

Iconography

Code: 100541
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	FB	1	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Francesc Josep de Rueda Roige
Email: FrancescJosep.DeRueda@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Teachers

Nuria Ribas Valls

Prerequisites

None. It would be desirable to have some knowledge in foreign languages (Reading Comprehension) in order to consult the specialized literature.

Objectives and Contextualisation

Context:

This introductory course is part of the general subject "Art" (30 ECTS Credits).

The contents of this subject are focused on two principal points:

- I. To recognise the importance that the Iconography has as an instrumental discipline of Art History in order to do an adequate lecture of the images.
- II. To understand that Iconography becomes the complementary tool in order to assimilate the expressional schemes and the meaning of the works of art studied in the other subjects.

Goals:

- To train the student in order to recognise the most usual iconographic cycles in Art.
- To enable to apply the theoretical contents of this subject to the analysis of the image.
- To identify and recognise the most important historiographic schools and the trends in Iconography.
- To know the specific bibliographic resources of the discipline.
- To have a good command of the most important iconographic repertoires.

- To consider the variety and the problems arisen about the images in the different cultures.
- To have a good command of the adequate historic-artistic vocabulary.

Competences

- Applying the mastery of the basic critical and methodological tools in order to understand and narrate Art History and reflect on the profession of art historian.
- Applying the specific scientific methodologies of the discipline of Art History.
- Demonstrating they know the history of the artistic ideas and the main theoretical currents that inspired the reflection about art, cinema, its creators and its audience through history.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Expressing specific knowledge about the origin, evolution and various fields of study of Art History, as well as the classic and actual subjects, vocabulary and debates of the discipline.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Analysing classical and current debates of the History of Art.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the iconographic knowledge to the reading of artistic imagery.
7. Applying the knowledge about aesthetic ideas and Art Theory to the analysis of the artistic imagery.
8. Demonstrating the knowledge of scientific methodology, sources and Art Theory in the reading, criticism and formal, iconographic and symbolic interpretation of any artistic or cinematographic imagery.
9. Differentiating artistic theories about an artistic phenomenon, its creators and recipients in a given cultural context.
10. Identifying the main and secondary ideas and expressing them with linguistic correctness.
11. Recognising the methodological, iconographic and Art Theory-related knowledge in order to read an artistic imagery.
12. Summarising acquired knowledge about the origin and transformations experienced by the general Theory of Art and the various fields of study of the discipline.
13. Using the knowledge of general Art Theory in the criticism of the artistic imagery.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

- 1) Introduction. Iconography and gender.
- 2) Classical tradition and its reflection in art: Deities and heroes.
- 3) Iconography in other cultures.
- 4) The Christian image: From Orient to Occident.
- 5) The Christian Iconography: The Old Testament and the New Testament. Hagiographic accounts.

Methodology

Theoretical and practical sessions.

Eventual conferences.

Methodological and bibliographic orientation.

Supervised activities.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical and practical sessions in the classroom	45	1.8	4, 1, 5, 2, 3, 6, 7, 9, 10, 11, 12, 14, 13
Type: Supervised			
Methodological and bibliographic orientation	5	0.2	4, 1, 5, 2, 6, 14
Type: Autonomous			
Readings	12	0.48	4, 1, 5, 2, 6, 8, 11
study	80	3.2	4, 1, 5, 2, 6, 10, 11

Assessment

Activity 1:

Exercise 1 (4.5 marks, 45 % of the final grade).

Activity 2:

Exercise 2 (4.5 marks, 45 % of the final grade).

Activity 3:

Activity chosen by the lecturer (1 point, 10 % of the final grade).

If the student has only done some of the compulsory exercises (activities 1, 2 or 3) and he/she has passed them, he/she will get a "not assessable" when the general addition does not reach the pass or a superior mark. On the contrary, the student will get the mark that he/she has obtained. At the time of each evaluative activity, the teacher will inform the students (Moodle) of the procedure and the date of the revision of the marking. Only the students who have not passed and have sat for the three compulsory activities (1, 2 and 3) have the right to a reassessment - the date is set by the Facultie's Academic Management. The maximum mark of this reassessment is 5.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities

and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Activity 1	45%	1.5	0.06	4, 1, 5, 2, 3, 6, 7, 9, 10, 11, 12, 13
Activity 2	45%	1.5	0.06	4, 1, 5, 2, 3, 6, 7, 8, 9, 11, 12, 13
Activity 3	10%	5	0.2	4, 1, 5, 2, 3, 6, 9, 10, 11, 12, 14

Bibliography

AGHION, Irène - BARBILLON, Claire - LISSARRAGUE, François, *Guía iconográfica de los héroes y dioses de la Antigüedad*, Alianza, Madrid, 1997 (ed. original francesa: 1994).

BAUDRY, Gérard-Henry, *Les symboles du christianisme ancien. Ier-VIIIe siècle*, Cerf, París, 2009.

CARMONA MUELA, Juan, *Iconografía cristiana. Guía básica para estudiantes*, Colección Fundamentos, núm. 148, Istmo, Madrid, 1998 (hi ha reimpressions posteriors; també ha estat editat per Akal, Tres Cantos - Madrid -, 2008, havent-se reimprès l'any 2012).

