



## COURSE DATA

### DATA SUBJECT

**Code:** 41010  
**Name:** Epoch and cultures  
**Cycle:** Master's Degree / Doctorate  
**ECTS Credits:** 12  
**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
2014 - Master's Degree in History of Art and Visual Culture	Facultat de Geografia i Història	1	First quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
2014 - Master's Degree in History of Art and Visual Culture	Epoch and cultures	ELECTIVES

### COORDINATION

GOMEZ-FERRER LOZANO MARIA MERCEDES

## 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.

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## 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 / LEARNING OUTCOMES

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Analizar y comparar la documentación gráfica en forma de planos, fotografías y reconstrucciones virtuales de las obras de arte de distintas culturas y épocas

Capacidad de comprensión de la cultura arquitectónica en su dimensión histórica hasta Revolución industrial.

Capacidad para interpretar la producción artística a partir de la cultura material y escrita de las civilizaciones de Europa y los demás continentes

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.

Comprender los procesos históricos, culturales y religiosos que favorecieron las manifestaciones artísticas de la Humanidad en diversas épocas y ámbitos geográficos.

Conocer y explicar los procesos de creación y recepción de la producción artística en las distintas culturas hasta la Edad Contemporánea

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.

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.

## 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.**

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.

## **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 the course is to present students with topics related to the investigation of Spanish and Valencian baroque art and architecture, and the relationship with Latin American manifestations and the Italian viceroyalties. The course aims to fit into the visual and architectural culture of the seventeenth and eighteenth centuries, analyzing decorative motifs, materials, the use of treaties and prints, the representation of reality, holiness and miracle, the use of the image for the construction of the family memory, the mobility of the craftsmen, customers, and collectors.

### **WORKLOAD**

### **PRESENCIAL ACTIVITIES**



<b>Activity</b>	<b>Hours</b>
Tutorials	4,50
Theory	76,50
Seminar	9,00
<b>Total hours</b>	<b>90,00</b>

## NON PRESENCIAL ACTIVITIES

<b>Activity</b>	<b>Hours</b>
Attendance at other activities	20,00
Individual or group project	50,00
Independent study and work	90,00
Preparation of lessons	30,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>210,00</b>

## TEACHING METHODOLOGY

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

## EVALUATION

The competences to be acquired will be assessed by blocks, corresponding to each of the four subjects taught in this module, for 20% of the total module.

A fifth block will correspond to a research project valid for the module as a whole, directed by one of the module lecturers and assessed by the latter, accounting for 20% of the total module.

The assessment of each of the subjects will be in accordance with the following points:

1.Seminars, debates and control of readings or activity reports. Reviews, reports, summaries or critical analysis of the recommended bibliography and the complementary activities carried out. The following are assessed:

- Acquisition of knowledge.

- Understanding of the general and specific bibliography of the subject.

- Ability to prepare reports and/or written reports on the complementary activities, such as visits to museums, exhibitions, archaeological and monumental sites, archives, collections, galleries, artist's workshops, etc.



2. 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.

3. 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.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on 27th January 2004, in compliance with the RR.DD. 1044/2003 y 1125/2003.

## REFERENCES

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