

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

<b>Code</b>	33896
<b>Name</b>	Artistic Historiography
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**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	6 - Systematic knowledge of the arts	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
SEBASTIAN LOZANO, JORGE	230 - Art History
VIVES-FERRANDIZ SANCHEZ, LUIS	230 - Art History

**SUMMARY**

"Art historiography" is a theoretical course that aims to introduce students to the history of the discipline, through diachronic and critical study of the methodological perspectives presented by the most significant historians and their main works.

Therefore, learning is based on contextual study of these authors, commenting or discussing selected texts from their books. The possible applications of these epistemological models will be assessed in order to analyze and to understand the artistic phenomena studied in other subjects that make up their degrees.

**PREVIOUS KNOWLEDGE**



### Relationship to other subjects of the same degree

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

### Other requirements

Knowledge of first year courses: Introduction to History and Introduction to Art History.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 1006 - Degree in History of Art

- Capacidad de obtención, análisis y síntesis de la información.
- Capacidad de organización, planificación y gestión de la información usando bases de datos bibliográficas adecuadas.

## LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

- Acquiring knowledge of the different methodologies of Art History and their historical significance.
- Enabling students to perform critical analysis of specialized bibliography.
- Enabling students to make bibliographical synthesis from critical perspectives.

## DESCRIPTION OF CONTENTS

### 1. The beginning of Art history

### 2. Disciplinary grounding of Art history

### 3. Histories of ideas and images.

### 4. The new Art History

The linguistic turn: the repercussions of Structuralism and Semiotics.

The iconic or pictorial turn: Visual studies/Image science.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Study and independent work	20,00	0
Readings supplementary material	40,00	0
Preparation of evaluation activities	30,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

A) Three hours of lecture per week distributed as follows:

Lectures given by the professor (30 hours per course, two hours in a week), who will explain the essential aspects of the subject to students, trying to systematize its contents and providing adequate bibliography for the exam preparation. Practical lectures (15 hours per course). The practical exercises and readings will take place for one hour a week. The aim is to help students in reading, analysis and understanding of the methodological approach to artistic facts, proposed and studied in lectures, by reading selected bibliography.

B) Attendance at tutorials unscheduled. Students may attend the opening hours of students that the professor has established in order to make individual queries or concerns about any aspect related to the subject.

C) Attendance at tutorials scheduled. Students may attend individual or group tutoring, scheduled by the professor in order to expand theoretical and practical aspects in scheduled sessions.

D) Study and preparation of the final exam, using notes taken in class and selected bibliography.

**EVALUATION**

1. Final written exam: a number of items will be assessed, such as the acquisition of knowledge, the understanding of varying methodological approaches and the ability to expose them through an orderly and coherent speech. The minimum grade in this exam shall be, at least, 4 out of 10, in order to be weighted up with the rest.

2. Readings control / activities report. Written exams, readings or reports on activities.

The percentages of every of these aspects in the final mark will be:

Final written exam (60-50%)

Reading control, reports of activities and individual study (50-40%)



## Second session

The grades obtained in the various activities evaluated during the course will remain the same for the second examination session.

The final exam grade must be at least 4 out of 10, in order to be added to other grades.

Supplementary activities are non-recoverable in the second examination session.

## REFERENCES

### Basic

- KULTERMANN, Udo, Historia de la historia del arte. El camino de una ciencia [1990], Torrejón de Ardoz (Madrid): Akal, 1996, 360 pp.
- MARÍAS, Fernando, Teoría del Arte II, Madrid: Historia 16, 1996, 159 pp.
- OCAMPO, Estela y Martí PERÁN, Teorías del arte, Barcelona: Icaria, 1991, 256 pp.
- POOKE, Grant y Diana NEWALL, Arte básico, Madrid: Cátedra, 2010, 332 pp.
- URQUIZAR HERRERA, Antonio, Historiografía del arte, Madrid: Ramón Areces, 2017.
- PLAZAOLA, Juan: Modelos y teorías de la historia del arte. Deusto, múltiples ediciones.
- GONZÁLEZ-ROMÁN, Carmen: ¿Antiguas y nuevas Historias del Arte? Una aproximación crítica a la situación internacional. UMAeditorial, 2017.

### Additional

- BELTING, Hans, Antropología de la imagen, Buenos Aires: Katz, 2007.
- BOZAL, Valeriano (dir.), Historia de las ideas estéticas y de las teorías artísticas contemporáneas, Madrid: Visor, 1996, 2 v.
- DIDI-HUBERMAN, Georges, La imagen superviviente. Historia del arte y tiempo de los fantasmas según Aby Warburg, Madrid: Abada, 2013.
- FREEDBERG, David, El poder de las imágenes, Madrid: Cátedra, 2011.
- GARCÍA MAHÍQUES, Rafael, Iconografía e iconología (vol.1). La historia del arte como historia cultural, Madrid: Encuentro, 2008.
- GARCÍA VARAS, Ana (ed), Filosofía de la Imagen, Salamanca: Universidad de Salamanca, 2011.
- LAFUENTE FERRARI, Enrique, Los fundamentos y los problemas de la historia del arte [1951], Madrid: Instituto de España, 1985.
- MITCHELL, W.J.T., ¿Qué quieren las imágenes? Una crítica de la Cultura Visual, Vitoria: Sans Soleil, 2017.



- MURRAY, Chris (ed.), *Pensadores clave sobre arte: el siglo XX*, Madrid: Cátedra, 2006.
- PODRO, Michael, *Los historiadores del arte críticos*, Madrid: Visor, 2001.
- BREA, José Luis: *Estudios visuales. La epistemología de la visualidad en la era de la globalización*. Akal, 2005.