CARMONA MUELA, Juan, *Iconografía clásica. Guía para estudiantes*, Colección Fundamentos, núm. 161, Istmo, Madrid, 2000 (reimprès amb posterioritat; també ha estat editat per Akal, Tres Cantos - Madrid -, 2008, havent-se reimprès l'any 2013).

CARMONA MUELA, Juan, *Iconografía de los santos*, Colección Fundamentos, núm. 214, Istmo, Madrid, 2003 (també ha estat editat per Akal, Tres Cantos - Madrid -, 2008, havent-se reimprès l'any 2011).

CASTIÑEIRAS GONZÁLEZ, Manuel Antonio, *Introducción al Método Iconográfico*, Tórculo, Santiago de Compostela, 1997 (2a. ed.; també està editat per Ariel, Barcelona, 1998).

DE CAPOA, Chiara, *Episodios y personajes del Antiguo Testamento*, Electa, Barcelona, 2003.

DUCHET-SUCHAUX, Gaston - PASTOUREAU, Michel, *Guía iconográfica de la Biblia y los santos*, Alianza, Madrid, 1996 (traduït de l'ed. francesa del 1994; ed. original: 1990).

ESTEBAN LORENTE, Juan Francisco, *Tratado de iconografía*, Colección Fundamentos, núm. 110, Istmo, Madrid, 1994.

EVANS, Helen C. - WIXOM, William D. (ed.), *The Glory of Byzantium. Art and Culture of the Middle Byzantine Era A.D. 843 - 1261*, The Metropolitan Museum of Art, Nova York, 1997.

FERRANDO ROIG, Juan, *Iconografía de los santos*, Ediciones Omega, Barcelona, 1950 (reimpr. 1996).

FRANCO LLOPIS, Borja - MOLINA MARTÍN, Álvaro - VIGARA ZAFRA, José A., *Imágenes de la tradición clásica y cristiana. Una aproximación desde la iconografía*, Editorial Universitaria Ramón Areces, Madrid, 2018.

GARCÍA GUAL, Carlos, *Introducción a la mitología griega*, Humanidades, núm. 4102, Alianza, Madrid, 1999 (ed. original: 1992).

GARCÍA GUAL, Carlos, *La mitología. Interpretaciones del pensamiento mítico*, Biblioteca de Divulgación Temática / 43, Montesinos, Barcelona, 1987.

GERARD, André-Marie (amb la col.laboració d'Andrée Nordon-Gerard i François Tollu), *Diccionario de la Biblia*, Milhojas, Anaya & Mario Muchnik, Madrid, 1995 (ed. original francesa: 1989).

GIORGI, Rosa, *Santos*, Electa, Barcelona, 2005.

GOMBRICH, Ernest Hans, *Los Usos de las imágenes: estudios sobre la función social del arte y la comunicación visual*, Debate, Barcelona, 2003 (ed. original anglesa: 1999).

GRABAR, André, *Las vías de la creación en la iconografía cristiana*, Alianza Forma, núm. 49, Alianza, Madrid, 1985 (ed. original francesa: 1979).

GRIMAL, Pierre, *Diccionario de mitología griega y romana*, Paidós, Barcelona, 1981 (ed. revisada per l'autor; ed. original francesa: 1951; publicat en català l'any 2008).

IMPELLUSO, Lucia, *Héroes y dioses de la antigüedad*, Electa, Barcelona, 2002.

Lexicon Iconographicum Mythologiae Classicae, 8 volums dobles, Artemis Verlag, Zurich-Munic, 1981-1997.

MONREAL Y TEJADA, Luis, *Iconografía del Cristianismo*, El Acantilado, núm. 37, El Acantilado, Barcelona, 2000.

PANOFSKY, Erwin, *Estudios sobre iconología*, Alianza Universidad, núm. 12, Madrid, 1972 (ed. original anglesa: 1962).

PELLEGRINO, Francesca, *Episodios y personajes de la literatura*, Electa, Barcelona, 2004.

RÉAU, Louis, *Iconographie de l'art chrétien*, sis volums, Presses Universitaires de France, París, 1955-1959 (traduït al castellà per Ediciones del Serbal, Barcelona, 1996-2000; dels volums 2-6 se n'ha publicat, en castellà, una 2a. ed.: 1999-2002).

SAXL, Fritz, *La vida de las imágenes. Estudios iconográficos sobre el arte occidental*, Alianza Forma, núm. 89, Alianza, Madrid, 1989 (ed. original anglesa: 1957).

SEBASTIÁN LÓPEZ, Santiago, *Iconografía Medieval*, Etor, Donostia, 1988.

VÉLEZ DE CEA, Abraham, *El Buddhismo*, Biblioteca de las Religiones, 12, Ediciones del Orto, Madrid, 2000.

VIDAL LORENZO, Cristina, "El origen del mundo en el arte antiguo", *Ars Longa*, 9-10 (2000), pp. 37-50.

VORÁGINE, Santiago de la, *La leyenda dorada*, Alianza Forma, núms. 29 i 30, Alianza, Madrid, 1982.

WILKINSON, Richard H., *Todos los dioses del Antiguo Egipto*, Oberon, Madrid, 2003 (ed. original anglesa: 2003).

YARZA LUACES, Joaquín, "Reflexiones sobre la iconografía medieval hispana", *Cuadernos de Arte e Iconografía*, t. II, núm. 3 (1989), pp. 27-46.

ZUFFI, Stefano, *Episodios y personajes del Evangelio*, Electa, Barcelona, 2003.