

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

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| Code | 34014 |
| Name | Analysis and Interpretation of the Image |
| Cycle | Grade |
| ECTS Credits | 6.0 |
| Academic year | 2023 - 2024 |

Study (s)

| Degree | Center | Acad. year | Period |
|--------------------------|----------------------------------|-------------------|---------------|
| 1005 - Degree in History | Faculty of Geography and History | 1 | Second term |

Subject-matter

| Degree | Subject-matter | Character |
|--------------------------|--|------------------|
| 1005 - Degree in History | 5 - Analysis and interpretation of the image | Basic Training |

Coordination

| Name | Department |
|--------------------------------|-------------------|
| MARTI BONAFE, ANGELES | 230 - Art History |
| MOCHOLI MARTINEZ, MARIA ELVIRA | 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 historic discourse of art. 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 historic discourse of art

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 |
| TOTAL | 150,00 | |

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.