

**COURSE DATA****DATA SUBJECT****Code:** 44386**Name:** Analysis and interpretation of the image**Cycle:** Master's Degree / Doctorate**ECTS Credits:** 6**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
2014 - Master's Degree in History of Art and Visual Culture	Facultat de Geografia i Història	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2014 - Master's Degree in History of Art and Visual Culture	Complementos de Formación	ELECTIVES

**COORDINATION**

GIL SAURA YOLANDA

**SUMMARY**

This is a basic training course for first-year students of the UV's Bachelor's Degree in History of Art. Aimed at master's degree students who have passed the selection process but who do not meet the recommended entry profile, i.e. who come from degrees that do not contain any subject related to Art History.

The organisation of the art-historical discourse: the explanatory process of artistic visibility according to the iconological approach in three parts: localisation, formal analysis and approach to meaning. Approach to the fundamental concepts, the historiography and the specific vocabulary of Iconography and Iconology. Conceptual and narrative representations. The cultural invention of art in ancient Greece: the iconic narrative. Later development of conceptual and narrative images. The image and the word: visual rhetoric and its cultural function. Iconographic types: literary sources and diachrony. The image as a document of the history of civilisation and society. Artistic visibility in the contemporary world.

Master's students who take these complements of training attend the classes of undergraduate students, therefore for the specifics of the subject should consult the guide 33871 of the Degree in History of Art of the UV.



**PREVIOUS KNOWLEDGE**

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

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

**OTHER REQUIREMENTS**

**COMPETENCES / LEARNING OUTCOMES**

**DESCRIPTION OF CONTENTS**

**1. THE ORGANISATION OF ART-HISTORICAL DISCOURSE**

**2. CONCEPTS, TERMINOLOGY AND HISTORIOGRAPHY**

**3. THE IMAGE AS A DOCUMENT OF CULTURAL HISTORY**

**WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Theory	45,00
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	0,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>0,00</b>



## TEACHING METHODOLOGY

Master's students taking these complementary courses attend the classes of undergraduate students.

### FACE-TO-FACE CLASSES:

Attendance at theory and practical classes.

### INDEPENDENT STUDY AND WORK:

With the corresponding bibliographical consultation, students will work autonomously on the analysis and interpretation of works of art. Autonomous work may be assessed by means of a control and/or the submission of exercises.

### TUTORIALS:

Students may attend tutorials for guidance and monitoring of the practical and theoretical contents of the subject.

### COMPLEMENTARY ACTIVITIES:

Training courses in lecture format.

## EVALUATION

Master's students who take these complementary courses attend the classes of undergraduate students, so for the specifics of the evaluation should consult the guide 33867 of the Degree in History of Art of the UV. The teaching staff may sometimes establish different assessment systems for master's degree students.

- 1.- Autonomous work of analysis and interpretation of the proposed works. Autonomous work may be assessed by means of a control and/or the submission of exercises.
- 2.- The recommended readings for the preparation of face-to-face classes. Likewise, attendance at seminars or complementary activities.
- 3.- The final exam, in which both the presentation of the theoretical knowledge acquired and its practical application will be assessed. The grade for the exam to be weighted with the other sections will be a minimum of 4 out of 10.

The percentage that each of these aspects or evaluation blocks represents in the final mark may be defined



within the following ranges:

Independent work 30-20% Autonomous work 30-20

Readings 20-20% Complementary activities 20-20% Complementary activities 20-20% Complementary activities 20-20% Complementary activities 20-20

Complementary activities 20-20%.

Written test: exam 50-60% Written test: exam 50-60% Written test: exam 50-60% Written test: exam 50-60

The second sitting corresponds to the exam, independent work and readings with the established percentage. The grade for the complementary activities will be the one that each student will have obtained in the first sitting.

Due to its nature and design, the complementary activity is not recoverable in the second sitting.

Problems with spelling, syntax and/or written expression will score negatively in the grade of all the written tests and their accumulation may lead to failure in the subject.

## REFERENCES

- Freedberg, David, *El poder de las imágenes*, Madrid, Cátedra, 2011. García Mahiques, Rafael, *Iconografía e Iconología* (vol. 1). *La Historia del arte como Historia cultural*, Madrid, Ed. Encuentro, 2008. García Mahiques, Rafael, *Iconografía e Iconología* (vol. 2). *Cuestiones de método*, Madrid, Ed. Encuentro, 2009. Gombrich, Ernst Hans Josef, *Arte e ilusión. Estudio sobre la psicología de la representación pictórica*, Madrid, Debate, 1998. Panofsky, Erwin, *Estudios sobre iconología*, Alianza Ed., Madrid, 1979.
- Didi-Huberman, George, *La imagen superviviente. Historia del arte y tiempo de los fantasmas según Aby Warburg*, Abada, Madrid, 2013. Freedberg, David, *Iconoclasia. Historia y psicología de la violencia contra las imágenes*, Sans Soleil, 2017. Mitchell, William John Thomas, *¿Qué quieren las imágenes?*, Sans Soleil, 2017. Martí Bonafé, María Ángeles, (coord). *Marías. Entre la adoración y el estigma*, València, Tirant humanidades, 2022. Panofsky, Erwin, *El significado en las artes visuales*, Madrid, Alianza Ed., 1980. Saxl, Fritz, *La vida de las imágenes. Estudios iconográficos sobre el arte occidental*, Madrid, Alianza Ed., 1989. Vives-Ferrándiz Sánchez, Luis (ed), *Síntomas Culturales. El legado de Erwin Panofsky*, Sans Soleil, 2018. Warburg, Aby, *El renacimiento del paganismo. Aportaciones a la historia cultural del Renacimiento europeo*, ed. de F. Pereda, Madrid, Alianza Ed., 2005. Warburg, Aby y Bing, Gertrud, *Diario romano*, Edición de Maurizio Ghelardi, Madrid, Ed. Siruela, 2016.