

## Reading the Artistic Image

Code: 100276  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
2500240 Musicology	FB	1
2500246 Philosophy	FB	1
2500501 History	FB	1
2502758 Humanities	FB	1

### Contact

Name: Joan Duran Porta

Email: joan.duran@uab.cat

### Teachers

A Determinar Pds

Heri Abruña Marti

Laia Cutrina Gallart

### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

It would be desirable to have reading comprehension in other languages (English, French, Italian) in order to con

### Objectives and Contextualisation

"Reading the Artistic Image" is an introductory subject designed to enable students to learn the techniques related to the perception of the work of art through the study of different works and supports. The objectives that have been defined for this subject contemplate that, once the course is finished, the student should be able to:

1. Distinguish the features that characterise the image and understand its composition.

2. Identify the different types of images and supports that make up visual language.
3. Understand the codes that form the image in order to be able to analyse it.
4. Show how the evolution of human thought has been a determining factor in the development of visual language.
5. Correctly interpret the historical and socio-cultural context in which the image in question has arisen.
6. Use the necessary resources to present work both orally and in writing in a coherent and appropriate manner, making use of the appropriate specific vocabulary.

## Competences

### Musicology

- Make changes to methods and processes in the area of knowledge in order to provide innovative responses to society's needs and demands.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

### Philosophy

- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

### History

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

### Humanities

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

## Learning Outcomes

1. Accurately describing an artistic object with the specific language of art criticism.
2. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
3. Analysing ideas about an artistic phenomenon in a given cultural context.
4. Analysing the creators of an artistic phenomenon in a specific cultural context.
5. Analysing the receiver of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Applying the knowledge about aesthetic ideas and art theory to the analysis of the artistic imagery.
9. Communicate using language that is not sexist or discriminatory.
10. Conceptually analysing a work of the subject matter.
11. Critically taking part in classroom oral debates and using the discipline's specific vocabulary.
12. Distinguishing and analysing classical and current debates of the History of Art.
13. Drawing up an academic text using the discipline's specific vocabulary.
14. Engaging in debates about historical facts respecting the other participants' opinions.
15. Identify situations in which a change or improvement is needed.
16. Identify the main inequalities and discriminations in terms of sex/gender present in society.
17. Identifying appropriate critical and methodological tools in order to relate the different stages of art history.
18. Identifying proper critical and methodological instruments to narrate the different stages of History of Art.
19. Identifying the artistic imagery, placing it into its cultural context.
20. Propose new experience-based methods or alternative solutions.
21. Summarising acquired knowledge about the origin and transformations experienced in its several fields of study.
22. Summarising acquired knowledge about the origin and transformations experienced in the several fields of anthropology.

## Content

1. Approach tools (bibliography, resources, institutions). Periodization.
2. What we talk about when we talk about art. Art to understand the world. Art and society.
3. Styles and artists. Patrons. Public.
4. The artistic image and its codes of expression.
5. Old and new views on the history of art.
6. Reading images: forms and themes (iconography, genres, formats).

\* Rather than closed chapters to be dealt with in that order, points 3-6 are framework themes that will accompany the subject and that will be specified and deepened as specific works (case studies) and themes are dealt with.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			

Practical and theoretical sessions	60	2.4	3, 4, 5, 6, 7, 8, 10, 12, 17, 18, 19, 21, 22
Type: Supervised			
Methodological and bibliographic guidance	4	0.16	11, 14
Type: Autonomous			
Study	70	2.8	1, 17, 18, 19

On-site classes:

Theoretical and practical sessions.

Presentation and discussion, where appropriate, of work prepared by students.

Possible lectures.

Tutorials:

Methodological and bibliographical guidance.

Supervised activities.

*\* The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.*

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.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Supervised activity	20%	12	0.48	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
Written Exercise 1	40%	2	0.08	1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22
Written Exercise 2	40%	2	0.08	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22

The grade for the course will be obtained from the weighted average of the results obtained in the three evaluation exercises:

- Written Exercise 1 (40%) about the course content.
- Written Exercise 2 (40 %) about the course content.
- Supervised activity (20%) Directed activity to be specified by the professor, which may be a microlesson, a coursework, a reading review, a debate, etc....

