

**COURSE DATA****DATA SUBJECT****Code:** 41012**Name:** Approaches and issues**Cycle:** Master's Degree / Doctorate**ECTS Credits:** 12**Academic year:** 2026-27**STUDY (S)**

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

**SUBJECT-MATTER**

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

**COORDINATION**

SERRA DESFILIS AMADEO

**SUMMARY**

This module provides students with methodological tools that allow them to approach works of art, taking into account the context in which they were produced. It explains the iconographic content of the images and interprets their meaning within their culture, their functioning in the political and religious sphere, as well as their use in the market as a valuable object and in the public sphere as an element of prestige and propaganda. Reflect on the relationship between artists and clients. It also proposes the discipline's approach to its various objects of study in a specifically urban context, which situates artistic manifestations and the configuration of the built environment as distinctive social practices in the city.

**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.

## COMPETENCES / LEARNING OUTCOMES

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

Adquirir conciencia crítica de las coordenadas espacio-temporales y de los límites e interrelaciones geográficas y culturales de la Historia mundial del arte.

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.

Adquirir una nueva comprensión estética del paisaje natural que integre criterios artísticos y ecológicas

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.

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.

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.

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.

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.

## DESCRIPTION OF CONTENTS

### 1. Art and the city: building, perception and representation.

1. The city as community: power, dissent and conflict in the urban scene. Gender and confessional difference. Representation and imagination of urban communities.
2. The city as medium: market, institutions and social environment of artistic activity. The environment and the city.
3. The city as image: perception, representation and configuration of the urban landscape.
4. The city and memory: the (de)construction of the past and historical discourse.
5. The city and identity: each city in front of the rival mirror. The cosmopolitan and the vernacular. Towards the glocal.



## 2. Artists, artisans, clients and collectors.

The course will reflect on the problem of authorship and the relationship between artists and clients with case studies at different moments in the history of art. The emergence of the gaze that makes certain objects `artistic`. Collective work in the studio. The perception of the individual artist and the subject of the signature. From spectators to clients and collectors. The collector as author.

## 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. Art and power

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

#### PRESENCIAL ACTIVITIES

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

#### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	60,00
Independent study and work	100,00



Preparation of lessons	0,00
Preparation for assessment activities	50,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>210,00</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. To be able to make this average note, it is necessary to take a minimum of four (4) in each of the sections.



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.

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