

**Art, History and Thought**

Code: 43005  
ECTS Credits: 10

Degree	Type	Year	Semester
4313768 Analysis and Management of the Artistic Heritage	OB	0	1

**Contact**

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**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.

**Use of Languages**

Principal working language: catalan (cat)

**Teachers**

Anna Orriols Alsina

Maria Garganté Llanes

Ricard Bru Turull

**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.
- Develop the ability to assess sex and gender inequalities in order to design solutions.
- 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. Analyse the iconography of works produced in distinct historical periods and geographical contexts, paying attention to how cultural conventions regarding gender and sexuality are manifested, or how these conventions are subverted.
2. Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
3. Continue the learning process, to a large extent autonomously.
4. 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.
5. Identify and appraise the contributions of women throughout history in diverse roles linked to artistic creation.
6. Obtain more advanced knowledge of art history, artistic thought and the audiovisual arts.
7. Recognise gender differences and inequalities in the uses and management of historical and artistic heritage.
8. Show mastery of language, expression and rhetorical devices in the preparation and presentation of research projects and professional tasks.
9. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.
10. 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

Seminar 1. The marvellous in the Middle Ages. Images, objects, stories. Lecturer: Anna Orriols

1. The medieval marvellous. Concepts, subjects and spheres. The geography of the marvellous. Imagining the other: monsters.
2. The wonder within reach. Marvellous objects. Jewellery, amulets, ex-votos and poison detectors. Exotic objects and animated objects.
3. A marvellous 'Christian'. Between the living and the dead. Prodigious relics. The Christian superhero: adventures, legends and "miracles".
4. Text and image (with Jordi Cerdà, lecturer in the Dept. of French and Romance Philology at the UAB). Textual stories and visual stories. Scenarios and fabulous characters. Debate.

Seminar 2. Japonism. The fascination with Japanese art in Catalonia in the 19th and 20th centuries. Lecturer: Ricard Bru

The four sessions will analyse in depth the phenomenon of Japonisme in Catalonia, presenting research methods and the results of research both locally and globally.

1. Japonism in Europe. Introduction to the global phenomenon of attraction, influence and inspiration of Japanese art in the second half of the 19th century and the beginning of the 20th century. Specific research cases will also be presented, such as the impact of Japanese erotic art on European artists at the end of the 19th century.
2. Japonism in Catalonia (1868-1888). Attraction and impact of Japanese art in Catalonia up to the Universal Exhibition of 1888, from Marià Fortuny to Alexandre de Riquer.
3. Japonisme in Catalonia (1889-1915). A study of Japonisme at the time of Modernisme, from Ramon Casas to Lluís Domènech i Montaner.
4. Japonism in Catalonia (1915-1975). An approach to the fascination with Japanese art and culture from Noucentisme to the second avant-garde, from Francesc Galí to Joan Miró.

Seminar 3. Discursive readings and artistic practices from a gender perspective. Lecturer: Maria Garganté

1. (Re)readings and (re)visions: museum and heritage policies.
2. Taking the floor: from the fear of writing to cyberfeminism.
3. Colonial America in feminine: artistic representations and contemporary discourses.
4. When the personal is political: the artist in the classroom.

Seminar 4. Back to landscape. Lecturer: Núria Llorens

In this seminar we will take a journey through the history of landscape art in the West, based on a selection of themes and episodes.

1. Landscape in early modern art: ideas, techniques of representation, values and transformations (16th-17th century). First part.
2. Landscape in early modern art: ideas, techniques of representation, values and transformations (16th-17th c.). Part Two.
3. Travel and landscape drawing in the Enlightenment The scientific gaze and the picturesque view.
4. From the romantic imagination to the "realistic" vision of a world in transformation: landscapes of the industrial revolution.
5. Notes on artists and landscape from the 1960s to the present day.

## Methodology

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

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Supervised			
Conferences, visits to exhibitions, museums and artistic sites	13	0.52	6

## 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	1, 8, 4, 5, 6, 2, 3, 7, 9, 10
Delivery of an essay on a subject to be chosen	40%	87	3.48	1, 8, 4, 5, 6, 2, 3, 7, 9, 10
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	1, 8, 4, 5, 6, 2, 3, 7, 9, 10

## Bibliography

a) The marvellous in the Middle Ages. Images, objects, texts. Lecturer: Anna Orriols

Bibliography will be provided in class.

b) Japonism. The fascination with Japanese art in Catalonia during the 19th and 20th centuries. Lecturer: Ricard Bru (UAB)

The bibliography will be provided in class.

c) Discursive readings and artistic practices from a gender perspective. Lecturer: Maria Garganté

The bibliography will be provided in class.

d) Back to landscape. Lecturer: Núria Llorens

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

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

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

COSGROBE, Denis E. *Social formation and symbolic landscape*, The University of Wisconsin Press, Wisconsin, 1998.

HARTLEY, Keith et al. (eds.), *The Romantic Spirit in German Art 1790-1990*, Thames and Hudson, London, 1994.

JACOBS, Michael, *The Painted Voyage, Art, Travel and Exploration 1564-1875*, British Museum Press, London, 1990.

KASTNER, Jeffrey, *Land and environmental art*, London : Phaidon, 1998.

MADERUELO, Javier, *El paisaje*, Abada, Madrid, 2005.

MADERUELO, Javier, *El espectáculo del mundo, Una historia cultural del paisaje*, Abada, Madrid, 2020.

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

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

## **Software**

If specific program is required, It will be indicated in a due course.