

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

|                      |                       |
|----------------------|-----------------------|
| <b>Code</b>          | 41012                 |
| <b>Name</b>          | Approaches and issues |
| <b>Cycle</b>         | Master's degree       |
| <b>ECTS Credits</b>  | 12.0                  |
| <b>Academic year</b> | 2020 - 2021           |

**Study (s)**

| <b>Degree</b>                                    | <b>Center</b>                    | <b>Acad. year</b> | <b>Period</b> |
|--------------------------------------------------|----------------------------------|-------------------|---------------|
| 2014 - M.D. in History of Art and Visual Culture | Faculty of Geography and History | 1                 | Second term   |
| 3130 - History of Art                            | Doctoral School                  | 0                 | Annual        |

**Subject-matter**

| <b>Degree</b>                                    | <b>Subject-matter</b>         | <b>Character</b> |
|--------------------------------------------------|-------------------------------|------------------|
| 2014 - M.D. in History of Art and Visual Culture | 3 - Approaches and issues     | Optional         |
| 3130 - History of Art                            | 1 - Complementos de Formación | Optional         |

**Coordination**

| <b>Name</b>                   | <b>Department</b> |
|-------------------------------|-------------------|
| VIVES-FERRANDIZ SANCHEZ, LUIS | 230 - Art History |

**SUMMARY**

This module provides the students with methodological tools that allow them to come closer to the work of art, the joint manifestations of visual arts, music, and interpreting, as well as the rest of aesthetic experiences according to the context in which they are produced.

The iconographical content of images and their meaning within their culture is explained, their functioning in the political and religious spheres is interpreted, as well as their use within the market as valuable objects and in the public sphere as an element of prestige and propaganda.



Additionally, as an example of the possibilities of interdisciplinary approaches and the variety they provide, the presence of the vegetal world in painting and in Western etching during the Early Modern period is studied, either as a source of artistic inspiration for the diverse pictorial genres or as a transmission mean of scientific knowledge.

Regarding the first part, in recent years, new theoretical approaches had widened art history discourse, practice and objects of study. Visual studies, image science or anthropology of images are the names of these new methodologies whose aim is to think and understand images using new theoretical frameworks that replace semiotics and aesthetics paradigms. Throughout history, art has served as a mirror and reference tool to artists that have been constructed as individuals while building the world around them.

The concept of identity is one of the most important issues of recent decades in the field of humanities and social sciences. Identity does not mean only treat the individual, but the individual in society. Art and thought arise as a methodology of matter. A methodology that brings us closer to different approaches deriving from the Cultural Studies, Social History of Art, the Women Studies, Gender Studies or Visual Culture Studies.

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.

## OUTCOMES

### 2014 - M.D. in History of Art and Visual Culture

- Comprender los nuevos enfoques metodológicos utilizados por la moderna Historia del arte para el estudio de los significados menos obvios y más profundos de la imagen en sus contextos socioculturales.



- Capacidad para comprender y explicar el contenido iconográfico y el significado iconológico de las imágenes, así como de los conjuntos de imágenes que forman unidades complejas en contextos arquitectónicos o paisajísticos.
- Adquirir conciencia crítica de las coordenadas espacio-temporales y de los límites e interrelaciones geográficas y culturales de la Historia mundial del arte.
- Capacidad para interpretar el arte en su contexto antropológico, reconociendo la multiculturalidad a través del acercamiento a las manifestaciones artísticas de las culturas no occidentales.
- Conocer las imágenes y atributos iconográficos del poder, su carácter de instrumento de prestigio y de propaganda institucional y personal en las monarquías europeas y en los virreinos americanos, mediante la aplicación del método iconográfico.
- Adquirir una nueva comprensión estética del paisaje natural que integre criterios artísticos y ecológicos
- Adquirir las aptitudes necesarias para colaborar con equipos multidisciplinares en la defensa del medio ambiente y la biodiversidad, así como con urbanistas y diseñadores de paisaje en la ordenación del territorio.
- Integrar la interpretación de las obras artísticas desde un punto de vista que atienda a la diversidad humana y a las relaciones de género a través de la historia y de las distintas culturas.

