



**COURSE DATA**

**DATA SUBJECT**

**Code:** 41013  
**Name:** Research training  
**Cycle:** Master's Degree / Doctorate  
**ECTS Credits:** 15  
**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	Annual

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2014 - Master's Degree in History of Art and Visual Culture	Research training	COMPULSORY

**COORDINATION**

VIVES-FERRANDIZ SANCHEZ LUIS

**SUMMARY**

The contents of the module have a more theoretical first part constituted by the contents of Art Historiography - paying attention to both visual arts and architecture - dedicated to the diachronic and critical study of the written production on art, its theoretical discourses, its authors and schools, as well as the intellectual and academic discipline that generates them; paying special attention to the latest theoretical currents in relation to the arts: social history, cultural studies, feminist art history and queer theory, postcolonial studies, visual studies. However, the module has an eminently practical orientation aimed at training art historians through instruction in the methods of knowledge and research of the artistic fact. The contents of heuristics and source criticism are designed to familiarise students with the documentary typologies used in art-historical research: from administrative or notarial documents, to haemerography and audiovisual documents, and including all artistic literature, as well as training them in their description, criticism and editing. Without forgetting the reference bibliography on art, retrospective and current bibliographies, as well as the main art and humanities databases and their consultation. This module will include contents aimed at providing practical skills on information and communication technologies of great use for the study, research and dissemination of heritage and visual arts through digital media. Finally, the module will contain an academic writing workshop to prepare students for the writing of the Master's thesis and the subsequent start of the doctoral thesis.



## 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

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Aprendizaje práctico de la metodología científica para la manipulación, conservación e interpretación histórico-artística de los materiales arqueológicos.

Asimilación de los procedimientos heurísticos y metodológicos de construcción del saber histórico-artístico y de su institucionalización académica.

Capacidad de leer e interpretar textos escritos sobre cualquier soporte que contengan información relativa a la producción o recepción de obras artísticas.

Capacidad para elaborar contenidos audiovisuales con herramientas TIC adecuadas para las artes y las humanidades.

Comprensión práctica de las últimas corrientes historiográficas sobre creación artística y cultura visual

Conocimiento de la bibliografía de referencia, las bases de datos y los bancos de imágenes y habilidad para su manejo en la investigación.

Conocimiento práctico del funcionamiento y uso de las nuevas tecnologías de la información y la comunicación (TIC) relacionadas con el tratamiento, archivo y difusión de contenidos audiovisuales.

Conocimiento sistemático de los métodos y técnicas de investigación propios de la Historia del arte.

Habilidad para aplicar los conocimientos y técnicas desarrolladas por las disciplinas auxiliares de la Historia que sean de utilidad para el conocimiento y valoración de los hechos artísticos o estéticos.

Saber editar fuentes documentales y elaborar catálogos razonados de artistas y colecciones.

## DESCRIPTION OF CONTENTS

This subject delves into the singularity of the History of Art in Spain, which since its origin has included the



## **1. Perspectives of historical research in built works and cultural landscapes.**

history of architecture. This disciplinary specificity has generated tensions and inconsistencies. On the one hand, most Art History methodology manuals exclude architecture. On the other hand, historical practice, with different motivations, is nourished by the discipline as well as by the schools of architecture. Finally, there are areas that are neglected by both.

Within this framework, the subject has three fundamental objectives. Firstly, to introduce the spatio-temporal coordinates of Art History and to underline its epistemological specificity in Spain. Secondly, to explore the different perspectives of historical research into architecture and the built landscape, linking the threads between art, architecture, urban planning and engineering. Finally, to discover the research techniques and instruments applicable to these fields.

## **2. Visual culture and the life of images**

This course offers an approach to visual culture studies and their methodological proposals. The concepts of culture and visibility are analysed, as well as the cultural construction of gazes at different moments in history. Alternative chronological models that visual studies propose as opposed to the traditional linearity of history are also studied. The course offers case studies in which the relationships between images and culture are analysed, such as iconoclasm, the presence of images or algorithmic visibility. The course offers students critical tools with which to understand the visual culture of both the past and the present and to complete their research training in order to tackle the challenges of today's world.

## **3. Research workshop: from the archive to the digital humanities**

The workshop aims to provide students with practical training in academic research. We will approach different types of sources, archival and research institutions, offering practical models for the development of research in art history and visual culture. An approach will be made to the different technologies (in a broad sense of the term) that we have used and are using to better understand the visual culture of the past by introducing digital tools that offer additional alternatives to traditional research.

Current trends of artistic historiography is a theoretical subject, a preparatory phase for practical investigation, that consists of a disciplinary reflection on History of Art and of an epistemological study of its methods, with emphasis on the current state of the Spanish historiography and the reception of Visual Studies. The contents will cover the diachronic and critical study of the writings on art in the last decades, their theoretical discourses, their authors and schools, from the renovation of formalism and iconography to social history, up to the cultural and visual studies, the feminist criticism or the colonial studies.

