

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

<b>Code</b>	34014
<b>Name</b>	Analysis and Interpretation of the Image
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1005 - Degree in History	Faculty of Geography and History	1	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1005 - Degree in History	5 - Analysis and interpretation of the image	Basic Training

**Coordination**

<b>Name</b>	<b>Department</b>
DOMENECH GARCIA, SERGI	230 - Art History
MARTI BONAFE, ANGELES	230 - Art History
OLIVARES TORRES, ENRIQUE	230 - Art History

**SUMMARY**

The aim of the course is to provide students with a general understanding of the iconological method and the arrangement of historian discourse. The course focuses on the key concepts of the method, as well as the specific vocabulary of iconology and the historiography of the critical analysis of images. Conceptual and narrative images. Cultural invention of art in ancient Greece: visual narrative. Later development of conceptual and narrative images. Image and words: visual rhetoric and its cultural function. Iconographic types: literary sources and its diachrony. Images as documents for cultural history. Visuality in contemporary culture.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

History of Art basic skills

Reading and writing basic skills

Informatics basic skills: word processor, digital image and web search

## OUTCOMES

### LEARNING OUTCOMES

On completion of this course, the students will be able to:

Understand iconological method, other methodologies of critical analysis of images and their practical application to case studies.

Achieve a global understanding of the history and formation of iconology and their main representatives.

Apply the use of the method by means of practical cases.

Understand images as a historical source in different periods in history

## DESCRIPTION OF CONTENTS

### 1. 1. The art historian discourse

Methodology for critical analysis of works of art. Location of the work of art. Formal analysis. Interpretation1. The art historian discourse

### 2. Key concepts and historiography

Iconology and iconology. Aby Warburg and the tradition of iconology. Key concepts

**3. Image as document in cultural history**

Conceptual and narrative images. Cultural invention of art in ancient Greece: visual narrative. Later development of conceptual and narrative images. Image and word: visual rhetoric and their cultural function. Visuality in contemporary culture.

**WORKLOAD**

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

**TEACHING METHODOLOGY**

Class activities: Attendance is mandatory.

Autonomous work: Critical analysis of works of art using selected bibliography.

Tutorial sessions:

Supplementary activities: Conferences.

**EVALUATION**

The teacher will evaluate:

Autonomus work: critical analysis of works of art using selected bibliography.

Readings and assistance to seminars and conferences

Final exam: the teacher will evaluate contents and practical application of them.

Percentages

Autonomus work: 20-30%

Readings: 10-20%



Supplementary activities: 10-20%

Exam: 50-60%

The second examination session will evaluate the same items. The qualification of supplementary activities will be kept from the first examination session. Supplementary activities are non recoverable in the second examination session.

Excepting Erasmus students, grammar and spelling mistakes will score negatively on the qualification of all written tests and academic works. Their accumulation may lead to a failing grade in the subject.

## REFERENCES

### Basic

#### - Bibliografia Bàsica

Freedberg, D., *El poder de las imágenes*, Madrid, Cátedra, 2011.

García Mahiques, R., *Iconografía e Iconología* (vol. 1). *La Historia del arte como Historia cultural*, Madrid, Ed. Encuentro, 2008.

García Mahiques, R., *Iconografía e Iconología* (vol. 2). *Cuestiones de método*, Madrid, Ed. Encuentro, 2009.

Gombrich, E.H., *Arte e ilusión. Estudio sobre la psicología de la representación pictórica*, Madrid, Debate, 1998.

Panofsky, E., *Estudios sobre iconología*, Madrid, Alianza Ed., 1979.

### Additional

#### - Didi-Huberman, G., *La imagen superviviente. Historia del arte y tiempo de los fantasmas según Aby Warburg*, Madrid, Abada, 2013.

Freedberg, D., *Iconoclasia. Historia y psicología de la violencia contra las imágenes*, Vitoria, Sans Soleil, 2017.

Panofsky, E., *El significado en las artes visuales*, Madrid, Alianza Ed., 1980.

Saxl, F., *La vida de las imágenes. Estudios iconográficos sobre el arte occidental*, Madrid, Alianza Ed., 1989.

Warburg, A., *El renacimiento del paganismo. Aportaciones a la historia cultural del Renacimiento europeo*, ed. de F. Pereda, Madrid, Alianza Ed., 2005.



## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **SEMI-PRESENTIAL TEACHING**

#### **1. Contents**

The contents initially included in the teaching guide are maintained.

#### **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. In order to guarantee distance and safety measures, theoretical and practical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. Supplementary activities (weekly hour O: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

#### **3. Teaching Methodology**

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

#### **4. Evaluation**



The evaluation criteria established in the Course Guide are kept. The annex to the Teaching Guide for each group will detail the activities that make up the evaluation.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

## **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.