



Universitat de Lleida

DEGREE CURRICULUM
**LANGUAGES AND ARTISTIC
PRODUCTION**

Coordination: JOVÉ ALBÀ, ANTONI

Academic year 2018-19

Subject's general information

Subject name	LANGUAGES AND ARTISTIC PRODUCTION			
Code	100133			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	JOVÉ ALBÀ, ANTONI			
Department	ART HISTORY AND SOCIAL HISTORY			
Important information on data processing	Consult this link for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
HERRERO CORTELL, MIGUEL ÀNGEL	miquelangel.herrero@hahs.udl.cat	3	
JOVÉ ALBÀ, ANTONI	antoni.jove@udl.cat	3	

Learning objectives

O1 - To evaluate the methodological rigour in the analysis of a work.

O2 - To recognise the great aesthetic currents in the history of art.

Competences

CE6 - To acquire a systematic and comprehensive knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thinking.

CG3 - To develop a general diachronic vision of the history of art (general and/or universal).

Subject contents

(26 theoretical-practical sessions)

BLOCK I. INTRODUCTION (4 sessions / I. Rega)

- The use of the image as a historical document
- The language of the images. Style, shape and content
- The image and the visual language. Language, culture, symbol.

BLOCK II. ARTISTIC STYLES AND GENRES OVER TIME (6 sessions / M. Herrero, I. Rega)

- Historical time: diachrony and synchrony
- Periodizations of history and the history of art
- Traditional Classification of the Arts (distinction between space arts - plastic - and time arts – dynamic)
- Academic or canonical arts: architecture, sculpture, painting
- About the origins of art. Interpretations of the prehistoric art: naturalism, synthesis, abstraction

BLOCK III (a). ARTISTIC DISCIPLINES. SCULPTURE (6 sessions / I. Rega)

- Analysis of the form: concept of volume, axes and composition, dynamics, proportion, light, and visual reading
- The materiality of the work. Style and formal resolution
- Genre and theme: sepulcher, altarpiece, public monument, etc.

BLOCK III (b). ARTISTIC DISCIPLINES. PAINTING (6 sessions / M. Herrero)

- Analysis of the form: composition, palette, light, internal geometry, weights, masses, and visual reading
- The materiality of the work. Style and formal resolution
- Genre and theme

BLOCK IV. THE POWER OF THE IMAGES (4 sessions / M. Herrero, I. Rega)

- Historical image / Mythological image
- Art and power in modern and contemporary times. From absolutism to totalitarianisms
- "Iconocrazia" and politics of the image: symbol, form and content
- "Innocent" images. The art of persuasion.

Methodology

Actividad	CODIFICACIÓ / descripción / tipología TPD	O*	G*	HP*	HNP*
Clase magistral (M)	Teoría	O1 O2	GG	30t	35
Seminarios (S)	Seminarios (2) para la realización de actividades prácticas (Mirad las fechas debajo)	O1 O2	GG	5t	--
Prácticas (P)	Prácticas de aula: Análisis / Comentario de obras de art (en el horario ordinario de clase) Prácticas de campo, a concretar (en el horario ordinario de clase)	O1 O2	GG	15p	10
Trabajos (T)	Evidencias de lectura, en forma de dos pruebas escritas	O1 O2	Ind	--	45
Tutorías (Tut)	Tutorías individuales o de grupo pequeño	O1 O2	Ind GP	6	--
Evaluación (Ex)	Examen	O1 O2	GG	4	--
TOTAL	150 h (6 ECTS) Distribución t / p: 40 % + 60 % (aprox.)			60	90

O: Objetivos -- G: Grupos -- HP: Horas presenciales -- HNP: horas no presenciales -- GG: Grupo grande -- Ind: Individual -- GP: Grupo pequeño -- t: horas teóricas -- p: horas prácticas

Development plan

As a general rule, the assessment in the UdL is continuous, and it is based on the personal work of the students and the attendance at the face-to-face sessions. For this reason, attendance and participation in the classroom sessions is mandatory, and it will be controlled by the professors of the subject.

(M) i (P): Theoretical and practical classes (classroom)

Schedule: Thursday and Friday, 11.30-13. Room 0.30

(S): Seminars (2) for practical activities

There are two seminars to carry out practical activities, whose attendance is mandatory, and it will take place outside the regular schedule of the course. A dossier of readings will be provided to the student so that they can prepare them.

(S1): Schedule: Wednesday, 8 November, 11.30-14. Room 0.30

Analysis / Commentary of works of art: Sculpture, with prof. Iván Rega (S2) Schedule: Wednesday, 29 November, 11.30-14. Room 1.03

Analysis / Commentary of works of art: Painting, with prof. Miquelàngel Herrero

The purpose of these seminars is to deepen into the techniques of analysis and commentary of works of art, and to collect evidences of the obligatory readings. For this reason, at the end of the face-to-face sessions, activities and / or written tests will be carried out. These activities/tests will be part of the continuous assessment of the subject

Attendance and participation in each of these practical seminars represents 10% of the final mark (10% + 10%).

In application of the assessment regulations of the UdL, the Field Practices (P) and / or the Seminars, as well as the practical assessment, are not recoverable.

(P): Field Practices

(P1): Schedule: Wednesday, 8 November, 18-19:30h. Meeting room, 3rd floor/Room 3.31

Lecture: "From the painted portrait to the recovered portrait: facial reconstruction of Ferrante Gonzaga", by Paolo Bertelli, collaborator of the University of Verona and member of the Scientific Committee of the Museum of the Palazzo Ducale, Mantua.

Visits to the Museum of Lleida during class hours will also have the nature of Field Practices.

