 (1960).

John REWALD, *Historia del impresionismo*, Barcelona: Seix Barral, 1994 (1972).

John REWALD, *El postimpresionismo: de Van Gogh a Gauguin*, Madrid: Alianza, 1999 (1982).

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

Anne ROBBINS, *Paris 1874. The Impressionist Moment*, Yale University Press, 2024.

Larry SHINER, *La invención del arte. Una historia cultural*, Paidós, 2004.

Jordán de URRÍES, *Antonio Raphael Mengs, 1728-1779*, Museo Nacional del Prado, 2025.

Software

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

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed