

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

|                      |                                                               |
|----------------------|---------------------------------------------------------------|
| <b>Code</b>          | 41014                                                         |
| <b>Name</b>          | Professional applications of artistic and historical research |
| <b>Cycle</b>         | Master's degree                                               |
| <b>ECTS Credits</b>  | 6.0                                                           |
| <b>Academic year</b> | 2021 - 2022                                                   |

**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   |

**Subject-matter**

| <b>Degree</b>                                    | <b>Subject-matter</b>                                             | <b>Character</b> |
|--------------------------------------------------|-------------------------------------------------------------------|------------------|
| 2014 - M.D. in History of Art and Visual Culture | 5 - Professional applications of artistic and historical research | Optional         |

**Coordination**

| <b>Name</b>      | <b>Department</b> |
|------------------|-------------------|
| BESO ROS, ADRIAN | 230 - Art History |

**SUMMARY**

This module aims to introduce the student into the applications of historic-artistic knowledge through an academic approach, since it applies a learning model based on the acquisition of knowledge and skills directed by the professor in the classroom, while module 6, External Internships, offers the student the possibility to join a real working environment and to gain direct experience in some fields that require the specialised knowledge provided by the Master.

Both modules are intended to enable the student to find out about advanced knowledge and research related to professional applications in the fields of arts and heritage. The student is left to choose either theory or a rather more practical option. Nevertheless, in line with coherence of the Master's imperative orientation, its value in credits is lower than the rest of the modules that comprises the curriculum.



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.

## OUTCOMES

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

- Capacidad para saber detectar las necesidades y situaciones sociales y económicas que requieran la actuación profesional del historiador del arte, aplicando los conocimientos y habilidades propias de la disciplina.
- Capacidad para realizar trabajos profesionales específicos, dentro de los perfiles de la titulación, en materia de protección del patrimonio, industria cultural, mercado del arte, instituciones culturales, etc.
- Comprensión de los distintos factores que a lo largo del tiempo intervienen en la recepción, fortuna crítica y valor de mercado de las obras y los artista.
- Capacidad para distinguir las diferentes actitudes ideológicas frente al patrimonio, los resultados de las mismas y su relación con las políticas de gestión.
- Capacidad didáctica para transmitir y fomentar el conocimiento y disfrute del arte en los ámbitos educativos, profesionales y sociales.
- Conocimientos actualizados de la historia y los problemas de la conservación, criterios de restauración y gestión del patrimonio histórico-artístico y cultural.
- Capacidad para diseñar un proyecto integral de gestión de un bien artístico, desde su catalogación científica hasta su explotación social



- Conocimiento teórico de los fundamentos de la museología y la museografía y capacidad práctica para aplicarlos en la conservación, exhibición y gestión de colecciones.
- Conocimiento de la historia y la sociología del coleccionismo y de su incidencia sobre la creación de los artistas y su cotización

## LEARNING OUTCOMES

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. Socio-economic aspects of the historico-artistic heritage.**

**2. Relationships among higher education, research and professionalization**

**3. History of Art and didactics in the different educational levels and in the museographic environment.**

**4. Heritage interpreting and dissemination. Cultural tourism.**

**5. Modes of cultural property analysis. Study, protection and conservation instruments.**

**6. Agents and policies of historico-artistic heritage management.**

**7. Sociology of cultural and artistic policies.****8. Museology, museography and collecting.****9. Origins, functions and development of an exhibition. Curating exhibitions.****10. Temporary exhibitions as a way of disseminating historical research and artistic creation.****11. Catalogues as vehicles for scientific dissemination.****12. Historical-artistic research applied to the conservation of cultural property.****WORKLOAD**

| ACTIVITY                                     | Hours         | % To be attended |
|----------------------------------------------|---------------|------------------|
| Theory classes                               | 33,50         | 100              |
| Seminars                                     | 7,00          | 100              |
| Tutorials                                    | 4,50          | 100              |
| Attendance at events and external activities | 50,00         | 0                |
| Development of individual work               | 40,00         | 0                |
| Resolution of case studies                   | 15,00         | 0                |
| <b>TOTAL</b>                                 | <b>150,00</b> |                  |

**TEACHING METHODOLOGY**

On the basis of the experience gained in the application of the Programme of Educational Innovation tested in the History of Art Degree, 2005-2006 course, we consider that one credit ECTS is equivalent to 25 hours of the student work, from which approximately a third must belong to classroom activities, and the other two thirds belong to the development of the student individual work. In accordance with this, the general distribution of training activities is based on the following schedule:

**CLASSROOM ACTIVITIES**



- a) Participatory theory classes, depending on the nature of the subject. Exposition of contents by the professor with the participation 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) Supplementary activities, field work and tutorials depending on the nature of the subject. Activities in which 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.

The postgraduate teaching courses of the University of Valencia are integrated in a distance learning platform called "Virtual Classroom", that is a top resource for students training, complementary to theory and practical classes, seminars and the rest of supplementary activities. Through this platform, professors and students can maintain ongoing communication, plan academic activities and have material, documents and all sort of information available in relation to the corresponding courses, as well as professors are able to review and evaluate the students training tasks.

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

Depending on the nature of the subject, the following evaluation systems will be applied either separately or modified:

I. 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 the transferred theoretical and practical 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.

II. Individual and group practical work. Individual and group 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 applied to the professional practices related to the different areas of art and heritage.
- Acquisition of instrumental knowledge applied to History of Art.
- Ability for practical application of the formal requirements to write a scientific work.

III. 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 portfolio cannot be recovered in the second call.

## REFERENCES

### Basic

- BENITO GOERLICH, D. et alii, *Societat i Patrimoni*, Universitat de València, Valencia, 2006.
- VV. AA., *Anagoge: Desde la Historia del Arte sobre el Patrimonio Cultural Valenciano. Búsqueda de una identidad*, Departament d Història de l Art de l Universitat de València, Valencia, 2004.



- JIMÉNEZ, E., Cómo enseñar un museo. IVAM Documentos 14, Generalitat Valenciana, Valencia, 2010.
- TREPAT, J. y MASEGOSA, J. J., Cómo visitar un Museo, Ediciones CEAC, Barcelona, 1991.
- VV. AA. Patrimonio y medios de comunicación, Generalitat valenciana, Valencia, 1998.
- MILLS, J. F., Los conservadores de obras de arte, Madrid, 1977.
- CAPITEL, A., Metamorfosis de monumentos y teorías de la restauración, Madrid, 1988.
- Comité Español de Historia del Arte, El historiador del arte, hoy. (Actas del Simposio, Soria, 10 y 11 de octubre de 1997), Soria, 1998.
- GUTIÉRREZ USILLOS, A., Museología y documentación: criterios para la definición de un proyecto de documentación en museos. Gijón, 2010.
- BELDA NAVARRO, C.; MARÍN TORRES, M<sup>a</sup>. T. (eds.), La museología y la historia del arte, Murcia, 2006.
- ALONSO FERNÁNDEZ, L., Museología y museografía, 2<sup>a</sup> ed., Barcelona, 2001.
- MARÍN TORRES, M<sup>a</sup>. T., Historia de la documentación museológica: la gestión de la memoria artística, Gijón, 2002.
- ARANGO GÓMEZ, D. L.; DOMÍNGUEZ HERNÁNDEZ, J.; FERNÁNDEZ, C. A., La crítica de arte entre el multiculturalismo y la globalización, Medellín, 2008.
- RUIZ DE LA CANAL, M<sup>a</sup>. D., El conservador-restaurador de bienes culturales: Historia de la profesión, Madrid, 1999.
- GONZÁLEZ VARAS, I., Conservación de bienes culturales: teoría, historia, principios y normas, Madrid, 1999.
- COSSIO, S.; ALONSO, I.; RICO J. C., La exposición de obras de arte: reflexiones de una historiadora, una artista y un arquitecto, Madrid, 2009.
- CALDERÓN ROCA, Belén: «La participación de la Historia del Arte en la conservación del patrimonio urbano: un reto para el presente» en Boletín de Arte , 23 (2002), p. 383-404.
- CASTILLO RUÍZ, José y GÓMEZ JIMÉNEZ, José Javier: «Propuesta para una reglamentación legal de la actividad profesional de la historia del arte en el campo de la protección del patrimonio histórico» en e-rph. Revista electrónica de patrimonio histórico, 5 (2009).
- GARCÍA CUETOS, M<sup>a</sup> Pilar: «El papel del historiador del arte en los procesos de intervención en el patrimonio» en Historia del Arte y Bienes Culturales , Sevilla, 1998, p. 56-62. .
- FONTENLA SAN JUÁN, Concepción: «La Historia del Arte, una ciencia al servicio del conocimiento del monumento» en AA.VV.: Arte e identidades culturales: Actas del XII Congreso Nacional del CEHA, Oviedo, 1998, p. 453-462.
- HERNÁNDEZ MARTÍNEZ, Ascensión: « ¿Qué hace una chica como tú en un sitio como éste? (Algunas reflexiones acerca de la relación entre la Historia del Arte y el Patrimonio cultural)» en Artigrama, 15 (2000), p. 543-564.



- QUEROL, María Ángeles: Manual de gestión del patrimonio cultural. Madrid, Akal, 2010.
- 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.

### **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**