



Universidad  
de Huelva

Faculty of Humanities

# GENERAL SPECIFICATIONS

## Subject Data

**Name:**

CONCEPTOS Y FUNDAMENTOS HISTÓRICOS DEL ARTE OCCIDENTAL

**English name:**

CONCEPTS ET HISTORIC BASIS OF WESTERN ART

**Code:**

101312104

**Type:**

Basic learning

**Hours:**

	Total	In class	Out class
<b>Time distribution</b>			

**ECTS:**

Standard group	Small groups			
	Classroom	Lab	Practices	Computer classroom

**Departments:**

Department of History, Geography and Anthropology

**Knowledge areas:**

Art History

**Year:**

1º

**Semester**

1º

## ANEXO I

**TEACHING STAFF**

<b>Name:</b>	<b>E-mail:</b>	<b>Telephone</b>
M <sup>a</sup> Asunción Díaz Zamorano	madiaz@uhu.es	959219084

**Others Data (Tutoring, schedule... )****Tutoring:**

Wednesday and Thursday 9:00 to 12:00 am.

**Schedule:**

Monday and Tuesday 6 pm to 7:30 pm.

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### SPECIFIC INFORMATION OF THE COURSE

#### I. Contents description:

##### 1.1 In English:

Initiation to the studies of History of Western Art, with special emphasis on current art and from the perspective of its usefulness and applicability to the field of cultural management. Analysis of theoretical, methodological and technical aspects.

##### 1.2 In Spanish:

Iniciación a los estudios de Historia del Arte Occidental, con especial incidencia en el arte actual y desde la perspectiva de su utilidad y aplicabilidad al ámbito de la gestión cultural. Análisis de aspectos teóricos, metodológicos y técnicos.

#### 2. Background:

##### 2.1 Situation within the Degree:

Basic learning subject of 6 credits, which is taught in the first year, during the first quarter. It is integrated in the Module "Basic learning in Humanities", within the field "Art History".

##### 2.2 Recommendations

Not required.

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### 3. Objectives (as result of teaching):

Those who have successfully completed this subject may:

- To understand and interpret the most important concepts, categories and themes in the artistic evolution of Humanity.
- Be able to critically examine any kind of historical-artistic sources and documents.
- Know the terminology of the discipline.
- Be able to manage the means of search, identification, selection and collection of information and use them for study and research in the field of art history.
- Acquire sufficient capacity for synthesis and analysis to enable you to understand the main artistic processes covered by the subject.
- Recognize the application and usefulness of Art History knowledge in the field of cultural management.

### 4. Skills to be acquired

#### 4.1 Specific Skills:

CE1 - Knowledge of the great productions of human thought, art, literature and culture.  
CE2 - Knowledge of the general diachronic structure of the past and present world.  
CE4 - Knowledge of the different heritage resources and regulations on cultural heritage.  
CE11 - Basic knowledge of economics and economic policy in the field of culture, cultural markets and the cultural industry (performing arts, music, plastic and audiovisual arts, film, literature and emerging art).  
CE17 - Innovate in the presentation and dissemination of culture.  
CE23 - Promote interest in the social, economic and business value of culture.  
CE24 - Know, understand and interpret social and cultural diversity.

#### 4.2 General, Basic or Transversal Skills:

CG 1. Ability to analyze and synthesize.  
CG 2. Ability to apply knowledge in practice.  
CG 3. Oral and written communication in the native language and/or a foreign language.  
CG 4. Basic skills in handling new technologies.  
CG 5. Research and information management skills.  
CG 6. Critical capacity and self-criticism.  
CG 7. Ability to adapt to new situations and problem solving.  
CG 8. Ability to generate new ideas.  
CG 9. Decision-making capacity, initiative and entrepreneurship.  
CG 10. Ability to work autonomously and as a team.  
CG 11. Leadership. Ability to design and manage projects.  
CG 12. Ability to communicate and transmit acquired knowledge.  
CG 13. Ability to work in an international context.  
CG 14. Respect for cultural diversity and commitment to gender equality.  
CG 15. Ethical commitment and concern for quality and motivation.

### 5. Training Activities and Teaching Methods

#### 5.1 Training Activities:

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- Practical theoretical academic sessions.
- Targeted academic activities.
- Activities not in person.

### 5.2 Teaching Methods::

- Theoretical academic sessions.
- Practical academic sessions.
- Conferences.
- Seminars: presentation and discussion.
- Group work.
- Specialized tutorials.

