

**COURSE DATA****DATA SUBJECT****Code:** 33886**Name:** History of Art in the 19th 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	3	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1006 - Degree in History of Art	History of contemporary art. Film history	COMPULSORY

**COORDINATION**

PEREZ MARTIN M ANGELES

GIL SALINAS RAFAEL

**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

## COMPETENCES / LEARNING 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 apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.

Be able to communicate orally and in writing in one's own language and in at least one foreign language.

Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.

Be able to design an integral project for the management of artistic property, from its knowledge to its social exploitation.

Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.

Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.

Be acquainted with cinema and other audiovisual media.

Be acquainted with contemporary art.

Conceive activities that facilitate the integration of people with disabilities.

Develop a commitment to democratic values and the culture of peace within the framework of artistic activities.

Have a general diachronic view of the history of universal art.

Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.

Have critical knowledge of the space-time coordinates of art history.

Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.

Recognise diversity and multiculturalism from the knowledge of other cultures.

Show commitment to fundamental rights as regards equal opportunities for men and women.



## DESCRIPTION OF CONTENTS

### 1. The New Classicism

The recovery of the classical world. Academies, prizes and salons. The modern classics in sculpture. Neoclassical architectures. David: painting and revolution. Goya: from classicism to expressionism.

### 2. The Romantic Emotion

The cult of the passions. The architectural historicisms. The romantic agitation in painting: from pre-Romantic to full Romanticism. Romantic sculpture.

### 3. The Utopian Architecture and Urbanism

The utopian architectural projects: Ledoux & Boullée. The birth of contemporary urbanism. The utopian urbanism and the urban planning in New York and Washington.

### 4. The Conquest of Reality

The conquest of reality. The development of Realism in painting: Courbet. The realistic sculpture. The Pre-Raphaelite Brotherhood between social criticism and allegory.

### 5. The Iron Architecture and the Modern City

The new construction technologies. The modern city: The Haussmann's urban planning reform in Paris and the Second Empire architectural style. The buildings for a new era: The Chicago School.

### 6. The Modern Painting and the Objective Truth in Impressionism

Manet and the painting of modern life. The development of Impressionism: Monet. The spaces of modernity in painting: Berthe Morisot, Degas and Mary Cassat. Modern sculpture: Auguste Rodin and Camille Claudel.

### 7. Post-impressionist Researches

Neo-impressionist objectivity. The painting as inner knowledge: the postimpressionist escapes and the development of symbolism.

### 8. New Art and Arts & Crafts



The new *Art Nouveau* aesthetics in Europe. The renewal of applied arts and design.

## 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	15,00
Individual or group project	15,00
Independent study and work	30,00
Preparation of lessons	10,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</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 and/or uploaded to the task indicated in the Virtual Classroom 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

GIL SALINAS, Rafael; PATUEL, Pascual. *Arte del siglo XIX (1760-1910)*. Valencia: PUV, 2021.

### Supplementary

ADLER, Kathleen. *Berthe Morisot*. Londres: Phaidon, 1987.

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BOIME, Albert. *Historia social del arte moderno*. 2 vols. Madrid: Alianza, 1994-1996.

BONNEFOY, Yves. *Goya: las pinturas negras*. Madrid: Tecnos, 2018.

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

BRAY, Xavier; SCOTT, Bill; WILSON-BAREU, Juliet. *Mujeres impresionistas: la otra mirada*. Bilbao: Museo BBAA Bilbao, 2001.

BRODSKAIA, Natalia Valentinovna *El simbolismo*. Nueva York: Parkstone International, 2012.

CALVO SERRALLER, Francisco. *El arte contemporáneo*. Madrid: Taurus, 2014.



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DE LA VILLA, Rocío (com.). *Maestras* (exposición Museo Nacional Thyssen-Bornemisza, 31-X-2023 a 4-II-2024). Madrid: Thyssen-Bornemisza, 2023.

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MACKINTOSH, Alastair. *El simbolismo y el Art Nouveau*. Barcelona: Labor, 1975.

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