Review

At the time of publication of the results of each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

#### Reassessment

- The date of the reassessment is set by the Faculty.
- The reassessment applies only to the written exercises 1 and 2, and can be taken under the following conditions:
  - having been previously assessed in a set of activities whose weight is equivalent to a minimum of 2/3 of the total grade.
  - having failed with an average overall grade of not less than 3.5.

#### Non-assessable

Students will obtain a "Not assessable" course grade unless they have submitted more than 30% of the assessment items. Otherwise, the subject will be assessed.

#### Unique assessment:

The exam-based assessment consists of 2 tests:

- Individual project: 40% of the final grade.
- Written test: 60% of the final grade.

#### Single assessment re-sit process:

Students must have enrolled in all the scheduled unique assessment activities for a second chance. The make-up process is only for students with an average grade of 3.5.

#### IMPORTANT

- 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.
- Total or partial plagiarism of any of the assessment activities will automatically be awarded a "fail" (that is, zero) for the plagiarised item. Plagiarism is copying from unidentified sources and presenting this as original work (this includes copying phrases or fragments from the internet and adding them without modification -or having translated them- to a text which is presented as original). Plagiarism is a serious offence. Students must learn to respect the intellectual property of others, identifying any source they may use, and take responsibility for the originality and authenticity of the texts they produce.

PLEASE NOTE: 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.

#### Bibliography

APARICI, Roberto; GARCÍA MATILLA, Agustín; VALDIVIA SANTIAGO, Manuel, *La imagen*, Madrid:

Universidad Nacional de Educación a Distancia, 1987.

ARNHEIM, Rudolf, *El pensamiento visual*, Paidós estética 7, Barcelona: Paidós, 1986 (ed. original inglesa: 1970, Londres: Faber).

ARNHEIM, Rudolf, *Arte y percepción visual. Psicología de la visión creadora*, Madrid: Alianza, 2011 (ed. original inglesa: 1954, Berkeley: University of California Press).

ARNHEIM, Rudolf, *El poder del centro. Estudio sobre la composición en las artes visuales*, Arte y estética 58, Madrid: Akal, 2011 (ed. original inglesa: 1982, Berkeley: University of California Press).

ARNOLD, Dana, *Art History. A Very Short Introduction*, Oxford: Oxford University Press, 2004. [On-line](#)

AUMONT, Jacques, *La imagen*, Paidós comunicación 48, Barcelona: Paidós, 2013 (ed. original francesa: 1990, París: Éditions Nathan).

BERGER, John, *Modos de ver*, Barcelona: Gustavo Gili, 2007 (ed. original inglesa: 1972, Londres: Penguin).

BRUSATIN, Manlio, *Historia de las imágenes*, Imaginario 2, Madrid: Julio Oller, 1992 (ed. original italiana: 1989, Torí: Einaudi).

BURKE, Peter, *Visto y no visto. El uso de la imagen como documento histórico*, Barcelona: Crítica, 2005 (ed. original inglesa: 2001, Londres: Reaktion).

CALABRESE, Omar, *Cómo se lee una obra de arte*, Signo e imagen 30, Madrid: Cátedra, 2001 (ed. original italiana: 1989, Milà: Mondadori Università).

CARMONA MUELA, Juan, *Iconografía clásica. Guía básica para estudiantes.*, Madrid: Akal, 2010 (ed. original: 2000, Madrid: Istmo).

CARMONA MUELA, Juan, *Iconografía de los santos*, Madrid: Akal, 2015 (ed. original: 2003, Madrid: Istmo).

CARMONA MUELA, Juan, *Iconografía cristiana. Guía básica para estudiantes.* Madrid: Akal, 2016 (ed. original: 1998, Madrid: Istmo).

CASTIÑEIRAS GONZÁLEZ, Manuel Antonio, *Introducción al método iconográfico*, Barcelona: Ariel, 2009 (ed. original: 1995, Santiago de Compostela: Tórculo).

CHILVERS, Ian; Harold OSBORNE, *Diccionari d'art Oxford*, Barcelona: Edicions 62, 1996.

