

Hispanic Romanesque

Code: 100570
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	0
2500239 Art History	OT	4	0

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Other comments on languages

Catalan will be the working language. Nevertheless, debates, presentations and written tests could be done in Spanish.

Prerequisites

To be able to fulfil some tasks, some basic knowledge of English and French are required.

Objectives and Contextualisation

GOALS

Contextualization:

This course is a Third-or-Fourth-year optional course. The main goal is to enhance students learning experience, specially, their previous knowledge on *Historia General de l'Art Medieval*, de 24 ECTS), to be done during Second or Third year.

Spanish Romanesque Art will provide students with deeper knowledge on artistic changes in Spain from 11th to 13th centuries. On one hand, it will help students to acquire a geographic, cultural and political knowledge on the diversity of the Spanish kingdoms. On the other hand, it will show them several artistic phenomena related to the same centuries, such as the birth of the art from the Way of Sant James or the International style "Art 1200". In addition, those phenomena will be put in close comparison with the European context, specially France.

Goals:

1- Provide students with great knowledge on the different Spanish Romanesque art forms, specially in regard to their chronological, typological and formal evolution.

2- Provide students with deeper knowledge on the relationship between the artistic, cultural, political and historical context of Romanesque Spain and the different uses and subjects of artworks of the period.

Competences

Art History

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Producing innovative and competitive proposals in research and professional activity.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
7. Connecting an artistic imagery with other cultural phenomena within its period.
8. Coordinating working teams, developing conflict resolution and decision making abilities.
9. Distinguishing the elaboration techniques and processes of an artistic object.
10. Efficiently presenting knowledge in oral and written form.
11. Encouraging creativity and fomenting innovative ideas.
12. Engaging in debates about historical facts respecting the other participants' opinions.
13. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
14. Explaining the reception mechanisms of a work of art.
15. Identifying the artistic imagery, placing it into its cultural context.
16. Identifying the main and secondary ideas and expressing them with linguistic correctness.
17. Reconstructing the artistic outlook of a particular cultural context.
18. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

Unit 1. Spanish Romanesque Art: from early fascination towards Islamic art to the rediscovery of the art of the Way of Saint James. -Prosopopoeia, nation and spirituality. -Canonization and Internationalization of Spanish Romanesque Art. - Present Challenges.

Unit 2. Between tradition and innovation: the dawn of Romanesque art in Spanish Kingdoms. -Union and political disintegration: the Kingdom of León. Sancho III and his heirs. - Ecclesiastical transformations: from

Visigoth liturgy to Roman liturgy. -Architecture and the "treasure" in San Isidoro de León. Ivories and manuscripts in San Millán de la Cogolla. - "Lombard" Romanesque Aragon and First Romanesque art in Western Peninsula.

Unit 3. Romanesque Art I: the Art of the Way of Saint James as subject matter (1075-1125). - Cluny. -The Road to Santiago. -New architecture: typology and function: pilgrimage churches, basilica plans and Westwerke. -Gregorian Reform and monumental sculpture. Looking back to Antiquity. The Jaca-Frómista debate. The age of the sculptured portals and the art in the Midi: Jaca, Loarre, León, Santiago de Compostela, Conques and Toulouse.-. *Iter picturae sancti Iacobi?* San Juan de la Peña, Bagüés, Perazancas, Mondoñedo. -Monastic scriptoria and the illumination art.

Unit 4. Romanesque Art II: new contexts for the transformation and dissemination of figurative arts (1120-1150) . -The Cloister of Silos I: an open discussion -The expansion of Aragonese and Navarrese art. Archivolts as subject matter: Pamplona, Oloron, Uncastillo, Leire, Santa Maria de Carrión. