

**COURSE DATA****DATA SUBJECT**

**Code:** 34014  
**Name:** Analysis and Interpretation of the Image  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2026-27

**STUDY (S)**

Degree	Center	Acad. year	Period
1005 - Degree in History	Facultat de Geografia i Història	1	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1005 - Degree in History	Analysis and interpretation of the image	BASIC

**COORDINATION**

MARTI BONAFE ANGELES

MOCHOLI MARTINEZ MARIA ELVIRA

OLIVARES TORRES ENRIQUE

**SUMMARY**

The aim of the course is to provide students with a general understanding of the iconological method and the arrangement of historic discourse of art. The course focuses on the key concepts of the method, as well as the specific vocabulary of iconology and the historiography of the critical analysis of images. Conceptual and narrative images. Cultural invention of art in ancient Greece: visual narrative. Later development of conceptual and narrative images. Image and words: visual rhetoric and its cultural function. Iconographic types: literary sources and its diachrony. Images as documents for cultural history. Visuality in contemporary culture.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**



There are no specified enrollment restrictions with other subjects of the curriculum.

## OTHER REQUIREMENTS

History of Art basic skills

Reading and writing basic skills

Informatics basic skills: word processor, digital image and web search

## COMPETENCES / LEARNING OUTCOMES

### 1005 - Degree in History

Show creativity.

## DESCRIPTION OF CONTENTS

### 1. 1. The historic discourse of art

Methodology for critical analysis of works of art. Location of the work of art. Formal analysis. Interpretation1. The art historian discourse

### 2. Key concepts and historiography

Iconology and iconology. Aby Warburg and the tradition of iconology. Key concepts

### 3. Image as document in cultural history

Conceptual and narrative images. Cultural invention of art in ancient Greece: visual narrative. Later development of conceptual and narrative images. Image and word: visual rhetoric and their cultural function. Visuality in contemporary culture.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Other activities	15,00
Classroom practices	15,00
<b>Total hours</b>	<b>60,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	0,00
Independent study and work	45,00
Preparation of lessons	0,00
Preparation for assessment activities	45,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

**TEACHING METHODOLOGY**

Class activities: Attendance is mandatory.

Autonomous work: Critical analysis of works of art using selected bibliography.

Tutorial sessions:

Supplementary activities: Conferences.

**EVALUATION**

The teacher will evaluate:

Autonomus work: critical analysis of works of art using selected bibliography.

Readings and assistance to seminars and conferences

Final exam: the teacher will evaluate contents and practical application of them.

Percentages

Autonomus work: 20-30%

Readings: 10-20%

Supplementary activities: 10-20%

Exam: 50-60%

The second examination session will evaluate the same items. The qualification of supplementary activities will be kept from the first examination session. Supplementary activities are non recoverable in



the second examination session.

Excepting Erasmus students, grammar and spelling mistakes will score negatively on the qualification of all written tests and academic works. Their accumulation may lead to a failing grade in the subject.

in the subject.

## REFERENCES

- Freedberg, D., *El poder de las imágenes*, Madrid, Cátedra, 2011.
- García Mahiques, R., *Iconografía e Iconología* (vol. 1). *La Historia del arte como Historia cultural*, Madrid, Ed. Encuentro, 2008.
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- Gombrich, E.H., *Arte e ilusión. Estudio sobre la psicología de la representación pictórica*, Madrid, Debate, 1998.
- Panofsky, E., *Estudios sobre iconología*, Madrid, Alianza Ed., 1979.
- Didi-Huberman, G., *La imagen superviviente. Historia del arte y tiempo de los fantasmas según Aby Warburg*, Madrid, Abada, 2013.
- Freedberg, D., *Iconoclasia. Historia y psicología de la violencia contra las imágenes*, Vitoria, Sans Soleil, 2017.
- Panofsky, E., *El significado en las artes visuales*, Madrid, Alianza Ed., 1980.
- Saxl, F., *La vida de las imágenes. Estudios iconográficos sobre el arte occidental*, Madrid, Alianza Ed., 1989.
- Warburg, A., *El renacimiento del paganismo. Aportaciones a la historia cultural del Renacimiento europeo*, ed. de F. Pereda, Madrid, Alianza Ed., 2005.