

Art, History and Thought

Code: 43005
ECTS Credits: 10

| Degree | Type | Year | Semester |
|--|------|------|----------|
| 4313768 Analysis and Management of the Artistic Heritage | OB | 0 | 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

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Use of Languages

Principal working language: catalan (cat)

Other comments on languages

The papers or essays of this course may be submitted in catalan, spanish, italian, french or english. In class we will speak in Catalan and Spanish.

Teachers

Anna Orriols Alsina

Victòria Solanilla Demestre

Nuria Llorens Moreno

Maria Gargante Llanes

Manuel Antonio Castiñeiras Gonzalez

Prerequisites

There is no specific requirement.

Objectives and Contextualisation

The Module 2 program links with Module 1 and constitutes the second cornerstone of the Master as far as the introduction to research is concerned. The program of this training module aims to introduce new and fresh perspectives on the study of a set of long-scope and varied issues, from the conceptual as well as spatial and temporal points of view.

Competences

- Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
- Continue the learning process, to a large extent autonomously.
- Find links between concepts and knowledge in different areas of art history that previously had not been observed.

- Show mastery of language, expression and rhetorical devices in the preparation and presentation of research projects and professional tasks.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.
- Work in interdisciplinary teams. Master the use of language, expression and rhetorical resources in drawing up and delivering presentations on research, projects and professional tasks.

Learning Outcomes

1. Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
2. Continue the learning process, to a large extent autonomously.
3. Find links between the artistic manifestations of different periods, verify their connections to artistic movements, currents of thought and places, and determine possible interdisciplinary connections.
4. Obtain more advanced knowledge of art history, artistic thought and the audiovisual arts.
5. Show mastery of language, expression and rhetorical devices in the preparation and presentation of research projects and professional tasks.
6. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.
7. Work in interdisciplinary teams. Master the use of language, expression and rhetorical resources in drawing up and delivering presentations on research, projects and professional tasks.

Content

Course program

- a) The Latin West and Byzantium. Mobility and artistic transfer in the Medieval Mediterranean, XIIth-XVth centuries. Professor: Manuel Castiñeiras (UAB)
- b) Marvels in the Middle Ages; images, objects, texts. Professor: Anna Orriols (UAB)
- c) Four Precolumbian Cultures, Four Ways of Iconographic Expression. Professor: Victòria Solanilla (UAB)
- c) The first "globalization" in art: baroque in American and Asian colonies. Professor: Maria Garganté (UAB)
- d) Back to Landscape. Professor: Núria Llorens (UAB)

Methodology

Lectures and visits to exhibitions, museums and particular collections. Class participation will be valued.

Activities

| Title | Hours | ECTS | Learning Outcomes |
|--|-------|------|-------------------|
| Type: Supervised | | | |
| Conferences, visits to exhibitions, museums and artistic sites | 13 | 0.52 | 4 |

Assessment

Class attendance and active participation: 20 %

Preparation of an oral presentation, of approximately 20 minutes, of a topic related to one of the themes of the Module 2 program: 40%. At the beginning of the course, the student must choose the theme that he wants to

work on for the oral presentation. The choice is free, but the student has to consult the specialist teacher in the chosen field to know if the subject fits with the contents of the module. For the preparation of the oral presentation, the student will have the tutorization of the module teacher specialized in the chosen subject. The qualification of the presentation will be agreed among all the teachers of the Module. The correctness and quality of the presentation, the originality and difficulty of the subject, the suitability of the sources used for its preparation and the degree of personal development of the subject, will be assessed.

Delivery of an essay on a chosen subject : 40%

Second chance examination:

The student could submit a second chance examination of the papers with a rating inferior to 5, with the exception of the oral presentation.

Papers review procedure:

During the evaluative process, the lecturers will inform students (Moodle) of the papers review procedure.

The Student will be rated as 'Not assessable' if he/she has not delivered more than 30 % of the evaluation work.

In case of plagiarism:

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.

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|--|-----------|-------|------|---------------------|
| Class attendance and active participation | 20 % | 66 | 2.64 | 5, 3, 4, 1, 2, 6, 7 |
| Delivery of an essay on a subject to be chosen | 40% | 87 | 3.48 | 5, 3, 4, 1, 2, 6, 7 |
| Oral presentation in class, about 20 minutes approximately, of a topic related to any of the topics of the classes of Module 2 | 40% | 84 | 3.36 | 5, 3, 4, 1, 2, 6, 7 |

Bibliography

a) The Latin West and Byzantium. Mobility and artistic transfer in the Medieval Mediterranean, XIIth-XVth centuries. Professor: Manuel Castiñeiras (UAB)

The bibliography will be provided in class.

b) Marvelous in the Middle Ages; images, objects, texts. Professora: Anna Orriols

The bibliography will be provided in class.

c) Four Precolumbian Cultures, Four Ways of Iconographic Expression. Professor: Victòria Solanilla (UAB)

Cultura OLMECA

DE LA FUENTE, B.(1973) Escultura monumental olmeca. Instituto Investigaciones Estéticas. UNAM. México.