The contents will be addressed in ten seminar-form sessions where a selection of representative texts of the different current methodological perspectives regarding art studies of the last three decades will be analysed collectively.

1. Presentation of the seminar. Postmodern transformations in art and History.
2. Current situation of History of Art. A historiographic reflection.
3. The foundations of the discipline and their current relevance: positivism.
4. The foundations of the discipline and their current relevance: formalism.



#### 4. Latest historiographical currents

Current trends of artistic historiography is a theoretical subject, a preparatory phase for practical investigation, that consists of a disciplinary reflection on History of Art and of an epistemological study of its methods, with emphasis on the current state of the Spanish historiography and the reception of Visual Studies. The contents will cover the diachronic and critical study of the writings on art in the last decades, their theoretical discourses, their authors and schools, from the renovation of formalism and iconography to social history, up to the cultural and visual studies, the feminist criticism or the colonial studies.

The contents will be addressed in ten seminar-form sessions where a selection of representative texts of the different current methodological perspectives regarding art studies of the last three decades will be analysed collectively.

1. Presentation of the seminar. Postmodern transformations in art and History.
5. The social history of art and its legacy.
6. Reading the content: from iconography to semiotics.
7. Reconstructing the canon: studies of reception and critical fortune.
8. Other histories of art: gender and postcolonial studies.
9. What is visual culture?
10. Visual Studies vs. History of Art.

#### 5. Writing and academic production workshop

Practical workshop for the writing of scientific texts. It is aimed at introducing students to writing scientific and academic texts. The goal is to help you acquire and begin to develop the essential skills of writing and thinking in professional academic life using technological and literary tools.

Program:

1. Types of academic writing.
2. Writing process for academic text.
3. Oral presentation of Scientific Results
4. Where, how and when to publish
5. Practical guidance for early researchers

### WORKLOAD

#### PRESENCIAL ACTIVITIES

Activity	Hours
Tutorials	112,50
<b>Total hours</b>	<b>112,50</b>

#### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	70,00
Independent study and work	160,50
Preparation of lessons	0,00



Preparation for assessment activities	0,00
Resolution of case studies	32,00
<b>Total hours</b>	<b>262,50</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) 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.

## EVALUATION

The skills to be acquired will be evaluated in blocks, each of them belonging to the five subjects of this module, based on 16% of the total of the module for each of the five subjects. Another sixth block belongs to a research work, directed and evaluated by one of the professors based on 20% of the total of the module.

In each of the six evaluation blocks, a minimum qualification of 4 points out 10 (4/10) is required in order to establish the corresponding average score.



Attendance to classes and active involvement will be essential as a basic tool of evaluation. The platform Virtual Classroom is established as a mean for evaluation and communication of the results.

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

I. Seminars, debates and reading or activity reports. Reviews, reports, briefs or critical analysis of the recommended bibliography and of the supplementary activities (20%-30%). The evaluation criteria are as follows:

- Acquisition of theoretical-practical knowledge concerning the different methods and techniques for History of Art
- 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.

## REFERENCES

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- COLORADO CASTELLARY, Arturo. Hipercultura visual. El reto hipermedia en el arte y la educación. Madrid: Editorial Complutense, 1997. DELOCHE, Bernard. El museo virtual: hacia una ética de las nuevas imágenes. Gijón: Trea, 2002. MORENO, Isidro. Musas y nuevas tecnologías. El relato hipermedia. Barcelona: Paidós, 2002. RODRÍGUEZ ORTEGA, Nuria (dir.). Teoría y literatura artística en la sociedad digital. Construcción y aplicabilidad de colecciones textuales informatizadas. Gijón: Trea, 2009. BREA, José Luis (ed.). Estudios visuales. La epistemología de la visualidad en la era de la globalización. Madrid: Akal, 2005. MARTÍN MARTÍNEZ José; SEBASTIÁN LOZANO, Jorge. La Historia del arte en la Universitat de València durante la postguerra (1939-65), Saitabi, 1997, nº 47, p. 173-214. MARTÍN MARTÍNEZ, José. ¿Para qué estudiar Historia del arte en la Universidad? Por unas humanidades visuales Ars Longa.



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- CASSANY, David. Afilar el lapicero. Guía de redacción para profesionales. Barcelona: Anagrama, 2007. CASTELLÓ, Montserrat (coord.) Escribir y comunicarse en contextos científicos y académicos. Conocimientos y estrategias. Barcelona: Graó, 2007. CREME, Phyllis; LEA, Mary R. Escribir en la Universidad. Barcelona: Gedisa, 2000. GARACHANA, Mar; MONTOLIO, Estrella; SANTIAGO, Marisa. Manual práctico de escritura académica. Barcelona: Ariel, 2000. ROMERO FARFÁN, César Augusto. Escritura académica: Errores que usted no cometerá cuando redacte su artículo científico. Cuadernos de Lingüística Hispánica, 2011, nº 18, p. 79-94. VÁZQUEZ, Graciela (coord.). Actividades para la escritura académica ¿Cómo se escribe una monografía? Madrid: Edinumen, 2001.