

**COURSE DATA****Data Subject**

<b>Code</b>	33885
<b>Name</b>	History of art in the 18th century
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	2	Second term
1902 - Training for specific skills (R.D. 860/2010)	Faculty of Geography and History	1	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	15 - History of modern art	Obligatory
1902 - Training for specific skills (R.D. 860/2010)	4 - Historia del Arte	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
PINGARRON-ESAIN SECO, FERNANDO	230 - Art History

**SUMMARY**

The course aims to analyze the artistic expressions of the eighteenth century in a period in which we witness the splendor and crisis of Baroque art, focusing with particular relevance in the cosmopolitan Baroque of the various European courts. Studying the late development of Central European Baroque. Studying the emergence of new genres simultaneously cultural transformations in the century. Besides, it focuses in the stylistic question : baroque , rococo and classicism and baroque polemic against the theoretical debate of neoclassicism gestation.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

There are no specific enrolment restrictions for taking the course, although it is supposed that students have studied the subject of art history in secondary school and have completed the first degree course. It is advisable that students know artistic and architectural vocabulary and the historical development of the history of modern times.

## OUTCOMES

### 1006 - Degree in History of Art

- Dominar y conocer la bibliografía específica imprescindible para poder profundizar y ampliar los diversos temas que se plantean.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be acquainted with modern art.
- Capacidad de análisis y síntesis a partir de la información procedente de los diversos contenidos de la Historia del Arte y su aplicación en la actividad profesional.
- Conocimiento crítico de las coordenadas espacio-temporales de la Historia del Arte.
- Visión diacrónica general de la Historia del Arte Universal.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.

## LEARNING OUTCOMES

- Understanding the artistic expressions of the eighteenth century as the culmination of historical and artistic process of Western Modern Age.
- Insert such artistic events in the historical and cultural context in which they occurred.
- Understanding main debates, options or changes arising in the century.
- Assess the stylistic terminology : baroque, rococo, classicism and theoretical debate of neoclassicism gestation.



## DESCRIPTION OF CONTENTS

### 1. Introduction to eighteenth century art.

Baroque and Enlightenment. Academicism. Stylistic debate: baroque, rococo/neo-classicism.

### 2. European Courts: the Cosmopolitan Baroque.

Roman architecture. Filippo Juvarra in the European courts . Southern Italy . The late Baroque in France and England.

### 3. Central European late Baroque.

The Austrian imperial architecture. The abbeys of the Danube. The bohemian architecture. The architecture in Germany.

### 4. The emergence of new artistic genres.

Italian painting. The decorative style of Tiepolo. Rome and antiquity: Mengs, Piranesi. France: The gallant painting. Bourgeois moralizing reaction. England. Social criticism. Portraitists.

### 5. The gestation of Neoclassicism.

Neoclassicism and models of antiquity. Architecture and rationalism. The revolutionary architecture. Painting and revolution. English neopalladianism.

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Development of individual work	15,00	0
Study and independent work	60,00	0
Readings supplementary material	15,00	0
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY



The development of the course is structured around the following points:

- a) Three hours of class attendance . They are theoretical and practical given by the lecturer, through visual medium, in which the essential aspects of the subject are exposed , systematizing the bibliography. In order to continue these classes will be necessary reading and preparation of materials , manuals or texts , previously indicated.
- b ) Attendance at seminars , guided tours and other activities. This section may include mandatory student assistance to any activity organized by the professor.
- c ) Attendance at tutorials. Students can assist to scheduled tutorials , to consult on any topic or aspect related to the subject.

## EVALUATION

- 1. Final theoretical and practical exam at the course end.
- 2. Tests to control the reading of manuals and recommended texts.
- 3. Assessment of personal practical tasks throughout the year.
- 4. Attendance at seminars and other activities and summary of the activity.

Written test 60%

Literature readings 20%

Personal practical work 20%

TOTAL 100%

The evaluation criteria will be delivered to the students at the beginning of the course with an attached document in the Aula Virtual, specifying the recoverable or non recoverable activities for the second call.

## REFERENCES

### Basic

- ANTIGÜEDAD, M.D., AZNAR, S., El siglo XIX. El cauce de la memoria. Istmo, Madrid, 1998.
- BENÉVOLO, L., Historia de la arquitectura del Renacimiento, Barcelona, Gustavo Gili, 1981
- BÉRCHEZ, J., GÓMEZ-FERRER, M., Arte del Barroco, Madrid, Historia 16, 1998
- CÁMARA MUÑOZ, A., CARRIÓ INVERNIZZI, D., Historia del arte de los siglos XVII y XVIII: Redes y circulación de modelos artísticos, Centro de Estudios Ramón Areces, Madrid, 2015.
- GARCÍA MELERO, J.E., El arte del siglo XVIII, UNED, Madrid, 2008.
- PRADOS, J.M., El Rococó en Francia y Alemania, Madrid, Historia 16,
- RODRÍGUEZ RUIZ, D., Barroco e ilustración en Europa, Historia 16, Madrid, 1989.
- RODRÍGUEZ RUIZ, D., Del Neoclasicismo al Realismo: la construcción de la modernidad, Historia 16



Madrid, 1996.

### **Additional**

- AA. VV., Filippo Juvarra 1678-1736. De Mesina al Palacio Real de Madrid, Madrid, Ministerio de Cultura-Electa, 1994
- CROW., Pintura y sociedad en el París del siglo XVIII, Madrid, Nerea, 1989
- GALL, J. y F., La pintura galante francesa en el siglo XVIII, FCE, México, 1963
- HASKELL, F., Patronos y pintores. Arte y sociedad en la Italia barroca, Madrid, Cátedra, 1984
- KAUFMANN, E., La arquitectura de la Ilustración: Barroco y Postbarroco en Inglaterra, Italia y Francia, Barcelona, Gustavo Gili, 1974
- LEVEY, M., Del Rococó a la Revolución: principales tendencias en la pintura del siglo XVIII, Barcelona, Destino, 1998
- NORBERG-SCHULZ, C., Arquitectura barroca tardía y rococó, Madrid, Aguilar, 1989
- ROSENBLUM, R., Transformaciones en el arte a fines del siglo XVIII, Madrid, Taurus, 1986
- WATERHOUSE, E.K., Pintura en Gran Bretaña (1530-1790), Madrid, Cátedra, 1995 (Londres 1971)
- BOTTINEAU, Y., El arte cortesano en la España de Felipe V (1700-1746), Fundación Universitaria Española, Madrid, 1986 (1960)
- RODRIGUEZ G. DE CEBALLOS, A., El siglo XVIII, entre tradición y academia, Sílex, Madrid, 1992.
- ROSSI PINELLI, O., Le arti nel Settecento europeo, Einaudi, Torino, 2009.
- AA. VV., Arte, arquitectura y estética en el siglo XVIII, Akal, Torrejor de Ardoz, 1987.
- AA. VV., El arte del siglo de las luces, Galaxia Gutenberg, Barcelona, 2101.
- LEVEY, M., Pintura y escultura en Francia 1700-1789, Cátedra, Madrid, 1994.

### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **SEMI-PRESENTIAL TEACHING**





## **1. Contents**

The contents initially included in the teaching guide are maintained.

## **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. In order to guarantee distance and safety measures, theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

## **3. Teaching Methodology**

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## **4. Evaluation**

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.



## **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.