## LEARNING OUTCOMES

- Skills to apply acquired knowledge and being capable of solving problems in new or unfamiliar situations in broader (or multidisciplinary) contexts that are related to the field of study.
- Being able to incorporate knowledge and to face the complexity of making judgements on the basis of information that, being incomplete or limited, implies social or ethical responsibilities linked to the application of knowledge and judgements.
- Knowing how to communicate conclusions as well as knowledge and background behind them to a specialised and non specialised public, in a clear and unambiguous manner.
- Having the learning skills to continue researching to some degree in an independent or self-directed way.
- Ability to present orally or in writing the results of the research or management projects on any artistic field, through a coherent and thorough discourse, customised to its potential addressees.
- Knowledge of good practice in scientific research and responsible appliance of the results, by taking on values of democracy, human diversity, equality and multiculturality.
- Knowledge of the social, cultural and professional environment that stimulates a research committed to sustainable community welfare, particularly in those aspects related to protection, acknowledged



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- Knowledge of the social, cultural and professional environment that stimulates a research committed to sustainable community welfare, particularly in those aspects related to protection, acknowledge and social enjoyment of historico-artistic heritage and of contemporary creativity.

## DESCRIPTION OF CONTENTS

### 1. Studies of the image.

Unit 1. Thinking images.-1.1. Bildanthropologie, Bildwissenschaft and visual studies

The aim of this unit is to offer students a comprehensive view of image studies theoretical approaches.

Unit 2. Visual time.-Visual time and alternative chronological models for history

Unit 3. The power of images: observers and responses.- The power of simulacrum. Iconoclasm and jihad 2.0: DAESH and destruction in modern times.

Unit 4. Images in the age of the screen effect.- Visual culture, web 2.0 and the age of screens. This unit introduces some key concepts to understand the role of images in the context of web 2.0. The unit aims to analyse the ontology of postphotographic image, the genealogy of the screen or new paradigms of visibility.

Unit 5. Identity and media culture.- Hispanic identity, baroque and media culture. The narrative of Spanish art and media culture.

### 2. The vegetal world in European painting. Historical development and methods

The vegetal world has been an inexhaustible source of inspiration for art. The course aims to show the richness and development of this theme in Western painting during the Early Modern period. A historical approach of the basic framework, the necessary materials and the status of the issue will be undertaken prior to analysing the presence of plants in religious, mythological, allegorical painting and other genres, as well as independent representation of plants in still lifes. The research requires an interdisciplinary



study since botanical identification of the species becomes necessary, as well as knowledge of a wide range of sources such as classical mythology and literature, medieval symbolic culture, or conceptual language of the emblems in Renaissance and Baroque periods.

### 3. Portraiture in the visual culture of the Renaissance and the contemporary world.

In this course students will study and work on portrait production in the European courts and in America from the Renaissance to the contemporary world, not only from an academic perspective of the genre, but also in the productions of the visual culture in Renaissance, Baroque periods and on the 19th Century, that are linked to iconography, emblematics, festivals and even the genealogic and heraldic world.

### 4. Images of power from Antiquity to modern world.

The use of images by power has been and it is a permanent tendency in every culture and civilizations along History. Iconographic patterns from Roman imperial art survive in the Middle Ages and reemerged boldly in humanist Renaissance Republics, in Baroque courts, Napoleonic empire and in the making of modern nations during 19th and 20th centuries. Analyzing images of power implies travelling across time through several symbolic languages -mythology, allegory, emblems, etc.- and different artistic media and spaces -portraits, festivals, gardens, palaces, town planning, ceremonies, photograph, cinema, etc.-, across major cities and collections in Europe and the Americas.

## WORKLOAD

| ACTIVITY                             | Hours         | % To be attended |
|--------------------------------------|---------------|------------------|
| Theory classes                       | 76,50         | 100              |
| Seminars                             | 9,00          | 100              |
| Tutorials                            | 4,50          | 100              |
| Development of group work            | 50,00         | 0                |
| Development of individual work       | 10,00         | 0                |
| Study and independent work           | 50,00         | 0                |
| Readings supplementary material      | 50,00         | 0                |
| Preparation of evaluation activities | 50,00         | 0                |
| <b>TOTAL</b>                         | <b>300,00</b> |                  |

## TEACHING METHODOLOGY

### CLASSROOM ACTIVITIES



- a) Participatory theory classes, depending on the nature of the subject. Exposition of contents by the professor with the involvement of the students.
- b) Practical sessions and seminars, depending on the nature of the subject. 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).
- c) Personalised tutorials and other activities: The professor supervises the student's independent work and solves the problems that he/she may encounter.

#### DEVELOPMENT OF INDEPENDENT WORK

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

The skills to be acquired will be evaluated in blocks, each of them belonging to the four subjects of this module, based on 20% of the total of the module. Another fifth block belongs to a research work, valid for the whole module, directed and evaluated by one of the professors based on 20% of the total of the module.