(T): Written Assignments

This subject is complemented by a series of readings. A dossier of Compulsory Readings will be provided to the students. You have at your disposal, in the Rectorat's copy centre, a photocopy dossier with excerpts from the following books (See bibliography of the subject):

ARNHEIM, R. (1979), *Arte y percepción visual: psicología del ojo creador: nueva versión*, Madrid, Alianza.

The assessment will be done through different tests or evidences of reading, in the form of two activities and / or written tests, which are related to the practical seminars. Watch the Seminars (2) for practical activities.

Each written assignment represents 10% of the final mark of the subject (10% + 10%), but the attendance to the seminars is a necessary prerequisite to deliver — sine qua non — the assignments.

Voluntary or complementary work, which will consist of a review of the following reading:

BURKE, P. (2001), *Visto y no visto. El uso de la imagen como documento histórico*. Barcelona, Crítica.

Tutorials (Tut): Without prejudicing the individual tutorials, 2 group tutorials during the last days of the academic period have been planned (optional attendance, during regular class hours):

(Tut1): Schedule: Thursday, 11 January, 11.30-13. Room 0.30 Review and synthesis activities: Sculpture, with prof. Iván Rega

(Tut2): Schedule: Friday, 12 January, 11.30-13. Room 0.30

Activities of review and synthesis: Painting, with prof. M. Herrero

(EV): Exams

Final exam: Friday, 19 January, 16-18h. Room 2.44

Second-chance exam: Thursday, 8 February, 12-14h. Room 3.17.1

In order to facilitate the student's ability to combine the study with the development of work activities - as long as it can be documented - the student who wants it will have the right to waive the continuous assessment at the beginning of the course, and he/she will be entitled to a single assessment through an exam.

In the single assessment modality, the final exam of the subject represents the 60% of the percentage of the final mark.

Nonetheless, the attendance and / or participation in the Seminars (2) and the fulfilment of the corresponding written assignments or reports will be an essential prerequisite for a single assessment.

Students who have retaken the subject will also be able to choose the single assessment system, if there is schedule coincidence with other subjects.

Option following and overcoming the CA:

Final mark: AS + In / T + Ex

AS = 15%

In/T = 40%

Ex = 45%

SA option:

Nota Final de asignatura: EX + EC

In/T = 40%

Ex = 60%

Evaluation

Mecanismos de evaluación	Actividad	O*	%*
Asistencia y participación (As)	Asistencia al aula, controlada por el profesorado (10%) + Participación en el aula (5 %)	O1 i O2	15 %
Evaluación (Ex)	(EV) Examen	O1 i O2	45 %
Informe (In) / Trabajos (T)	(T) Evidencias de Lectura, en forma de dos trabajos y/o pruebas escritas (10 % + 10 %) * Son de obligatoria asistencia las Prácticas de campo (P) y/o Seminarios (S): (10 % + 10 %)	O1 i O2	40 %
TOTAL			100 %

O: objetivos -- %: porcentaje de la nota final.

(In application of the assessment regulations, the second-chance exam only affects the exam (EV), as it is a theoretical test, which value equates or surpasses the 30 % of the final mark. Practical works (T), Field Practices (P) and / or Seminars (S), which are considered practical assessment, are not recoverable).

Bibliography

General works:

(*) ARNHEIM, R. (1979), *Arte y percepción visual: psicología del ojo creador: nueva versión*, Madrid, Alianza.
BELL, J. (2008), *El espejo del mundo*, Barcelona, Paidós.

BELTING, H. (2007), *Antropología de la imagen*, Buenos Aires, Katz.

BORRÁS GUALIS, G., y otros (1988), *Introducción General al Arte*. Madrid, Istmo.

(*) BURKE, P. (2001), *Visto y no visto. El uso de la imagen como documento histórico*. Barcelona, Crítica.

CAMPÀS, J. (2015), *Introducció a la història de l'art [Recurs electrònic]*, Barcelona, Universitat Oberta de Catalunya.

ECO, U. (1985), *La definición del arte. Lo que hoy llamamos arte ¿ha sido y será siempre arte?* Barcelona, Martínez Roca.

FAERNA GARCÍA-BERMEJO, J.M., y GÓMEZ CEDILLO, A. (2000), *Conceptos Fundamentales de Arte*, Madrid, Alianza.

FATÁS, G. y G. M. BORRÁS, (1999), *Diccionario de términos de arte y elementos de arqueología, heráldica y numismática*, Madrid, Alianza.

FOCILLON, H. (1983), *La Vida de las formas y elogio de la mano*, Madrid, Xarait.

FREEDBERG, D. (1992), *El poder de las imágenes*. Madrid, Cátedra.

FREIXA, M., CARBONELL, E., FURIÓ, V., VÉLEZ, P., VILA, F., YARZA, J. (1991), *Introducción a la Historia del Arte*.

Fundamentos teóricos y lenguajes artísticos, Barcelona, Barcanova. *Temas Universitarios*. FURIÓ, V. (2002), *Sociología del arte*, Madrid, Cátedra.

GOMBRICH, E. H. (1997), *La historia del arte*, Madrid, Destino.

HASKELL, F. (1994), *La historia y sus imágenes. El arte y la interpretación del pasado*, Madrid, Al. Forma.

MORALEJO, S. (2004), *Formas elocuentes. Reflexiones sobre la teoría de la representación*, Madrid, Akal.

PLAZAOLA, J. (2003), *Modelos y teorías de la Historia del Arte*. San Sebastián, Universidad de Deusto.

RAMÍREZ, J. A. (1996), *Cómo escribir sobre arte y arquitectura*. Barcelona, Del Serbal. RUEDA I ROIGÉ, F.J. (coord.), (1999), *Introducció a la Història de l'Art*, Barcelona, Pòrtic. SAXL, F. (1981), *La vida de las imágenes*, Madrid, Al. Forma 81.

(*) Mandatory readings.