

Degree	Type	Year
2500239 Art History	FB	2

Contact

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Teachers

(External) A determinar

Teaching groups languages

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

Prerequisites

Interest in knowing the historian of art's research strategies.

Objectives and Contextualisation

The course syllabus aims to acquaint the student with a wide range of key issues and critical terms related to the study of the "science and / or art" of art history.

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.
- 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.
- Recognising the fundamental problems, vocabulary and concepts of the Theory of Art and Cinema.
- 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 knowledge about aesthetic ideas and Art Theory to the analysis of the artistic imagery.
7. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
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. Interpreting and communicating the contents of a text about theory of art and cinema.
11. Interpreting the fundamental concepts of Theory of Art with a critical eye.
12. Recognising the methodological, iconographic and Art Theory-related knowledge in order to read an artistic imagery.
13. Summarising acquired knowledge about the origin and transformations experienced by the general Theory of Art and the various fields of study of the discipline.
14. Using the knowledge of general Art Theory in the criticism of the artistic imagery.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

A. What is art history? What do historians do?

1. The object of art history: works of art, images and texts. Understanding and studying the work of art in its context. Related disciplines, common knowledge: art theory and criticism. aesthetics, history and archeology, literature, anthropology, the history of science, etc.
2. The endless construction of the past: the art historian at work. Research: museums and universities.
3. Art lexicon and the critical terms for art history.

B. History of art: methods, language and storytelling

How have we got here? Art history's history

4. The Renaissance arts in perspective: the biographical model of Giorgio Vasari and his inheritance.
5. The enlightenment culture and the foundation of the modern discipline of art history.

a) J. J. Winckelmann and the History of the art of antiquity.

b) Classicism, collections of classical antiquities and the first modern museums: museums of masterpieces or museums of art history?

6. Nineteenth century historiographic currents

a) The Gothic: historical knowledge and revival

b) The study of art and the beginnings of photography

- c) Burckhardt and the Renaissance culture in Italy
- d) Morelli's method: connoisseurship
- e) The Vienna school and its inheritance. The work of Aloïs Riegl.
- 7. History of art and cultural history: the survival of Aby Warburg's projects
- 8. The social historians of art. Opening new horizons: the study of non-western art
- 9. The style and other modern art history key concepts : a critical approach.
- a) Heinrich Wölfflin and formalism
- b) Erwin Panofsky and the quest of meaning
- c) Ernst H. Gombrich and the analysis nature representation

Art history today

- 10. An introduction to the so-called 'new art history'.
- 11. Visual studies: a new branch of art history or a new discipline?

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Type: Supervised			
Individual work: writing a critical essay	25	1	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Text analysis of the readings assigned to the topics covered in the course	25	1	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Type: Autonomous			
Documents search and writing exercises	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Explanatory and dialogic lectures.

Analysis and commentary in class of a selection of texts and works related to the topics of the program.

Research of documentation and elaboration of written exercises.

Individual work: writing a critical essay on a reading.

Note: "15 minutes of a class will be reserved, within the timetable established by the centre/title, for the complementation by the students of the assessment surveys of the teaching staff's performance and the assessment of the subject".

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
Paper 1	40 %	0	0	1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 14
Paper 2	40%	0	0	1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 14
Text analysis of the readings assigned to the topics covered in the course	20 %	0	0	1, 2, 4, 5, 7, 10, 11, 12, 15

CONTINUOUS ASSESSMENT

The evaluation will consist of the elaboration of two written exercises (40% + 40%) and the commentary of the selected readings (20%).

The schedule of exercises will be agreed upon in class at the beginning of the course.

Procedure for the revision of the qualifications.

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

SINGLE ASSESSMENT

The single assessment of this course will be ruled by the specific regulations approved by the UAB.

In order to obtain a favorable evaluation, it is necessary to pass three evidences:

1. Written test of contents (40% of the final grade).
2. Written test of contents (40% of the final grade).
3. Individual work consisting of a lecture commentary (20% of the final grade).

Unless otherwise indicated, the single evaluation tests will coincide with the dates reserved for the continuous evaluation, at the end of the four-month period.

Second chance assesment

In order to take part in the recovery, students must have been previously evaluated in a set of activities, the weight of which is equivalent to a minimum of 2/3 of the total qualification (CONTINUOUS ASSESSMENT) or take all the tests (SINGLE ASSESSMENT).

For the single evaluation, the same recovery system will be applied as for the continuous evaluation. Unless otherwise indicated, the single assessment tests will coincide with the dates reserved for the continuous assessment, at the end of the four-month period.

In order to participate in the recovery process the student must have obtained a final average grade of 3.5, if the average of the three evidences is below this grade, it is not possible to take the recovery exam.

Conditions for the qualification of 'Not evaluable':

The student will receive a grade of 'Not evaluable' if he/she has not completed more than 30% of the evaluation activities.

In case of plagiarism:

In case the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities

In case of several irregularities in the evaluation acts of the same subject, the final grade of this subject will be 0.

Bibliography

General A

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BARNET, S. (1993). *A short guide to writing about art* (4th ed.). New York: Harper Collins College.

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ELKINS, J. (2002). *Stories of art*. New York; London: Routledge.