### 5.3 Development and Justification:

For the development of this subject, the following teaching activities will be used:

- Theoretical academic sessions: teacher's explanations.
- Practical academic sessions: guidelines for consulting sources, analysis of works and films, writing and exhibition of topics. Projection of audiovisual media.
- Directed Academic Activities with presence of the teacher: presentations of the students, debates, conferences, visits.
- Tutorials (face-to-face and/or virtual)
- Written works: commentaries on works of art, audiovisual analysis, current affairs, review of readings, monographic works.

#### A. Theoretical academic sessions:

The theoretical classes will focus on the development by the teacher of the different topics that make up the program. The fundamental concepts and contents for their understanding will be transmitted, with the aim of allowing the student to understand the readings they make and complete them autonomously.

#### B. Practical academic sessions:

The practical classes are proposed as a reinforcement of the contents transmitted in the theoretical classes, they are aimed at encouraging the student in their training process, encouraging their active participation and will be graded in the continuous evaluation system. Consequently, the internship weeks will be devoted mainly to:

- Guidelines for the analysis of works of art, photographic and videographic material, debate and sharing.
- Guidelines for the completion of written works and presentation of works.

## 6. Detailed Contents

## ANEXO I

1. **ART, HISTORY OF ART AND CULTURAL MANAGEMENT.** The concept of art and artistic value throughout history. Need and functions of art. Art and History of Art today. Art and Cultural Management. The management of cultural heritage.
2. **ANALYSIS AND INTERPRETATION OF THE WORK OF ART.** Perception and interpretation. The form and the meaning. The style. Periodization problems. Classification of the work of art. Artistic terms and techniques. The work of art and artistic languages.
3. **THE CURRENT ART.** Art in mass society. Institutions and agents of art in the contemporary world. Criticism. Institution and market: fairs, galleries, foundations, auctions and other events. Museums and art centers. Main currents and expressions of current art.
4. **MANAGEMENT AND CONSERVATION OF CULTURAL HERITAGE.** Concepts, terminology, institutions and regulatory framework. The conservation and restoration of works of art. Cultural policies and dissemination of heritage.

## 7. Bibliography

### 7.1 Basic Bibliography:

Handbooks:

FREELAND, Cynthia, *But is it Art?: an introduction to Art theory*, Oxford, Oxford University Press, 2001 (Available on-line on BUHU).

FREIXA, M. y otros, *Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos*, Barcelona, Barcanova, 1990.

GARCÍA CUETOS, M.P., *El patrimonio cultural: conceptos básicos*, Zaragoza, Prensas de la Universidad de Zaragoza, 2012. (Available on-line on BUHU).

GOMBRICH, E.H., *The Story of Art*, London, Phaidon Press, 2007.

PATUEL, P., *Arte actual*, Valencia, Publicaciones de la Universidad de Valencia, 2016.

QUEROL, M.A., *Manual de gestión del patrimonio cultural*, Madrid, Alianza, 2010.

VILLA, R. de la, *Guía del arte hoy*, Madrid, Tecnos/Alianza, 2003.

