



## COURSE DATA

### Data Subject

<b>Code</b>	41010
<b>Name</b>	Epoch and cultures
<b>Cycle</b>	Master's degree
<b>ECTS Credits</b>	12.0
<b>Academic year</b>	2021 - 2022

### Study (s)

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
2014 - Master's Degree in History of Art and Visual Culture	Faculty of Geography and History	1	First term
3130 - Doctoral Programme in History of Art	Doctoral School	0	Annual

### Subject-matter

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
2014 - Master's Degree in History of Art and Visual Culture	1 - Epoch and cultures	Optional

### Coordination

<b>Name</b>	<b>Department</b>
GOMEZ-FERRER LOZANO, MARIA MERCEDES	230 - Art History

## SUMMARY

÷ A study from a cultural perspective of European art and architecture from the Antiquity to the contemporary period, with greater emphasis on the relationship with other cultures of the Mediterranean and Atlantic areas; as well as American art and architecture from the origins to the Independence of the American states and the relationships with the European tradition.

Architectural manifestations that predominate in these wide geographic areas are analysed, with special attention to urban landscape and monuments from the perspective of memory and historical culture of their own time and space, including material culture and building techniques, the diverse geographies with their determining regional factors and the incidence of treatises and technical literature.



Image origins and functions, technical foundations, functions, cultural and religious values of the artistic objects, as well as the reception and exchange of European and American societies are also studied.

Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.

If the sanitary situation changes and no access to the University facilities is possible, all teaching activities will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

Relationship to other subjects of the same degree

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

Other requirements

No previous knowledge is required.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 2014 - Master's Degree in History of Art and Visual Culture

- Conocer y explicar los procesos de creación y recepción de la producción artística en las distintas culturas hasta la Edad Contemporánea
- Capacidad para interpretar la producción artística a partir de la cultura material y escrita de las civilizaciones de Europa y los demás continentes
- Reconocer la diversidad cultural a través del acercamiento a experiencias estéticas y artísticas plurales, especialmente en América, Asia, África y Oceanía, así como de las relaciones de Europa con otras culturas del mundo.
- Definir y comparar el estado de los conocimientos en cada ámbito de la Historia del arte desde los orígenes de la civilización hasta el siglo XIX.
- Capacidad para revisar el conocimiento historiográfico y formular interpretaciones novedosas de las manifestaciones artísticas de los grandes periodos de la cultura occidental.
- Capacidad para revisar el conocimiento historiográfico y formular interpretaciones novedosas de las manifestaciones artísticas producidas en la Península Ibérica.



- Capacidad de comprensión de la cultura arquitectónica en su dimensión histórica hasta Revolución industrial.
- Analizar y comparar la documentación gráfica en forma de planos, fotografías y reconstrucciones virtuales de las obras de arte de distintas culturas y épocas
- Comprender los procesos históricos, culturales y religiosos que favorecieron las manifestaciones artísticas de la Humanidad en diversas épocas y ámbitos geográficos.

## **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

Providing advanced training in the field of visual arts, through academic specialisation in the analysis of the artistic production and its creation and reception processes over time and across diverse cultures.

Preparing professionals to have thorough knowledge of artistic heritage, with the ability to intervene in its conservation, dissemination and social benefits, as well as to promote critical awareness of various contemporary artistic manifestations related to the world of images.

Training to undertake research tasks in all areas of artistic activity, including the ability to conceive and develop specific original research and defend a PhD thesis

## **DESCRIPTION OF CONTENTS**

### **1. 1. Art in the Crown of Aragon at the boundaries of the Early Modern period**

#### 1. Art in the Crown of Aragon at the boundaries of the Early Modern period

It will be focused on the analysis of the new approaches and historiographical trends for studying the art on the transitional periods between the Middle Age and the Early Modern period. A study of particular cases and specific contributions in the field of architecture will be carried out: the figure of the master, transmission of knowledge, renovation of the architectural language. Specific case studies of symmetry, parallels, simultaneities. Common elements and differences in the Crown of Aragon during this period. Challenges arising from the study of painting workshops and its masters. Archaisms, novelties, trends, exchanges. Latest contributions and forms of research on pictorial art over the transition to the 16th Century.

### **2. Written testimonials and visual culture in the Medieval period.**

#### I. Description:

The aim of the course is to teach the students to read and interpret the written testimonials of the Medieval period, particularly those that contain information related to artistic works, with intention of further editing. Special attention will be given to documents of a legal-administrative nature, institutional economic reports, epigraphic inscriptions and phylacteries in paintings. The information provided by these written sources is heterogeneous, involves commissions of works of art, informs on defining



elements, suggest forms of appropriation of the transmitted messages and allows understanding the spaces in which texts are inserted. Throughout the sessions the students will be provided with all suitable bibliographic references for the proper understanding of the analysed texts.