D'ALLEVA, A. (2006). *How to write Art History*. London: Laurence King

FURIÓ, V. (2000). *Sociología del arte*, Madrid: Cátedra

GOMBRICH E. H. (1999). *Ideales e ídolos: Ensayos sobre los valores en la historia y el arte*. Madrid: Debate.

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MOXEY, K. (2004). *Teoría, práctica y persuasión. Estudios sobre historia del arte*. Barcelona: Ediciones del Serbal.

PIZZA, Antonio. (2000). *La Construcción del Pasado*, Celeste, Madrid.

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RAMÍREZ, J. A. (1999). *Cómo escribir sobre arte y arquitectura: Libro de estilo e introducción a los géneros de la crítica y de la historia del arte* (2ª ed.). Barcelona: Ediciones del Serbal.

RECHT, R., & BARBILLON, C. (2007). *À Quoi sert L'histoire de L'art*. Paris.

Bibliografía específica A

Tema 1

DE SETA, C. (2006). *La lettere e le arti: Un dialogo inquieto*. Torino: Nino Aragno.

ELKINS, J. (2006). *Art history versus aesthetics*. New York etc.: Routledge.

GOMBRICH, E. H., & ERIBON, D. (1992). *Lo que nos cuentan las imágenes : Charlas sobre el arte y la ciencia*. Madrid: Debate.

LE GOFF, J., Chartier, R., & Revel, J. (1988). *La nueva historia*. Bilbao: Mensajero.

HOLLY, M. A., & MOXEY, K. (2002). *Art history, aesthetics and visual studies*. New Haven; London: Yale University Press.

KEMP, M. (2000). *Visualizations: The nature book of art and science*. Oxford: Oxford University Press.

WESTERMAN, M. (2005). *Anthropologies of art*. Williamstown. Mass.: Sterling and Francine Clark Art Institute

Tema 2 i 3

Diccionari de les arts: arquitectura, escultura i pintura, Termcat
http://www.termcat.cat/es/Diccionaris_En_Linia/147/

The Oxford Companion to Western Art:
http://www.oxfordreference.com/views/BOOK_SEARCH.html?book=t118

The Oxford Dictionary of Art: http://www.oxfordreference.com/views/BOOK_SEARCH.html?book=t2

BAKEWELL, E., Beeman, W. O., Reese, C. M., & Schmitt, M. L. (1988). *Object, image, inquiry: The art historian at work*. Santa Monica: Ahip.

BAXANDALL, M. (1989). *Modelos de intención: Sobre la explicación histórica de los cuadros*. Madrid: Blume.

HOLLY M.A, SMITH, M. (eds) (2008). *What is research in the visual arts? : obsession, archive, encounter*. Williamstown: Sterling and Francine Clark Art Institute.

HAXTHAUSEN, C. W. (2002). *The two art histories: The museum and the university*. Williamstown, Mass.: Sterling and Francine Clark Art Institute.

MANDSFIELD, E. (2007). *Making art history: A changing discipline and its institutions*. New York: Routledge.

ONIAN, J. (ed.) (2006). *Compression versus expression: containing and explaining the world's art*. Williamstown, Mass.: Sterling and Francine Clark Art Institute

PANOFKY, E. (1979). *El significado en las artes visuales*. Madrid: Alianza.

PERRY, G., & CUNINGHAM, C. (1999). *Academies, museums and canons of art*. New Haven.: Yale University Press.

ZIMMERMANN, M. F. (2003). *The art historian: National traditions and institutional practices*. Williamstown Mass.: Sterling and Francine Clark Art Institute.

General B

Dictionary of Art Historians: <http://www.dictionaryofarthistorians.org/index.htm>

Dictionnaire critique des historiens de l'art actifs en France de la Révolution à la Première Guerre mondiale:
<http://www.inha.fr/spip.php?rubrique347>

Diccionari d'historiadors de l'art català <http://dhac.iec.cat/>

Portal temàtic de la Universitat de Heidelberg dedicat a la Historiografia de l'art:
<http://www.arthistoricum.net/en/themenportale/kunstgeschichte/>

BAUER, H.,(1980). *Historiografía del arte: Introducción crítica al estudio de la historia del arte*. Madrid: Taurus.

- BAZIN, G. (1986). *Histoire de l'histoire de l'art: De Vasari à nos jours*. Paris: Albin Michel.
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- KULTERMAN, U. (1996), *Historia de la historia del arte, El camino de una ciencia*. Madrid: Akal
- MARÍAS, F. (1996). *Teoría del arte II*, Madrid: Historia 16.
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- PODRO, M. (2001). *Los historiadores del arte críticos*. Madrid: A. Machado Libros.
- POMMIER, E. (1995). *Histoire de l'histoire de l'art, Cycles de conférences organisés au Musée du Louvre*, Paris: Klincksieck.
- PREZIOSI, D. (1998). *The art of art history: A critical anthology*. Oxford etc.: Oxford University Press.
- ROSSI PINELLI, Orietta (A cura). (2014) *La storia delle storie dell'arte*, Einaudi, Torino.

Software

If a specific software is necessary we will inform the student

Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed