



## INTRODUCTION

**BRIEF DESCRIPTION:** In this introductory course, we will study the transformations that the world of the image has undergone. We will learn to analyze different types of images, from painting and sculpture to films and photographs. You will learn to apply two methodologies of analysis: iconology and formal analysis. This class aims to help each student develop their own aesthetic judgment and acquire the necessary tools and skills to deeply understand our visual culture.

- **Degree:** Comunicación Audiovisual (Screen Studies Program); Periodismo (Global Journalism)
- **Module in the degree program:**
- Audiovisual Communication;
  - Module II. Audiovisual Communication milieu; 1. Historical and sociocultural context.
- Journalism;
  - Module II. Journalism milieu; 3. Historical and cultural context.
- **ECTS:** 6
- **Year:** 2º, Spring Semester
- **Type of course:** Required
- **Instructor:** Lourdes Esqueda Verano
- **Language:** English

**Lecture schedule:** Thursday 12:00-14:00 (FCOM-04); Friday 12:00-14:00 (FCOM-01)

[Calendar](#)

**LEARNING OUTCOMES (Competencies)**

### COURSE LEARNING OBJECTIVES

1. Students must acquire basic theoretical notions about specific art movements and other cultural manifestations.
2. Students should be able to properly interpret the meaning of artworks applying Erwin Panofsky's and Roger Fry's methodologies.
3. Students should be able to recognize and distinguish images made in different times and link them to their socio-cultural context.
4. Students must be able to define the visual culture of contemporary society and to explain how viewers create cultural meaning.

### AUDIOVISUAL COMMUNICATION DEGREE

#### 1. KNOWLEDGE

RA1 - Students should demonstrate knowledge and understanding of the subject area based on a general secondary school education. They should have a general level that is well supported by advanced texts, but that also encompasses aspects that suggest knowledge of the leading edge of their field of study.

RA2 - Understanding and valuing the impact of audiovisual communication on society, culture, history, economics, business, law, science, ethics and technology.

RA3 - Knowing, understanding and contemplating the different components of the human personality (biological, affective, mental, spiritual features) and how they relate to different dimensions of the environment.



# Universidad de Navarra

RA4 - Identifying the main forms of cultural, literary and artistic expression in Western culture from the beginning to the present day.

## 2. SKILLS

RA10 - Students should be able to apply their knowledge to their job or vocation in a professional way. They should be able to prove their general competencies by developing and defending arguments and solving problems within their subject area.

RA12 - Accurately expressing knowledge and ideas in speech and writing in the field of audiovisual communication.

RA14 - Engaging in responsible decision making and problem solving by applying teamwork and leadership skills.

## 3.COMPETENCIES

RA19 –Students should be able to gather and interpret relevant data (normally within their field of study) in order to make judgments that encompass consideration of social, scientific and ethical topics.

RA21 - Understanding, analyzing and critically evaluating defining elements of human beings and contemporary society from anthropological, historical, cultural and social points of view.

## **JOURNALISM DEGREE**

### 1. KNOWLEDGE

RA1 - Students should demonstrate knowledge and understanding of the subject area based on a general secondary school education. They should have a general level that is well supported by advanced texts, but that also encompasses aspects that suggest knowledge of the leading edge of their field of study.

### 2. SKILLS

RA11 - Students should be able to apply their knowledge to their job or vocation in a professional way. They should be able to prove their general competencies by developing and defending arguments and solving problems within their subject area.

RA13 - Accurately expressing knowledge and ideas in speech and writing in the field of audiovisual communication.

### 3.COMPETENCIES

RA22 –Students should be able to gather and interpret relevant data (normally within their field of study) in order to make judgments that encompass consideration of social, scientific and ethical topics.

RA24 - Understanding, analyzing and critically evaluating defining elements of human beings and contemporary society from anthropological, historical, cultural and social points of view.

## **PROGRAM**

This course is a transversal journey to painting, sculpture, photography, cinema and more recently produced images and actions through five modules:

### **1. What is Visual Culture?**

a. Object of Study



\*Reading: "[Introduction](#)," E.H. Gombrich, *The Story of Art* (ADI)

b. Methodology and Analysis

- Iconology (visit to Occidens)
- Formal analysis

c. Contemplation

\* Reading *Moemnts of Vision* (excerpt), by Kenneth Clark.

## 2. What images reveal

a. Art Destruction: Iconoclasts and Vandals

\*Exercise: modern iconoclasms

b. The Purposes of Art

- \*Screening: [Los destellos](#), Pilar Palomero, 2024.

## 3. Craftsmen and Artists

a. Renaissance

\*Screening: [Purple Noon](#), René Clément, 1960.

b. Romanticism

c. Pre-Raphaelites

- Exercise using iconology and formal analysis

d. Major aesthetic categories (the beautiful, the sublime, the comic, etc.)