### 7.2 Additional Bibliography:

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- AA.VV., *Arte en los albores del siglo XXI*, Madrid, Planeta, 2012.
- AA.VV., *El valor del arte*, Madrid, Antonio Machado Libros, 2017.
- AA.VV., *Historia del Arte Espasa*, Madrid, Espasa-Calpe, 2002.
- AA.VV., *La gestión del patrimonio cultural: la transmisión de un legado*, Valladolid, Fundación del Patrimonio Histórico de Castilla y León, 2002.
- ALEGRE CARVAJAL, E. y otros, *La materia del arte. Técnicas y medios*, Madrid, Editorial Universitaria Ramón Areces, 2016.
- ALONSO FERNÁNDEZ, L., *Museología y Museografía*, Barcelona, Ediciones del Serbal, 2006.
- ALSINA GALOFRE, E. y BELTRÁN CATALÁN, C. (eds.), *El reverso de la historia del arte. Exposiciones, comercio y coleccionismo*, Barcelona, Gijón, Trea, 2015.
- ANTIGÜEDAD DEL CASTILLO-OLIVARES, M.D. y MARTÍNEZ PINO, J., *Mediación y gestión del patrimonio en Europa*, Madrid, Editorial Universitaria Ramón Areces, 2012.
- ARNOLD, Dana, *Art History: a very short introduction*, Oxford, Oxford University Press, 2004.
- AZNAR ALMAZÁN, S. y MARTÍNEZ PINO, J., *Últimas tendencias del arte*, Madrid, UNED, 2009.
- BALLART HERNÁNDEZ, J., *Gestión del patrimonio cultural*, Barcelona, Ariel, 2001.
- BATTISTINI, Matilde, *Symbols and Allegories in Art (Guide to Imagery Series)*, 2005.
- BERGER, John, *Ways of Seeing*, London, Penguin Books, 2009.
- BORDIEU, Pierre y DARBEL, Alain, *The Love of Art: European Art Museums and Their Public*, United Kingdom, Polity Press, 1997.
- CALZADA ECHEVARRÍA, A., *Diccionario clásico de arquitectura y bellas artes*, Barcelona, Ediciones del Serbal, 2003.
- CARMONA MUELA, J., *Iconografía clásica. Guía básica para estudiantes*, Madrid, Istmo, 2000.
- CARMONA MUELA, J., *Iconografía cristiana. Guía básica para estudiantes*, Madrid, Istmo, 2000.
- COLLINGWOOD, R.G., *The Principles of Art*, Oxford, Oxford University Press, 1958.
- COSTACHE, Irina D., *The Art of understanding Art: A Behind the Scenes Story*, Chichester, West Sussex, England, John Wiley & Sons, 2012.
- DANTO, A., *After the end of art. Contemporary Art and the pale of the History*, New Jersey, Princeton University Press, 2015.
- DESMOND, Kathleen K., *Ideas about Art*, Chichester, West Sussex, England, John Wiley & Sons, 2011.
- DICKIE, George, *The Art Circle*, Chicago Spectrum Press, 1997.
- FEBBRARO, Flavio and SHWETJE, Burkhard, *How to read World History in Art: from the Code of Hammurabit to September 11*, How to read, 2010.
- FREEDBERG, David, *The Power of Images. Studies in the History and Theory of Response*, Chicago University Press, 1991.
- FREELAND, Cynthia, *Art Theory: a very short introduction*, Oxford, Oxford University Press, 2003.
- FREELAND, Cynthia, *But is it Art?: an introduction to Art theory*, Oxford, Oxford University Press, 2001 (Available on-line on BUHU).
- FREIXA, M. y otros, *Introducción a la Historia del Arte. Fundamentos teóricos y lenguajes artísticos*, Barcelona, Barcanova, 1990.
- FUGA, A., *Técnicas y materiales del arte*, Barcelona, Electa, 2004.
- GABRIEL, Markus, *The Power of Art*, Chichester, West Sussex, England, John Wiley & Sons, 2020.
- GARCÍA CUETOS, M.P., *El patrimonio cultural: conceptos básicos*, Zaragoza, Prensas de la Unversidad de Zaragoza, 2012. (Available-on line on BUHU).
- GARCÍA MORALES, M.V. y otros, *El estudio del patrimonio cultural*, Madrid, Editorial Universitaria Ramón Areces, 2017.
- GOMBRICH, E.H., *The Story of Art*, London, Phaidon Press, 2007.
- GOMBRICH, E.H.J., *Art and Illusion: a Study in the Psychology of Pictorial Representation*, New Jersey, Princeton Universty Press, 2001.
- GOODMAN, Nelson, *Languages of art: an approach to a theory of symbols*, Indianapolis, Hackett, 1976.
- GUASCH, A.M., *El arte en la era de lo global, 1989-2015*, Madrid, Alianza, 2016.
- GUASCH, A.M., *El Arte último del siglo XX. Del posminimalismo a lo multicultural*, Madrid, Alianza, 2000.
- HARRISON, Charles, *An introduction to Art*, New Haven, Yale University Press, 2020.
- HOLLY, M.A. and MOXEY, K. (eds.), *Art History Aesthetics visual studies*, New Haven/London, Yale University Press, 2002.
- HONOUR, Hugh and FLEMING, John, *A Work History of Art*, Laurence King, 2009.
- JONES, Amelia and ARNOLD, Dana (eds.), *A companion to Contemporary Art since 1945*, Chichester, West Sussex, England, John Wiley & Sons, 2009.
- LOGAN, William et al (eds.), *A Companion to Heritage Studies*, Chichester, West Sussex, England, John Wiley & Sons, 2015.
- MCARTHY, Conal, *Museum Practice*, Chichester, West Sussex, England, John Wiley & Sons, 2020.
- MUÑOZ VIÑAS, S., *Teoría contemporánea de la restauración*, Madrid, Síntesis, 2003.
- NEWALL, D., *Apreciar el arte: entender, interpretar y disfrutar de las obras*, Barcelona, Blume, 2009.
- PRETTEJOHN, Elisabeth, *Beauty and Art*, Oxford, Oxford University Press, 2005.
- PREZIOSI, Donald and FARAGO, Claire, *Art in not what you think it is*, Chichester, West Sussex, England, John Wiley & Sons, 2011.
- PREZIOSI, Donald, *The Art of Art History. A critical anthology*, Oxford, Oxford University Press, 2009 (Available on-line on BUHU).
- RIDEAL, Liz, *How to read paintings: a crash course in meaing and method*, Herbert Press, 2014.
- SMITH, Paul and WILDE, Carolyn, *A companion to Art theory*, Chichester, West Sussex, England, John Wiley & Sons, 2007.
- SOCÍAS BATET, I., *Agentes, marchantes y traficantes de objetos de arte (1850-1950)*, Gijón, Trea, 2012.

