

Degree programme	Type	Course
Art History	FB	2

Contact lecturer

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Prerequisites

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

Group languages

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

Objectives

The aim of this course is to introduce students to the methodology of art history. In this regard, it seeks to provide them with the basic conceptual framework for understanding the plurality of strategies and subjects of study covered by the discipline, whilst at the same time introducing them to its practice. The course consists of two parts. The first part takes students on a journey through the history of art history, emphasising its connections with schools of thought and with the artistic and social reality of each era. The second part focuses on contemporary approaches to art history, on alternatives to hegemonic narratives, and on the shifts in perspective brought about by feminist readings, the geography of art and other cultural currents of our time. The course aims to provide students with a basic critical and conceptual framework for understanding the methodological issues inherent in the practice of art history and, at the same time, to introduce them to the practice of artistic writing, research and communication.

Learning outcomes

1. Analysing ideas about an artistic phenomenon in a given cultural context.
2. Analysing the creators of an artistic phenomenon in a specific cultural context.
3. Analysing the recipients of an artistic phenomenon in a specific cultural context.
4. Working in teams, respecting the other's points of view and designing collaboration strategies.
5. Interpreting and communicating the contents of a text about theory of art and cinema.
6. Critically analysing basic concepts of artistic and cinematographic theory and its evolution through history.
7. Interpreting the fundamental concepts of Theory of Art with a critical eye.
8. Analysing classical and current debates of the History of Art.
9. Summarising acquired knowledge about the origin and transformations experienced by the general Theory of Art and the various fields of study of the discipline.
10. Recognising the methodological, iconographic and Art Theory-related knowledge in order to read an artistic imagery.
11. Using the knowledge of general Art Theory in the criticism of the artistic imagery.
12. Analysing ideas about an artistic phenomenon, and its creators and recipients in a given cultural context.

13. Differentiating artistic theories about an artistic phenomenon, its creators and recipients in a given cultural context.
14. Applying the knowledge about aesthetic ideas and Art Theory to the analysis of the artistic imagery.
15. 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.

Contents

PROGRAMME

1. What is Art History? The object of study: works, images and texts. The understanding and study of the work of art in its context. Related disciplines, common knowledge: art theory and criticism, aesthetics, history and archaeology, literature, anthropology, the history of science, etc.
2. The endless construction of the past: the craft of narrating art and the histories of the arts. Research: museums and universities.
3. The lexicon of art and the critical concepts of art history.
4. The precedents. Renaissance art in perspective: the biographical model of Giorgio Vasari and his legacy. The artist monograph.
5. Enlightenment culture and the foundation of modern art history. J. J. Winckelmann and the History of Art in Antiquity. The classical model, the study of ancient art and the first modern museums.
6. Historiographical currents of the Age of Revolutions. Gothic: historical knowledge and revival. The Romantics and history. The study of art and the beginnings of photography. Burckhardt and Renaissance culture in Italy. Morelli's method: attributionism and expert appraisal. The Viennese School and its legacy. The work of Alois Riegl.
7. Art history as cultural history: the enduring influence of Aby Warburg's projects.
8. Marxism and the social history of art.
9. The study of art from non-European cultures and of primitive arts.
10. Style and other concepts in 20th-century art history: a critical approach. Heinrich Wölfflin and formalism. Erwin Panofsky and the question of meaning. Ernst H. Gombrich and the analysis of the representation of nature.
11. The "new" art history: an introduction. The innovative movements and the expansion of fields of study.
12. Alternatives to the 'canon': feminism and queer theory, postcolonialism.
13. Visual Studies and Image Theory.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
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
Documents search and writing exercises	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Individual work: writing a critical essay	25	1	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
Lectures	50	2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Explanatory and dialogic lectures. Special emphasis will be placed on class participation, through analysis and commentary on a selection of readings and artworks, and promoting debate and questions about the topics of study. For the correct development of the classes it will be necessary for students to keep up to date with the readings, information search, etc.

Critical analysis based on readings, works of art or topics for discussion. The structure of the syllabus, the documentation worked on in class, the readings and exercises are designed to reinforce the student's capacity

for analysis and exposition, and also to encourage reflection, questioning and a critical thinking.

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.

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Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Partial exam 2	40%	0	0	1, 2, 3, 8, 9, 10, 11, 12, 13, 14, 15
Essay 2 (work of art analysis)	10 %	0	0	4, 5, 10, 14, 15
Partial exam 1	40 %	0	0	1, 2, 3, 8, 9, 10, 11, 12, 13, 14, 15
Essay 1 (theoretical reflection)	10 %	0	0	1, 6, 7, 9, 13

CONTINUOUS ASSESSMENT

The evaluation will consist of two written exams on the course syllabus (40 % + 40 %), and two essay exercises that will be carried out in class (10 % + 10 %), according to the calendar agreed at the beginning of the course. The final grade for the subject will be the average of the grades obtained, according to the following weighting: each exam will be worth 40%; each exercise, 10%. Unjustified non-attendance at any assessment activity will count, for the purposes of the average, as a 0.

The final mark will be the result of the weighted average of the 4 exercises, starting from 4. With a mark of 4 or lower, it will be necessary to recuperate the exercise.

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

Erasmus students wishing to advance an exam must provide the teacher with a written confirmation from their home university justifying their request.

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. Essay 1 and Essay 2 (10 + 10 % 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.

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.

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 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.

IA

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken

Bibliography

Bibliografia bàsica

*Papers and publications of a more specific nature will be proposed during the semester via Moodle.

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- PÄCHT, Otto. *Historia del arte y metodología*. Madrid: Alianza, 1986 (1977)
- PODRO, Michel. *Los historiadores del arte críticos*. Madrid: A. Machado Libros, 2001 (1982).
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- RAMÍREZ, Juan Antonio. *Cómo escribir sobre arte y arquitectura*, Barcelona: Ediciones del Serbal, 1999.
- RECHT, Roland. *À quoi sert l'histoire de L'art*. Paris: Textuel, 2007.
- ROSSI PINELLI, Orietta (cur.). *La storia delle storie dell'arte*. Torí: Einaudi, 2014.
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- WOOD, Christopher. *A history of art history*. Princeton: Princeton University Press, 2019.

Software

If a specific software is necessary we will inform the student

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed