

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

Code	33902
Name	History of Medieval Hispanic Art
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1006 - Degree in History of Art	Faculty of Geography and History	4	First term

Subject-matter

Degree	Subject-matter	Character
1006 - Degree in History of Art	7 - Art and territory	Optional

Coordination

Name	Department
IZQUIERDO ARANDA, MARIA TERESA	230 - Art History

SUMMARY

By studying the "History of Medieval Hispanic Art" is to analyze a set of artistic phenomena of great diversity. The territorial and chronological approach to these manifestations requires combining cultures and very different artistic techniques, worldviews and forms of communication that responded to imaginary very rich and varied, sometimes conflicting or presented as antagonists. To this must be added the historical problem caused by the mobility of borders and the constant evolution of conceptions of power, to understand how the "Hispanic" designation is intended to state the complex multicultural perspective and kaleidoscopic historical reality in which the works are inserted the vast most significant between the VI and XVI period. To promote understanding of this immense heritage as the subject group the different periods into two large blocks adjusted to the two great cultural and religious frameworks for the Christian world and the Islamic and coexisted in time.



PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

They are not needed.

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 apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- 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.
- Recognise diversity and multiculturalism from the knowledge of other cultures.
- Have critical knowledge of the space-time coordinates of art history.
- Visión diacrónica regional y completa de los fenómenos artísticos territoriales.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

LEARNING OUTCOMES

Students should acquire an understanding of the artistic heritage represented by the most significant authors and movements pertaining to the great cultural patterns of their eras. These are arranged within a chronological and geographical structure that enables us to establish the relevant historical relationships and to showcase the works of these periods within the collective heritage as expressions of ideologies and volition.



DESCRIPTION OF CONTENTS

1. Invasions: visigoths and the first spanish medieval art

The first chapter of Hispanic medieval art begins in the centuries dominated by the Visigothic monarchy, whose prologue is constituted by the paleo-Christian stage of which it is largely the heir.

2. Asturian art

The kingdom of Asturias will constitute the germ of the future Christian conquest, it was precisely there that the first style of Spanish pre-Romanesque was born. In this stage the construction of sanctuaries is undertaken by the impulse of the monarchy, together with religious fervor.

3. The 10th century: mozarabs and repopulation

Parallel to the Christian advance, another of the pre-Romanesque styles arose: repopulation or Mozarabic art. This art is a reflection of what is happening at the moment, since it manifests Christian and Muslim elements at the same time.

4. Romanesque art

The Romanesque is the first international style of Western culture and represents the concept of spiritual unity regardless of political divisions. In the Hispanic territories, the continuous advance in territorial expansion and demographic development, with the progressive recovery of trade and craft activity will allow an art rich in structural and technical solutions.

5. Cistercian art

In the process of transition from Romanesque to Gothic art, which began in the 12th century, there is a decisive factor in the expansion of a new architectural order: the Cistercian reform, in its attempt to return to vows of austerity and poverty, which would have great repercussion in the artistic forms promoted in their monasteries.

6. Hispanic gothic art

The term Gothic is used today by art historians to refer to the artistic production of the last centuries of the Middle Ages. The new forms of urban life cause a rapid change in the conception of the world and art echoes the new relationships between man and divinity.

**7. Hispanic-muslim art**

In 711 a group of Berbers crossed the Strait of Gibraltar and in a few years managed to invade practically the entire peninsular territory. The conquest resulted in a settlement of eight long centuries, with all that this entails for Hispanic activities that give its history and artistic production a unique character.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	5,00	0
Development of individual work	25,00	0
Study and independent work	25,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

A. Three weekly hours of face-to-face classes with theoretical and practical classes taught with oral expositions through visual presentations, documentaries or readings from historical sources in which will be exposed the essential aspects of the subject.

In the follow-up of these classes, professors will promote the active participation of the students. The practical component is to carry the term with practical exercises oriented to the application of the learning contents of the subject in which professors will purchase resources provided by ICT.

B. Attendance to seminars or complementary activities.

These activities are proposed with the double objective of deepening the learning content as well as working on the specific competences of the subject.

This section includes various methodological possibilities, such as attendance at conferences or specific monographic seminars, visits outside the classroom to a city, to an environment or significant historical and artistic monuments, to a museum with its own artistic collection. Attendance at these types of activities should serve the purpose of socializing students and teachers, deepening the learning content and facilitating the exchange of opinions and experiences from direct contact with works of art, also assessing their state of conservation and its conditions of visibility and appreciation by the public.