## 4. Photography, cinema and how they came to change everything

a. The arrival of photography

\*Reading: [The Work of Art in the Age of Mechanical Reproduction](#), Walter Benjamin

b. Photojournalism: information and aesthetics

- Truth claim ("[What's the Point of an Index](#)," Tom Gunning)
- Exercise: 1000 words for an image

c. Photos beyond documents

- Early artistic uses of photography
- Photographic specificity: *studium and punctum*

d. Representation and overrepresentation

\*Reading: [On Photography](#), by Susan Sontag

e. Realism, Avant-garde and Abstract Expressionism

\*Reading: *The Story of Art*, by Gombrich (personal study, chapters 25-28)

- Formal analysis

## 5. The end of art, Pop Culture, and minor aesthetic categories



Universidad  
de Navarra

- a. Ready-made
- b. Fluxus
- c. Minor aesthetic categories (the cute, the interesting, etc.)
- d. Final remarks**

## **EDUCATIONAL ACTIVITIES**

### **1. Classes: 60 hours**

Lectures: 50

Hands-on\*: 10 horas

### **2. Student's workload: 90 hours**

Personal or team assignments: 5

Mentor: 1

Evaluation: 3

Personal study: 81

\* we'll split the group in two

**TOTAL: 150 hours**

### **ASSESSMENT**

#### **MAY SESSION**

**Final Exam / evaluation: 70%** (The first part consists of a filter of direct questions. The second part involves an essay based on a visual analysis.)

#### **Assignments: 20%**

Each student will be assigned an individual / group task, which may consist of moderating a debate, delivering an in-class presentation, providing a critical commentary on a required text, or analyzing a specific work of art.

#### **In-class participation: 10%**

*The Story of Art* by E.H. Gombrich is required reading.

There will be three museum visits in this course. Class will be held in situ.

If you have special learning needs, please inform Noelia Romero so she can notify the professors, and we can adapt to your needs.

Students who are late without a valid excuse will not be allowed to attend class.

Spelling and proper behavior in class will be taken into account in the final grade.

Students are not allowed to use mobile devices or computers in class unless otherwise indicated.

**Recurring students** may opt for a 100% final exam evaluation

#### **JUNE**



Universidad  
de Navarra

**Exam 100%**

## **OFFICE HOURS**

**Dra. Lourdes Esqueda Verano** ([lesqueda@unav.es](mailto:lesqueda@unav.es))

- Office 2571, Ismael Sánchez Bella Building (second floor)
- Thursday and Friday ([schedule here](#) or drop me a line)

## **BIBLIOGRAPHY**

### **Mandatory bibliography:**

E.H. Gombrich, *The story of art*, Phaidon, London, 2011 [Find it in the library](#)

Other readings will be assigned to the students via hard-copy handouts or by posting materials on the course website (Aula Virtual ADI>Readings>Mandatory).

### **Recommended bibliography:**

Gillian Rose, *Visual Methodologies*, 2001.

William Fleming, *Art & Ideas*, 1980.

Richard Howells, *Visual Culture*, Polity Press, 2006

John Berger, *Ways of Seeing*, BBC & Penguin, 1987

Roger Fry, *Vision and Design*, Chatto & Windus, 1920. [Find it at Archive.org](#)

Jameson, F, *Postmodernism: Or, The Cultural Logic of Late Capitalism*, Verso London, 1991.

Gillian Rose. "The question of method: practice, reflexivity and critique in visual culture studies."  
In:

Heywood, Ian & Sandywell, Barry eds. *The Handbook of Visual Culture*. London: Berg, 2012, pp. 542–558.

### **Recommended museum links:**

[-Louvre \(Paris\)](#)

[-Rijksmuseum \(Amsterdam\)](#)

[-Tate Gallery \(London\)](#)

[-Thyssen Madrid](#)

[-Bayeler Basilea](#)

[-Prado Museum \(Madrid\)](#)

[-Centre Pompidou \(Paris\)](#)

[-George Kolbe Museum \(Berlin\)](#)

[-Fondation Henri Cartier-Bresson \(Paris\)](#)

[-Donation Henri Lartigue \(París\)](#)



# Universidad de Navarra

[-Juan March Foundation \(Madrid\)](#)

[-De Menill Collection \(Houston\)](#)

[-MOMA \(New York\)](#)

[-Guggenheim curated "obras maestras" \(Bilbao\)](#)

[-Hermitage Museum](#)

## **Other resources:**

To understand Aby Warburg's Atlas Mnemosyne: <https://storymaps.arcgis.com/stories/b5158e097d9c48b3bc15b844a33ae355>

Hokusai: one of the Masters of Ukiyo-e: <https://storymaps.arcgis.com/stories/82d10f48016346d78dcc38b5cdcd1d23>

A lesson on looking: [https://www.youtube.com/watch?v=\\_jHmjs2270A&t=291s](https://www.youtube.com/watch?v=_jHmjs2270A&t=291s)

On beauty: <https://www.youtube.com/watch?v=C9pg2j2oGy0&t=831s>

The Cultural Tutor: [https://twitter.com/culturaltutor?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/culturaltutor?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor)

The Art Assignment: <https://www.youtube.com/user/theartassignment>

One Hundred Years of Cinema: [https://www.youtube.com/channel/UCbM9iT\\_PqBCUOQdaREDAP3g](https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g)

The Nerdwriter: <https://www.youtube.com/channel/UCJkMIOu7faDgqh4PzbpLdg>

Glossary of Art Terms (MoMA): [https://www.moma.org/learn/moma\\_learning/glossary](https://www.moma.org/learn/moma_learning/glossary)

Cesare Ripa, Iconologie où la science des emblèmes, devises, &c. qui apprend à les expliquer dessiner et inventer : ouvrage très utile aux orateurs, poètes, peintres: <https://objects.library.uu.nl/reader/index.php?obj=1874-197053&lan=en#page//10/75/63/10756398002341449595643700435858711788.jpg/mode/1up>

Google Art Project: <https://www.google.com/culturalinstitute/beta/u/0/?hl=es>

Khan Academy: <https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/cave-painting-contemporary-art-and-everything-in-between>

The Art Story: <http://www.theartstory.org/>

[The Cultural tutor on art moments](#)