D'ALLEVA, Anne, *Methods & Theories of Art History*, Londres: Laurence King Publishing, 2005 (3a ed. 2021).

ELKINS, James, *Stories of Art*, Londres: Routledge, 2002.

FREEDBERG, David, *El poder de las imágenes. Estudios sobre la historia y la teoría de la respuesta*, Madrid: Cátedra, 2011 (ed. original inglesa: 1989, Chicago: University of Chicago Press).

FURIÓ, Vicenç, *Arte y reputación*, Barcelona: UAB, UB, UdG, UdL, UPC, URV i MNAC (Memoria artium, 12), 2012.

GAZE, Delia (ed.), *Dictionary of women artists*, Londres: Routledge, 1997.

GIBSON, James Jerome, *La percepción del mundo visual*, Biblioteca de diseño y artes visuales, Buenos Aires: Infinito, 1974 (ed. original inglesa: 1950, Boston-Cambridge: Houghton Mifflin-Riverside Press).

GOMBRICH, Ernst Hans, *Los usos de las imágenes. Estudios sobre la función social del arte y la comunicación visual*, Madrid: Debate, 2003 (ed. original inglesa: 1999, Londres: Phaidon Press).

GOMBRICH, Ernst Hans, *Història de l'art*, Barcelona: Columna, 2002. (ed. original anglesa: 1950, Londres: Phaidon Press).(cast.: *La historia del arte*, Londres: Phaidon, 2016)

KRESS, Gunther; VAN LEEUWEN, Theo, *Reading Images. The Grammar of Visual Design*, Londres: Routledge, 2016 (ed. original: 1996).

MANGEL, Alberto, *Leyendo imágenes. Una historia privada del arte*. Bogotá: Norma, 2002.

MITCHELL, William John Thomas, *What do Pictures want? The Lives and Loves of Images*, Chicago: University of Chicago, 2005.

MITCHELL, William John Thomas, *Teoría de la imagen. Ensayos sobre representación verbal y visual*, Akal estudios visuales 5, Madrid: Akal, 2009 (ed. original anglesa: 1994, Chicago: University of Chicago).

PANOFSKY, Erwin, *El significado de las artes visuales*, Alianza Forma 40, Madrid: Alianza, 2011 (ed. original anglesa: 1955, Nova York:Doubleday).

PANOFSKY, Erwin, *Estudios sobre iconología*, Alianza universidad 12, Madrid: Alianza, 2012 (ed. original anglesa: 1939, Nova York: Oxford University Press).

PEÑA GÓMEZ, Pilar de la, *Manual básico de historia del arte*, Cáceres: Universidad de Extremadura, 2018 (2006).

RUEDA ROIGÉ, Francesc-Josep de (coord.), *Introducció a la història de l'art*, Biblioteca universitària 37, Barcelona: Pòrtic, 1999.

SHINER, Larry, *La invención del arte. Una historia cultural*, Madrid: Paidós, 2014 (ed. or.: Chicago: The University of Chicago Press, 2001).

SHONE, Richard; STONARD, John-Paul (eds.), *The Books that shaped Art History. From Gombrich and Greenberg to Alpers and Krauss*, Londres: Thames & Hudson, 2013.

STOCKSTAD, Marilyn; Michael W.COTHREN, *Art History*, 2 vols., Pearson Prentice Hall 2017 (6a ed.)

WOODFORD, Susan, *Cómo mirar un cuadro*, Barcelona: Gustavo Gili, 2009 / *El arte de mirar*, Barcelona: Blume, 2018 (ed. original: Cambridge University Press 1983).

## Software

-

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	first semester	morning-mixed
(PAUL) Classroom practices	2	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	3	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	4	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	5	Spanish	second semester	morning-mixed

(PAUL) Classroom practices	6	Catalan/Spanish	second semester	morning-mixed
(TE) Theory	1	Catalan/Spanish	first semester	morning-mixed
(TE) Theory	2	Catalan	first semester	morning-mixed
(TE) Theory	3	Catalan	second semester	morning-mixed
(TE) Theory	4	Catalan	second semester	morning-mixed
(TE) Theory	5	Spanish	second semester	morning-mixed
(TE) Theory	6	Catalan/Spanish	second semester	morning-mixed