

**COURSE DATA****Data Subject**

|                      |                            |
|----------------------|----------------------------|
| <b>Code</b>          | 33892                      |
| <b>Name</b>          | History of Valencian Art I |
| <b>Cycle</b>         | Grade                      |
| <b>ECTS Credits</b>  | 6.0                        |
| <b>Academic year</b> | 2023 - 2024                |

**Study (s)**

| <b>Degree</b>                   | <b>Center</b>                    | <b>Acad. year</b> | <b>Period</b> |
|---------------------------------|----------------------------------|-------------------|---------------|
| 1006 - Degree in History of Art | Faculty of Geography and History | 3                 | First term    |

**Subject-matter**

| <b>Degree</b>                   | <b>Subject-matter</b>         | <b>Character</b> |
|---------------------------------|-------------------------------|------------------|
| 1006 - Degree in History of Art | 17 - History of Valencian art | Obligatory       |

**Coordination**

| <b>Name</b>                    | <b>Department</b> |
|--------------------------------|-------------------|
| LOPEZ BERTRAN, MIREIA          | 230 - Art History |
| MOCHOLI MARTINEZ, MARIA ELVIRA | 230 - Art History |

**SUMMARY**

Knowledge and understanding of artistic developments in the Valencian land from Prehistory to the end of Christian Middle Ages.

**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.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.
- Be able to work in teams and to integrate into multidisciplinary teams with professionals from other areas of knowledge.
- Be able to communicate orally and in writing in one's own language and in at least one foreign language.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Be able to design an integral project for the management of artistic property, from its knowledge to its social exploitation.
- Be able to assess artistic production under the perspective of sustainability, forging values and attitudes that contribute to the sustainable development of the environment.
- Have critical knowledge of the space-time coordinates of art history.
- Have a general diachronic view of the history of universal art.
- Be acquainted with Valencian art.
- Have an updated knowledge of bibliography and ability to analyse it critically, and be able to make a synthesis from a critical stand.
- Be able to apply instrumental knowledge applied to art history to interpret and manage graphics, photographs, moving images, computer resources and artwork materials.



- Show motivation for quality through a personal ethical commitment to the professional environment.

## LEARNING OUTCOMES

On completion of this course, the students will be able to get a global comprehension of the historic and cultural processes that lie in the basis of Valencian art, from Prehistory to the Christian Middle Ages.

## DESCRIPTION OF CONTENTS

### 1. Prehistoric Art of the Mediterranean Iberian Coast

### 2. Iberian Culture and its artistic productions

### 3. The Romanization of Valencian lands

### 4. Art and architecture in Sharq al-Andalus

### 5. The Christian conquest and the origins of Gothic art

### 6. Valencian Gothic splendour: the 15th century

## WORKLOAD

| ACTIVITY                                     | Hours | % To be attended |
|----------------------------------------------|-------|------------------|
| Theory classes                               | 45,00 | 100              |
| Classroom practices                          | 15,00 | 100              |
| Attendance at events and external activities | 10,00 | 0                |
| Development of group work                    | 10,00 | 0                |
| Development of individual work               | 10,00 | 0                |
| Study and independent work                   | 25,00 | 0                |
| Readings supplementary material              | 10,00 | 0                |
| Preparing lectures                           | 15,00 | 0                |
| Preparation of practical classes and problem | 10,00 | 0                |



|              |               |
|--------------|---------------|
| <b>TOTAL</b> | <b>150,00</b> |
|--------------|---------------|

## TEACHING METHODOLOGY

- A. Attendance at three hours per week of face-to-face class that may be theoretical or practical.
- B. Study and autonomous work of students.
- C. Attendance at training cycles in the form of conferences, workshops, visits, etc.
- D. Attendance at unscheduled tutorials: students may attend the office hours that the teaching staff has established, in order to make inquiries about any aspect or doubt about the subject.
- E. Attendance at scheduled tutorials: students may attend tutorials scheduled by the teaching staff in order to establish the necessary objectives to carry out the work, in scheduled sessions outside teaching hours.

