



## COURSE DATA

### DATA SUBJECT

**Code:** 33885

**Name:** History of art in the 18th century

**Cycle:** Undergraduate Studies

**ECTS Credits:** 6

**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Facultat de Geografia i Història	2	Second quarter
1902 - Formación para la cualificación específica en Geografía, Historia de España	Facultat de Geografia i Història	1	Second quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1006 - Degree in History of Art	History of modern art	COMPULSORY
1902 - Formación para la cualificación específica en Geografía, Historia de España	Historia del Arte	ELECTIVES

### COORDINATION

PINGARRON-ESAIN SECO FERNANDO

GIL SAURA YOLANDA

## 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.

## COMPETENCES / LEARNING OUTCOMES

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Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.

Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.

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.

Dominar y conocer la bibliografía específica imprescindible para poder profundizar y ampliar los diversos temas que se plantean.

Visión diacrónica general de la Historia del Arte Universal.

Visión diacrónica regional y completa de los fenómenos artísticos territoriales.

## 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.

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



### 3. Central European late Baroque.

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

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	15,00
Independent study and work	75,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</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

- 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.
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- 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.
- 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.  
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