For these reasons, student attendance at the various scheduled activities is mandatory. In order for the activity to be valued, the students must deliver a report on the activity carried out. Professors will inform about the characteristics and structure of the memory to the students beforehand.

C) Attendance to face-to-face or virtual tutorials. Students will be able to attend the established hours of attention, to ask questions about any subject or aspect related to the subject, they can also be arrange scheduled tutorials when deemed appropriate.

EVALUATION

It is proposed an evaluation system that allows continuous monitoring of the teaching-learning process of the students. It will be evaluated:

1° The follow-up of the preparation of the theoretical and practical classes through the exercises and comments of works or texts carried out in the practical classes, in which the participation of the students in the established debate will be evaluated, as well as the written exercises to be handed in to teachers (individual assignments).

2° Attendance at seminars or complementary activities, of which a report must be submitted for final evaluation. This section will be complemented with the control of the recommended readings for the preparation of the face-to-face classes.

3° The final exam, in which both the exposition of the theoretical knowledge acquired and its practical application will be valued.

Depending on the type of activities planned, the percentage that each of these aspects represents in the final grade is established according to the following average:

Evaluation of individual works 20-10%

Assistance complementary activities and reading control 30-20%

Written test: exam: 60-50%

To average the grades, a minimum grade of 4 out of 10 is required in the written exam.

For the second call, the grades obtained during the course in the various tasks and activities carried out outside the final written test will necessarily be taken into account. However, in the event that the activities have not been carried out during the course, those sections will count as not presented. In the second call, no type of work is admitted, only the exam is carried out.

REFERENCES



Basic

- YARZA LUACES, J.: Arte y arquitectura en España 500-1250, Madrid, 1979.
- YARZA LUACES, J.: Introducción al arte español. Baja Edad Media: Los siglos del gótico, Madrid, 1992.

Additional

- AA.VV.: El mensaje simbólico del imaginario románico, Aguilar de Campoo, 2007.
- AA.VV.: Imágenes y promotores en el arte medieval: Miscelánea homenaje a Joaquín Yarza Luaces, Barcelona 2001.
- AA.VV.: La Edad de Oro del Arte Valenciano, Valencia, 2009.
- AZCÁRATE, J.M.: El arte gótico en España, Madrid, Alianza, 1990.
- BANGO TORVISO, I.G.: Alta Edad Media: de la tradición hispanogoda al románico, Madrid, 1994.
- BANGO TORVISO, I.G.: Arte prerrománico hispano : el arte en la España cristiana de los siglos VI al XI, Madrid 2001.
- BARRAL I ALTET, X.: L'art pre-romànic a Catalunya, Barcelona. 1981.
- BONET CORREA, A.: Arte prerrománico asturiano, Barcelona 1967.
- CID PRIEGO, C.: El arte prerrománico de la monarquía asturiana, Oviedo, 1995
- DODDS, J.: Architecture and Ideology in Early Medieval Spain, Londres, 1989.
- DODDS, J. D. (ed.): The Art of medieval Spain, 500-1200, Nueva York, 1993.
- FERNANDEZ ARENAS, J.: Arquitectura mozárabe, Barcelona, 1972.
- FONTAINE, J.: El prerrománico, Madrid, 1978.
- LACARRA DUCAY, M.C.(co.): La pintura gótica en el siglo XV en tierras de Aragón y en otros territorios peninsulares, Zaragoza, 2007.
- LAMBERT, E.: El arte gótico en España en los siglos XII y XIII, Madrid, 1990.
- MENTRÉ, M.: El estilo Mozárabe, Madrid, 1994.
- NIETO ALCAIDE, V.: Arte prerrománico asturiano, Salinas, 1989.
- NUÑEZ RODRIGUEZ, M.: Arquitectura prerrománica, Santiago de Compostela, 1978.
- OLAGUER-FELIÚ, F.: El arte medieval hasta el año mil: desde el establecimiento de los visigodos a la conformación del románico, Madrid, 1998.
- OLAGUER-FELIÚ, F.: El arte románico español, Madrid, 2003.
- PALOL, P de.: Early Medieval Art in Spain, Londres, 1967.
- SUREDA, J.: La pintura gòtica catalana del segle XIV, Barcelona, 1989.
- SUREDA, J.: La pintura románica en Cataluña, Madrid, 1981.