## EVALUATION

The following items will be assessed:

- 1.- The autonomous work of the students may be evaluated with a control and/or deliveries of assignments or exercises.
- 2.- Attendance at seminars or complementary activities.
- 3.- The final exam. Its purpose is to test theoretical knowledge and its practical implementation. It will be required to achieve a mark of 4/10. Otherwise, it will not be possible to sum it up to the grades that the student could achieve in parts 1 and 2.

The percentages assigned to the former variables are:

Exam: 60-50%

Readings and individual or collective projects: 30-40%

Complementary activities: 20-10%

Spelling, syntax and/or written expression problems will score negatively in the grade of all the written tests and their accumulation can lead to failure in the subject.

Regarding the second call:

The marks of readings and assignments obtained in the first call can be kept in the second call. Due to its nature and design, the complementary activity cannot be recovered on second call. Again, in the exam it will be required to achieve a mark of 4/10.

## REFERENCES

### Basic

- ARANEGUI, C. (2012). Los íberos ayer y hoy: arqueologías y culturas, Marcial Pons, Madrid.
- FURIO, A., GARCÍA MARSILLA, J. V., y MARTÍ, J. (coords.) (2000). Historia de Valencia, Valencia, Levante-EMV - PUV - Diputació de València.



- MARÍN JORDÁ, C. et alii (1999). L'Almoina: de la fundació de València als orígens del cristianisme. Ajuntament de València, Valencia.
- RIBERA LACOMBA, A. (coord.) (2000). Los orígenes del cristianismo en Valencia y su entorno. Ajuntament de València, Valencia.
- VV. AA. (2009). La ciudad de Valencia. Historia, Geografía, Arte, Ajuntament de València PUV, Valencia.
- ZARAGOZÁ, A. (2000). Arquitectura Gótica Valenciana, Valencia.
- VILLAYERDE, V. (ed.) (2001). De neandertals a cromanyons. L'inici del poblament humà a les terres valencianes. Universitat de València, Valencia.
- GARÍN ORTIZ DE TARANCO, Felipe M<sup>a</sup>; GARÍN LLOMBART, Felipe Vicente; PEIRÓ, Juan Bautista. (2018). Historia del Arte de la Comunitat Valenciana, Torrent, Lagráfica, Valencia, Leonardo Gestión Cultural, 2018.
- SOLER DÍAZ, Jorge A.; PÉREZ JIMÉNEZ, Rafael; BARCIELA GONZÁLEZ, Virginia (eds.) (2018). Rupestre, los primeros santuarios. Arte prehistórico en Alicante, MARQ, Gobierno Provincial de Alicante, Alicante.

#### Additional

- ARANEGUI, C.; MATA, C. y PÉREZ BALLESTER, J. (1997). Damas y caballeros en la ciudad ibérica, Cátedra. Madrid.
- DUBREUIL, M. H. (1998). Valencia y el gótico internacional, Valencia.
- GRACIA, C., (1998). Arte valenciano, Cátedra, Madrid.
- MIQUEL, M. (2008). Retablos, prestigio y dinero, PUV, Valencia.
- OLMOS, R. et alii (1992). La sociedad ibérica a través de la imagen, Ministerio de Cultura, Madrid.
- RIQUER, B. de (dir.) (1996). Història, política, societat i cultura dels Països Catalans. Barcelona.
- VV.AA. (2003). La pintura gótica hispano-flamenca. Bartolomé Bermejo y su época, Cat. Exp., Barcelona.
- VV. AA. (2001). La clave flamenca de los primitivos valencianos, Cat. Exp., Generalitat Valenciana, Valencia.
- ZARAGOZÁ, A. (2003). Una arquitectura gótica mediterránea, Generalitat Valenciana, Valencia.
- MARTÍ OLIVER, B., HERNÁNDEZ PÉREZ, M. (1988). El Neolítico valencià. Art rupestre y cultura material. Servei d'investigació prehistòrica, València.
- BONET ROSADO, H.; VIVES-FERRÁNDIZ, J. (eds) (2017). Lenigma del vas. Obra mestra de l'art ibèric, Museu de Prehistòria de València, València.
- HUGUET, E., RIBERA LACOMBA, A., MACIAS, J.M. (2019). En temps dels visigots al territori de València, Museu de Prehistòria de València, València.



- PASCUAL BENITO, J.LI. (2012). La mirada de ídol. Tresors del Museu de Prehistòria, Museu de Prehistòria de València, València.

