

Figurative Arts of the 15th Century

Code: 104050
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	0
2500239 Art History	OT	4	0

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

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: No

Prerequisites

None

Objectives and Contextualisation

Introduction to the Northern Renaissance

Competences

Art History

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Producing innovative and competitive proposals in research and professional activity.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- 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.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.

5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Identifying the main and secondary ideas and expressing them with linguistic correctness.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

1. The International Gothic
2. The Northern Renaissance.

Methodology

Master classes, class discussions and seminars, compulsory readings, individual exercises.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Directed	120	4.8	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8
Type: Supervised			
Supervised	10	0.4	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8
Type: Autonomous			
Autonomous	20	0.8	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8

Assessment

First written exercise: theme 1

Second written exercise: theme 2

Compulsory readings control

To pass the course, the student must add a minimum of 50% of the total score.

The student who does not pass the course and has a minimum final grade of 3.5 may take an exam in which he will be examined of the suspended part.

Students will receive the grade of "Not evaluable" as long as they have not submitted more than 30% of the evaluation activities.

At the time of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and date of revision of the grades.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Compulsory Readings Control	30%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8, 15
First written exercise	20%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8
Second written exercise	50%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 14, 6, 8

Bibliography

COMPULSORY READINGS;

1) Schlosser, J. von, *Las cámaras artísticas y maravillosas del renacimiento tardío*, Madrid; Akal, 1988, pp. 37-55.

2) Yarza, J., "Artista-artesano en el gótico catalán", *Lambard, III (1983-1985)*, pp. 130-169.

3) Gombrich, E. H., "Luz, forma y textura en la pintura del siglo XV", en *El legado de Apeles*, Madrid: Alianza, 1982, pp. 49-81.

4) Panofsky, E., "Realidad y símbolo en la pintura flamenca primitiva: *spiritualia sub metaphoris corporalium*", *Los primitivos flamencos*, Madrid: Cátedra, 1998, pp. 133-149.

5) Schapiro, M., "*Muscipula Diaboli*. El simbolismo del retablo de Mérode" (1945) y "Nota sobre el retablo de Mérode" (1959), *Estudios sobre el arte de la Antigüedad Tardía, el Cristianismo primitivo y la Edad Media*, Madrid: Alianza, 1987, pp. 12-27.

6) Rico, D., "Materia para la contemplación", en *Piedad Desplà. El proceso de restauración de la obra maestra de Bartolomé Bermejo*, Barcelona: Fundación Banco Sabadell, 2016, pp. 29-38.