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- STOICHITA, V.I., *Cómo saborear un cuadro y otros estudios de historia del arte*, Madrid, Cátedra, 2008.
- TORRENT, R. y MARÍN, J.M., *Historia del diseño industrial*, Madrid, Cátedra, 2005.
- VELTIUS, Olaf and BAIA CURIONI, Stefano, *Cosmopolitan canvases. The Globalization of Markets for Contemporary Art*, Oxford, Oxford University Press, 2015.
- VETTESE, A., *Invertir en arte: producción, promoción y mercado del arte contemporáneo*, Madrid, Pirámide, 2002.
- VILLA, R. de la, *Guía del arte hoy*, Madrid, Tecnos/Alianza, 2003.
- WARD, Gerald W.R., *The Grove Encyclopedia of Materials & Techniques in Art*, Oxford, Oxford University Press, 2008.
- WILLIAMS, Rober, *Art theory: an historical introduction*, Oxford, Blackwell, 2004.
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- WITTKOWER, R., *Sculpture: Processes and Principles*, Penguin Books, 1991.
- WOLTERSTORFF, Nicholas, *Art Rethought. The social practices of art*, Oxford, Oxford University Press, 2015.
- WOOD, CH.S., *A History of Art History*, New Jersey, Princeton University Press, 2019.
- ZIMMERMANN, M.F. (ed.), *The Art Historian. National Traditions and Institutional Practices*, New Haven/London, Yale University Press, 2003.
- General websites:
- ART HISTORY [RESOURCES](#)
- ART HISTORY TEACHING [RESOURCES](#)
- [ARTCYCLOPEDIA](#)
- WEB GALLERY OF [ART](#)
- OLGA'S [GALLERY](#)
- CANAL [EDUCATIF](#)
- INTERNET ART [RESOURCES](#)
- DIGITAL IMAGING [PROJECT](#)
- WEB JOURNAL ON CULTURAL [PATRIMONY](#)
- THE GETTY CONSERVATION [INSTITUTE](#)
- UNESCO WORLD [HERITAGE](#)
- [VOMA](#). Virtual online museum of art.
- PRADO MUSEUM <http://www.museodelprado.es/>
- Blog Enseñarte: <http://aprendersociales.blogspot.com/>
- AGETECA: <http://www.agetec.org/ageteca/>
- CULTURAL MANAGEMENT: <http://www.gestioncultural.org/articulos.php>
- MUSEUMS: <http://inmitacs.wordpress.com/museos/>
- CONTEMPORARY ART: <http://recursosarte.org/editoriales-recorridos-cruzados-ediciones-universidad-de-salamanca/>



## ANEXO I

### 8. Systems and Assessment Criteria

#### 8.1 System for Assessment:

- Control of attendance and participation.
- Written examination.
- Theoretical practical class work.
- Other activities (attending conferences, watching films, etc.).

#### 8.2 Assessment Criteria and Marks:

##### 8.2.1 Examinations Convocatory I

Students will be able to choose between two assessment systems:

1. Final exam.
2. Continuous assessment system, with two components:
  - Exam (70%).
  - Practical activities (30%): monographic work on subject contents and attendance to cycle of conferences.

The exam will consist of the commentary of works of art and the development of the theoretical concepts developed in the classes.

The following evaluation criteria will be taken into account: reliable knowledge of the descriptive and analytical contents of the subject, the use of complementary literature and, in the work, the consultation of sources, attention to the guidelines and vocabulary of historical and artistic analysis, the capacity for synthesis, clarity and logic of exposition, the care of the formal aspects of the work/examination.

##### 8.2.2 Examinations Convocatory II

These evaluation criteria will be the same in second and following calls.

##### 8.2.3 Examinations Convocatory III

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These evaluation criteria will be the same in second and following calls.

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### 8.2.4 Extraordinary Convocatory

These evaluation criteria will be the same in second and following calls.

### 8.3 Single Final Evaluation:

#### **System for Assessment and Marks:**

Exam: 100%. Theoretical and practical contents of the course

#### **Assessment Criteria:**

These criteria shall be taken into account: a) sound knowledge of descriptive content and analysis of the subject, b) the use of complementary literature, c) attention to guidelines and vocabulary of historical and artistic analysis, d) the capacity for synthesis, clarity and expository logic, e) the care of the formal aspects of the examination.