**II. Programme:**

- 1.- The writing and the work of art: a crossroad.
- 2.- Contract documents: commissions, contracts, payments, etc.
- 3.- In the workshop et in situ: the artistic object and the presence of messages inside of them.
- 4.- Among images: explanatory texts of the iconographic register.
- 5.- Methods for reading the different registers.
- 6.- Images and texts in medieval manuscripts.

**3. Art in the Royal Court of the Maya cities**

The aim of the course is to provide students with a broad knowledge of the analysis and study of the artistic production in the main cities of the Maya region, focusing on the sculptural relief, mural painting, polychrome vessels and lapidary art. It will also explore both the role the arts and monumental architecture played in maintaining political and religious authority in pre-Hispanic times, as well as the role played by women in artistic activity, until recently totally unknown.

**4. Art and architectonic themes in Spanish baroque**

The aim of this course is to present some themes related to the investigation of art and architecture of the spanish baroque period. We intend to link some to those cases to the iberoamerican situation at the time, the italian cases and the exile in Austria after the Succession war. We will look into the visual and architectonic culture of the XVII and XVIIIth centuries, in cases such as the ornament and decoration, the portraits tused to build the memory of a family or of a nation, the treatises etc

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	76,50	100
Seminars	9,00	100
Tutorials	4,50	100
Attendance at events and external activities	20,00	0
Development of individual work	50,00	0
Study and independent work	50,00	0
Readings supplementary material	40,00	0
Preparation of evaluation activities	20,00	0
Preparation of practical classes and problem	30,00	0
<b>TOTAL</b>	<b>300,00</b>	



## TEACHING METHODOLOGY

a) Participatory theory classes: Exposition of theoretical contents by the professor with the participation of the students.

b) Practical sessions and seminars: The aim being to establish an effective relationship between theoretical knowledge and its practical application (description, analysis and cultural interpretation of artistic manifestations, case studies, application of specific terminology, analysis and comment of historiography and sources). Supplementary activities will be included such as visits to exhibitions, museums, monuments and attendance to conference series.

c) Personalised tutorials and other activities: The professor supervises the student's independent work and solves the problems that he/she may encounter. The professor will encourage the students to carry out independent work that may imply searching and selecting bibliography and other sources, preparing sessions and activities, suggested reading material, studying for written examination, drawing up reports and practical work assignments, preparing the portfolio, etc.

Theory and practice classes that may be complemented with different types of materials and activities in the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

## EVALUATION

I. Written examination. The following items are evaluated:

- Acquisition of knowledge concerning the different historiographical phenomenon and methods studied.
- Ability to argue and present a coherent and organised discourse.
- Knowledge of the specific vocabulary and terminology of historiography, contemporary theory and art critic.

II. Reading tests or activity reports: Reviews, reports, summaries or critical analysis of the recommended bibliography and of the supplementary activities.

The following items are evaluated:





- Acquisition of knowledge.
- Comprehension of general and specific bibliography of the subject.
- Ability to producing written reports on supplementary activities, such as visits to museums, exhibitions, archaeological and monumental sites, archives, collections, galleries, artist workshops, etc.
- Acquisition of an analytical and critical spirit from the bibliography and sources used in History of Art and Aesthetics.

III. Individual and group practical work. Individual and group practical work in writing or in oral form, where the following items are evaluated:

- Acquisition of skills to search bibliography and information.
- Perfect command of general and specific bibliography in the different subjects.
- Ability to argue and present a coherent and organised discourse.
- Preparation of works of art analysis and proposals for interpretation.
- Acquisition of a specific scientific methodology for History of Art.
- Analysis and interpretation of the artistic fact in relation to documentary, literary, visual sources...
- Acquisition of instrumental knowledge applied to History of Art.
- Ability for practical application of the formal requirements to write a scientific work.

IV. Portfolio. Compilation of the students' work throughout the course that allows them to get involved in the learning process and the continuous assessment of:

- Knowledge applied to problem solving.
- Ability to locate information and to present and resolve problems in new environments.
- Progress of skills throughout the course.
- Student's motivation and improvement capacity.



The global mark will be obtained from the application of the aforementioned evaluation methods by each professor.

20% part nº1 of the module

20% part nº2 of the module

20% part nº3 of the module

20% part nº3 of the module

20% part work of the module

To be able to make this average note, it is necessary to take a minimum of four (4) in each of the sections.