DE LA FUENTE, B (1975) Las cabezas olmecas. Fondo de Cultura Económico. México.

DIEHL, R.A. (1991) Los olmecas de La Venta, en México Esplendores de treinta siglos, Mexico, Amigos de las Artes de México.

LÓPEZ AUSTIN, A. Y LÓPEZ LUJÁN, L.(1996) II El preclásico mesoamericano, en Pasado indígena, México, Fondo de Cultura Económica / El Colegio de México/ Fideicomiso Historia de las Américas, Serie Hacia una Nueva Historia de México.

MAGNI, C. (2003) Les Olmèques, des origines au mythe, ed. du Seuil, Paris.

Cultura TOLTECA

ACOSTA, J. R., (2010) La cultura tolteca en Arqueología, nº43. pp.253-257. México, INAH.

COBEAN, R. H., Mastache, A. G. y E. Jiménez García, (2012) Tula. México, Fondo de Cultura Económica.México.

CODRON Céline, (2013) La civilisation tolteque. Étude des pratiques funéraires à Tula, Hidalgo, Mexique, Éditions Universitaires Européennes, 365 p.

DUVERGER Christian (1979), La fleur létale : économie du sacrifice aztèque, Paris, Éditions du Seuil, Collection recherches anthropologiques, 255 p.

Cultura CHIMÚ

DAVIES, N. (1999): Los antiguos reinos del Perú, Barcelona, Crítica.

LAVALLE, J. - LANG, W. (1990): Culturas precolombinas: Chimú, Lima: Banco de Crédito del Perú.

McCLELLAND, D.1990, A maritime passage from Mocheto Chimú. En The Northern Dynasties: Kingship and Statecraft in Chimor,eds. M. Moseley y A. Cordy-Collins, 75-106. Dumbarton Oaks, Washington, D. C.

RAVINES,R (1980), ChanChan, metrópoli chimú. Instituto de Estudios Peruanos. Lima.

ROWE,J.H, (1970), El reino del Chimor. 100 años de arqueología en el Perú. Instituto de Estudios Peruanos. Lima.

Cultura LA AGUADA

GONZÁLEZ, A.R. (1998)La cultura de La Aguada. Arqueología y diseños. Filmediciones Valero, Buenos Aires.

GONZÁLEZ, A.R. (2006) Arte, estructura y arqueología. La Marca editora, Buenos Aires. [1974! Nueva Visión, Buenos Aires.

LLAMAZARES,A. M. y C. MARTÍNEZ SARASOLA, (2004) El lenguaje de los dioses. Arte, chamanismo y cosmovisión indígena en Sudamérica. (Eds.) Editorial Biblos, Buenos Aires.

GORDILLO, I, compiladora (2018) Los pueblos de La Aguada: vida y arte. Vol. IX Corpus Antiquitatum Americanensium- Argentina. Academia Nacional de la Historia.

PÉREZ GOLLÁN, J.A., y HEREDIA, O. (1991) Hacia un replanteo de la cultura de La

Aguada, en Cuadernos del Instituto Nacional de Antropología, núm. 12: 161-178, Buenos Aires

IDEM (1999) El jaguar en llamas. La religión en el antiguo Noroeste argentino. En: Tarragó, M. Los pueblos originarios y la conquista. Nueva Historia de la Argentina Tomo I. pp. 229-256. Buenos Aires, Sudamericana

d) The first "globalization" in art: barroc in American and Asian colonies Maria Garganté (UAB)

The bibliography will be provided in class.

d) Back to Landscape. *Professor: Núria Llorens (UAB)*

ANDREWS, Malcolm, *Landscape and Western Art*, Oxford University Press, Oxford, 1999.

BODEI, Remo, *Paesaggi sublimi*, Bompiani, Milano, 2008.

DESPORTES, Marc, *Paysages en mouvement, transports et perception de l'espace XVIIIe-XXe siècle*, Gallimard, Paris, 2005.

DUBBINI, Renzo, *Geografie dello sguardo : visione e paesaggio in età moderna*, Einaudi, Torino, 1994.

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KASTNER, Jeffrey (ed.), *Nature*, Col. Documents of Contemporary Art, the MIT Press, Massachusetts, London, 2012.

MEROT, Alain, *Du paysage en peinture dans l'Occident Moderne*, Gallimard, Paris, 2009.

MITCHELL, W. J. T., *Landscape and power*, The University of Chicago Press, The University of Chicago Press, Chicago, 1994.

SCHAMA, Simon, *Landscape & Memory*, Fontana Press, London, 1996.

SMITH, Bernard, *European Vision and the South Pacific*, Yale University Press, New Haven and London, 1988.

TIBERGHIEU, Giles A., *Nature, art, paysage*, Actes Sud, Paris, 2001