



COURSE DATA

Data Subject

Code	44385
Name	Introduction to art history
Cycle	Master's degree
ECTS Credits	6.0
Academic year	2024 - 2025

Study (s)

Degree	Center	Acad. year	Period
2014 - Master's Degree in History of Art and Visual Culture	Faculty of Geography and History	1	First term

Subject-matter

Degree	Subject-matter	Character
2014 - Master's Degree in History of Art and Visual Culture	9 - Complementos de Formación	Optional

SUMMARY

This is a basic training subject taken by first-year students of the UV's History of Art degree. Aimed at those master's students who have passed the selection process but who do not meet the recommended entry profile, i.e. who come from degrees that do not contain any subject related to the History of Art.

The subject aims to introduce students to the understanding of artistic creativity from the birth of Art History as an academic discipline, its conceptual and practical distinction from archaeology and aesthetics. It emphasises the object and themes of study, as well as the institutions that make up art and its activities, and it takes a tour through the basic theoretical and methodological concepts that the art historian must know. It introduces the decoded reading of artistic language through the analysis of its fundamental elements of expression, including the mass media and the new digital supports. A very important aspect is the evolution of artistic activity and the social position of the artist, as well as his or her relationship with the client and the market.

Master's students who take these complementary courses attend the classes of undergraduate students, so for the specificities of the subject, please consult the guide 33867 of the UV's Art History degree.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Knowing the characteristics, functions and basic lines of artistic production, its function, its cultural environment and its evolution, always linking the work of art with the social, economic, political and ideological context.

Knowing and interpreting the theory of art and aesthetic thought within the different cultural, social, economic, political and ideological contexts that have conditioned the discourses, aesthetics, function, techniques and formal languages of art.

To know specifically the most important and representative sources, trends, artists and works of each of the artistic currents.

Knowing the different methodological approaches to Art History and the ability to apply them to specific bibliographical work, states of the question, and/or analysis and interpretation of documentary, literary or mass-media sources.

Acquire the ability to determine the need for information, access it efficiently and know how to evaluate it.

DESCRIPTION OF CONTENTS

1. INTRODUCTION TO UNIVERSITY

2. DEFINITION OF ART

3. ARTISTIC DISCIPLINES



4. INVENTION AND CONVENTION

5. ART AND VISUAL PERCEPTION

6. FORM AND MEANING

7. ARTISTIC ACTIVITY

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
TOTAL	60,00	

TEACHING METHODOLOGY

FACE-TO-FACE CLASSES:

Attendance in theoretical and practical classes

INDEPENDENT STUDY AND WORK:

With the appropriate bibliographic consultation, students will work independently on the contents of the course.

TUTORIALS:

Students will be able to attend tutorials for guidance and monitoring of the practical and theoretical contents of the subject.

COMPLEMENTARY ACTIVITIES:

Training courses in the form of lectures, workshops, visits, etc.

EVALUATION



Master's students who take these complementary courses attend the classes of undergraduate students, so for the specifics of the evaluation should consult the guide 33867 of the Degree in History of Art of the UV. The teaching staff may sometimes establish different assessment systems for master's degree students.

The following will be assessed:

- 1.- The final exam, in which both the exposition of the theoretical knowledge acquired and its practical application will be assessed. The minimum grade for the exam to be weighted with the other sections of the grade will be 4 out of 10.
- 2.- Autonomous work based on the contents of the subject: for example, readings, or text commentaries, among other possibilities. Autonomous work may be assessed by means of controls and/or by handing in exercises.
- 3.- Attendance at seminars or complementary activities (conferences, workshops, visits), which may be assessed by means of reports.

Problems of spelling, syntax and/or written expression will score negatively in the grade of all the written tests and their accumulation may lead to failure of the subject.

The percentage that each of these aspects, or evaluation blocks, represents can be defined within the following ranges of the final mark:

EVALUATION

Written test: exam 50-60%.

Autonomous work 10-30%.

Complementary activities 10-30

TOTAL 100%.

The second sitting corresponds to the exam, with the established percentage. The grade for the autonomous work and the complementary activities will be those that each student will have obtained in the first sitting; due to their nature and design, they are not recoverable in the second sitting.

The specific assessment criteria for each group will be provided to students at the beginning of the course, by means of an attached document in the Virtual Classroom.



REFERENCES

Basic

- BORRÁS GUALIS, Gonzalo, ESTEBAN LORENTE, Juan F., ÁLVARO ZAMORA, Isabel (1988): *Introducción General al Arte*. Madrid, Istmo.
- FAERNA GARCÍA-BERMEJO, José María, y GÓMEZ CEDILLO, Adolfo (2000): *Conceptos Fundamentales de Arte*, Madrid, Alianza.
- FATÁS, Guillermo y Gonzalo BORRÁS, (1999): *Diccionario de términos de arte y elementos de arqueología, heráldica y numismática*, Madrid, Alianza.
- FREIXA, Mireia, CARBONELL, Eduard, FURIÓ, Vicenc, VÉLEZ, Pilar, VILA, Frederic, YARZA, Joaquín (1991): *Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos*, Barcelona, Barcanova. Temas Universitarios.
- FURIÓ, Vicenc (2002), *Sociología del arte*, Madrid, Cátedra.
- RAMÍREZ, Juan Antonio (1996): *Cómo escribir sobre arte y arquitectura*. Barcelona, Del Serbal.

Additional

- ALCINA FRANCH, José (1982): *Arte y antropología*, Madrid, Alianza.
- ARNHEIM, Rudolf (1979): *Arte y percepción visual*, Madrid, Alianza
- BAXANDALL, Michael (1989): *Modelos de intención. Sobre la explicación histórica de los cuadros*, Madrid, Hermann Blume.
- BELL, Julian (2008): *El espejo del mundo*, Barcelona, Paidós.
- BELTING, Hans (2007): *Antropología de la imagen*, Buenos Aires, Katz.
- BENEVOLO, Leonardo (1994): *Introducción a la arquitectura*. Madrid, Celeste.
- BORRÁS GUALIS, Gonzalo (2001): *Cómo y qué investigar en historia del arte*, Barcelona, Ed. Del Serbal.
- CARRILLO CASTILLO, Jesús (2004): *Arte en la red*, Madrid, Cátedra.
- CASTELNUOVO, Enrico (1988): *Arte, industria y revolución. Temas de historia social del arte*. Madrid, Tecnos.
- DE LA PLAZA ESCUDERO, Lorenzo, coord. (2008): *Diccionario visual de términos arquitectónicos*. Madrid, Cátedra.
- ECO, Umberto (1985): *La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?*, Barcelona, Martínez Roca.
- FREEDBERG, David (1992): *El poder de las imágenes*, Madrid, Cátedra.
- FREELAND, Cynthia (2003): *Pero ¿esto es arte? Una introducción a la teoría del arte*. Madrid, Cátedra.
- GOMBRICH, Ernst Hans (1997) *La historia del arte*, Madrid, Destino.
- LAFUENTE FERRARI, Enrique (1985): *La fundamentación y los problemas de la Historia del Arte*, 2a ed., Madrid, Instituto de España.
- MELOT, Michel (2010): *Breve historia de la imagen*. Madrid, Siruela.
- PATETTA, Luciano (1997): *Historia de la arquitectura (antología crítica)*, Madrid, Celeste.
- RAMÍREZ, Juan Antonio (1976): *Medios de Masas e Historia del Arte*, Madrid, Cátedra.
- WITTKOWER, Rudolf (1987): *La escultura, procesos y principios*, Madrid, Madrid, Alianza.