The main evaluation tools will be as follows:

I. Seminars, debates and reading or activity reports. Reviews, reports, briefs or critical analysis of the recommended bibliography and of the supplementary activities (30%-40%). The evaluation criteria are as follows:

- Acquisition of knowledge.
- Comprehension of general and specific bibliography of the subject.
- Ability to produce written reports or briefs 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.

II. Individual or/and group work, in writing or/and orally (40%-50%), 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.

III. Portfolio (20%-40%). 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.
- Student's motivation and improvement capacity.

The general grading system will follow the regulations of the University of Valencia, approved by the Consell de Govern on 27 January, 2004, in compliance with the Royal Decrees 044/2003 and 1125/2003.

## REFERENCES

### Basic

- I. RODRÍGUEZ MOYA, Iconografía de la ceremonia nupcial y el matrimonio en la cultura simbólica europea, en R. Zafra, J. J. Azanza (eds.), Emblemática trascendente, en Universidad de Navarra, Sociedad Española de Emblemática. Pamplona, 2011, Colección Anejos de Imago, nº 1, pp. 731-748.
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- M. LEVI D'ANCONA, The Garden of Renaissance. Botanical symbolism in Italian painting, Firenze, Leo S. Olschki editore, 1977.
- J. M<sup>a</sup>. LÓPEZ PIÑERO; M. COSTA TALENS (dirs.), Las plantas del mundo en la historia. Ilustraciones botánicas de cinco siglos, Valencia, Fundación Bancaja, 1996.
- M<sup>a</sup>. J. LÓPEZ TERRADA, Tradición y cambio en la pintura valenciana de flores (1600-1850). Valencia, Ayuntamiento de Valencia, 2001.
- L. IMPELUSO, La naturaleza y sus símbolos. Plantas, flores y animales, Milan, Electa, 2003.



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- G. Y P. FRANCASTEL, El retrato, Cátedra, Madrid, 1978.
- J. POPE-HENNESY, El retrato en el Renacimiento, Akal, Madrid, 1985.
- Citizens and Kings. Portraits in the age of Revolution, 1760-1830, Royal academy of art, London, 2007.
- I. RODRÍGUEZ MOYA, La Mirada del virrey. Iconografía del poder en la Nueva España, Universitat Jaume I, Castellón 2003.
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- F. BOUZA, Imagen y propaganda. Capítulos de historia cultural del reinado de Felipe II, Madrid, 1988.
- D. CHAO CASTRO, Iconografía regia en la Castilla de los Trastámara, Santiago de Compostela, 2005.
- F. CHECA, Felipe II, mecenas de las artes, Madrid, 1992.
- P. BURKE, La fabricación de Luis XIV, Madrid, 1995.
- DE DIEGO, Estrella. No soy yo. Autobiografía, performance y los nuevos espectadores. Madrid: Siruela, 2011.
- ALCAZAR, Josefina. Performance un arte del yo, Autobiografía, cuerpo e identidad. Buenos Aires: Siglo XXI, 2014.
- BREA, José Luis. Estudios visuales La epistemología de la visualidad en la era de la globalización. Madrid: Akal, 2005.
- FONTCUBERTA, Joan. La furia de las imágenes. Madrid: Galaxia Gutenberg, 2016.
- MOXEY, Keith. El tiempo de lo visual. La imagen en la historia, Barcelona, Sans Soleil, 2015.
- GROYS, Boris. Volverse público. Las transformaciones del arte en el ágora contemporánea, Buenos Aires: Caja Negra, 2015.
- 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

- V. MÍNGUEZ; I. RODRÍGUEZ, The Urban Emblems of Daniel Meisner. The Image of the City as a Treasury of Knowledge (1700), en J. T. Cull; P. Daly (eds.), In nocte consilium. Studies in Emblematics in Honor of Pedro F. Campa, Baden-Baden (Alemania), Verlag Valentin Koerner, 2011, pp. 395-427.
- I. RODRÍGUEZ MOYA, Epitalamios e Himeneos: iconografía y literatura nupcial en las cortes europeas, Revista Imago, Nº 2 (2010), ISSN: 2171-0147, pp. 7-24.
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- F. CHECA CREMADES (coord.), El Real Alcázar de Madrid. Dos siglos de arquitectura y coleccionismo en la corte de los Reyes de España, Madrid, 1994.
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- F. CHECA CREMADES, Cortes del Barroco. De Bernini a Velázquez y Luca Giordano. Madrid, 2003.

### 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