## REFERENCES

### Basic

- BONET CORREA, A., Fiesta, poder y arquitectura: aproximaciones al Barroco español, Akal, Madrid, 1990.
- CASTELFRANCHI VEGAS, L., Larte del Quattrocento in Italia e in Europa, Milano (Jaca book), 1996.
- VV.AA., La Arquitectura en la Corona de Aragón entre el Gótico y el Renacimiento (1450-1550). Rasgos de unidad y diversidad, ARTIGRAMA Nº23, Zaragoza, 2008
- I. RODRÍGUEZ MOYA; V. MÍNGUEZ CORNELLES, Himeneo en la Corte. Poder, representaciones nupciales y cultura visual en las cortes europeas, Consejo Superior de Investigaciones Científicas, Madrid, 2013.
- G. Y P. FRANCASTEL, El retrato, Cátedra, Madrid, 1978.
- Citizens and Kings. Portraits in the age of Revolution, 1760-1830, Royal academy of art, London, 2007.
- F. CHECA, M. FALOMIR, J. PORTÚS, Carlos V. Retrato de familia, Sociedad Estatal para la conmemoración de los Centenarios de Felipe II y Carlos V, Madrid, 2000.
- AMES-LEWIS, F., The Intellectual Life of Early Renaissance Artist, New Haven: Yale University Press, 2000.
- BAXANDALL, M., Giotto y los oradores, Madrid: Visor, 1996.
- CASTELNUOVO, E., Arte delle città, arte delle corti, Torino: Einaudi, 2009.
- DUBOIS, J. ; GUILLOUET, J. M. ; VAN DEN BOSSCHE, B., Les transferts artistiques dans l'Europe gothique, Paris : Picard, 2014.



- ELSIG, F., *Larte del Quattrocento a Nord delle Alpi: de Jan van Eyck ad Albrecht Dürer*, Torino: Einaudi, 2011.
- NASH, S., *Northern Renaissance Art*, Oxford: Oxford University Press, 2008.
- NATALE, M. (com.), *El Renacimiento mediterráneo. Viajes de artistas e itinerarios de obras entre Francia, Italia y España en el siglo XV. Catálogo de la exposición*. Madrid: Museo Thyssen-Bornemisza y Valencia, Museo de Bellas Artes, Madrid: Fundación Thyssen-Bornemisza, 2001.
- TOMASI, M., *Larte del Trecento in Europa*, Torino: Einaudi, 2012.
- MILLER, MARY & CLAUDIA BRITTENHAM. *The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak*. Austin: University of Texas Press, 2013.

MUÑOZ COSME, GASPAR. *Introducción a la arquitectura maya*. Valencia: General de Ediciones de Arquitectura. Biblioteca TC, 2006.

STONE, ANDREA & MARC ZENDER. *Reading Maya Art: A Hieroglyphic Guide to Ancient Maya Painting and Sculpture*. London: Thames & Hudson, 2011.

VIDAL LORENZO, CRISTINA Y GASPAR MUÑOZ COMSE (Eds.). *Artistic Maya Expressions in Maya Architecture*. Oxford: Archaeopress, BAR International Series 2693, 2014.

- Giorgio Raimondo CARDONA, *Antropología de la escritura*. Barcelona, Gedisa editorial, 1994.
- Stanley MORISON, *Politics and Script. Aspects of authority and freedom in the development of graeco-latin Script from the sixth century b. c. to the twentieth century A. D.* Oxford, 1972.
- Armando PETRUCCI, *La scrittura. Ideologia e rappresentazione*. Torino, Giulio Einaudi editore, 1986 (Piccola Biblioteca Einaudi).
- Meyer SCHAPIRO, *Parole e immagini. La lettera e il simbolo nell'illustrazione di un testo*. Parma, Società Produzioni Editoriali s.r.l., 1985 [versión original: *Words and Pictures. On the Literal and the Symbolic in the Illustration of a Text*].
- En el cas que la situació sanitària canvie i no siga possible l'accés a la bibliografia recomanada, aquesta es substituirà per materials accessibles online.
- En el supuesto de que la situación sanitaria cambie y no sea posible el acceso a la bibliografía recomendada, esta se sustituirá por materiales accesibles online.
- If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.

### Additional

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- Zaragoza, A., y Gómez-ferrer, M., *Pere Compte, arquitecto*, Valencia, 2007
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- VIDAL LORENZO, CRISTINA y ESTHER PAPPAL. Símbolos de poder entre las mujeres mayas de la élite. Un análisis iconográfico de los ornamentos femeninos. Boletín de arte, nº 37, pp. 227-241, 2016.

## **ADDENDUM COVID-19**

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

**English version is not available**