

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

<b>Code</b>	33886
<b>Name</b>	History of Art in the 19th Century
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2022 - 2023

**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	3	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	16 - History of contemporary art. Film history	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
GIL SALINAS, RAFAEL	230 - Art History
PATUEL CHUST, JOSE P.	230 - Art History

**SUMMARY**

The course *History of the Art of the 19th Century* forms part of the obligatory subjects of the Degree of History of the Art, has a load of 6 ETCS credits and understands a chronological tour that goes from ends of the 18th Century until 1900. It encompasses the conformation of art and architecture, their development throughout approximately 125 years. The matter is structured in 4 thematic areas that broadly covering the epoch of the Neoclassicism, the Romanticism, the Realism and the movements of the end of the century. In addition of the corresponding architectural episodes that coexists with the plastic arts.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Basic knowledge of Art History.  
Ordinary writing and speaking skills.  
Average web browsing.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Develop a commitment to democratic values and the culture of peace within the framework of artistic activities.
- Show commitment to fundamental rights as regards equal opportunities for men and women.
- Conceive activities that facilitate the integration of people with disabilities.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Be able to communicate orally and in writing in one's own language and in at least one foreign language.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Be able to design an integral project for the management of artistic property, from its knowledge to its social exploitation.
- Have critical knowledge of the space-time coordinates of art history.
- Have a general diachronic view of the history of universal art.
- Be acquainted with contemporary art.



- Be acquainted with cinema and other audiovisual media.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

## LEARNING OUTCOMES

- 1.- Understanding art production within its sociocultural context.
- 2.- Interpreting art theory and aesthetics within the historical background of the period.
- 3.- Knowing sources, trends, artists and most important artworks of each period movement.
- 4.- Applying various art historical methods to specific research tasks.

## DESCRIPTION OF CONTENTS

### 0. Introduction.

The historical constraints of art in the 19th century

### 1. 1. The new classicism.

The recovery of the classic world. Academies, awards and salons. The neoclassical architecture. Neoclassical sculpture: Canova and Thorvaldsen. Neoclassical painting: David. Francisco de Goya: from classicism to expressionism.

### 2. 2. The rRomantic emotion.

The cult of passions. The historicist architecture. The Second Empire style. Romantic painting: preromanticism, and high romanticism. The Pre-Raphaelite Brotherhood. The sculpture.



**3. 3. The utopian urban planning of the 19th century and the first actions.**

The birth of contemporary urbanism. Utopian urbanism: Owen, Fourier, Godin, Cabet and the urban developments in New York and Washington.

**4. 4. Realism.**

The conquest of reality. Courbet, father of realism. Its development in painting and sculpture.

**5. 5. The objective truth: Impressionism, neo-Impressionism and post-Impressionism.**

Background. Impressionist method and techniques. Monet and the development of Impressionism. Impressionist sculpture: Auguste Rodin. Neo-Impressionist painters. Post-Impressionist painters.

**6. 6. French Symbolism.**

Painting as inner knowledge. Gustave Moreau and the development of Symbolism.

**7. 7. Cast-iron architecture.**

The new construction technology. The European panorama: bridges, factories, railway stations, markets and shopping arcades, greenhouses, libraries and exhibition pavilions. The Chicago School.

**8. 8. Modernism.**

The new art nouveau aesthetic. Applied arts: graphic arts, glass, jewelry and furniture. The great nuclei of architectural development. Modernist painting.

**9. 9. Urban planning in the second half of the 19th century.**

The new cities. Haussmann's Paris. The Vienna Ring. The Eixample of Barcelona by Ildefons Cerdà. The Linear City of Arturo Soria. The Garden City of Ebenezer Howard.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	15,00	0
Development of individual work	15,00	0
Study and independent work	15,00	0
Readings supplementary material	15,00	0
Preparation of evaluation activities	20,00	0
Preparing lectures	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY****A. Ordinary classes.**

There are three hours of class activities per week. These hours will be distributed of the following way:

1) Theoretical classes given by the teachers (30 hours / course). These classes will have duration from 2 hours per week, in which the teacher will expose to the pupil essential aspects of the matter, they will try to systematize the contents and will provide and facilitate bibliography for the preparation of the examination.

2) Practical work (15 hours /course). The accomplishment of the practical exercises will take place for 1 hour weeks inside the classes attend them established. The aim is to help the pupil in the exercise of the reading, the analysis and the comprehension of the texts, analysis of works of art and published works that are facilitated in the bibliography of reference.

**B. Attendance to seminars or complementary activities**

Inside this paragraph the assistance of the pupil is included to an activity orientated by the teachers of the subject, as for example to visit out of the classroom museums, collections and monuments, or the assistance to conferences or monographic seminars, etc. In order that the activity is valued, there will be delivered a memory, which characteristics and structure will be communicated to the pupil before the accomplishment of the activity. The set of the practical activities, inside and out of the classroom, they will be delivered in paper for the final evaluation.

**C. Assistance to not programmed tutorship**

The pupil will be able to represent at the hours of attention that the teacher has established in order to realize consultations on any aspect or doubts related to the subject.

**D. Assistance to programmed tutorship**

The pupil will be able to be present at tutorships programmed on the part of the teacher with the purpose of extending theoretical and practical aspects, in meetings programmed out of the educational schedule.



## EVALUATION

The following items will be evaluated:

1. The final examination in which there will be valued so much the exhibition of the theoretical contents acquired as his practical application.
2. The assistance to seminars, conferences, analysis of concrete aspects, reading of theoretical works or other complementary activities, of which there will be necessary to present a memory for his final evaluation.
3. Individual works proposed by the teacher. The exact percentage that there represents each of these aspects in the final note is the following one:

Written test 60 %

Readings and complementary activities 20 %

Exam of individual works 20 %

TOTAL 100 %

For the second summons the teacher will bear in mind necessarily the qualifications obtained during the course in the diverse tasks and realized activities, to the margin of the written tests. Nevertheless the qualifications of the tests of preparation of the theoretical classes, controls of reading, practical works and complementary activities nothing more will be considered in the first two summonses. In the case the activities have not been realized during the course, there will not be calculated in the final note of the second summons the part that corresponds to them in the final qualification. Into the second summons are admitted neither works nor memories of complementary activities and only the examination will be realized.

## REFERENCES

### Basic

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- ASSUNTO, R., *Los teóricos del Neoclasicismo en Arte, Arquitectura y Estética del siglo XVIII*, Madrid, 1980.
- BARR, A.H. Jr., *La definición del Arte Moderno*, Madrid, Alianza, 1989.
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- FRANCASTEL, P., *Arte, arquitectura y estética en el siglo XVIII*, Madrid, Akal, 1980.



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- HAMILTON, G.H., *Pintura y Escultura en Europa 1880-1940*, Madrid, Cátedra, 1980
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- PRAZ, M., *Gusto neoclásico*, Barcelona, Gustavo Gili, 1982.
- REWALD, J., *El Impresionismo*, Barcelona, Seix Barral, 1981 (2 vols.).
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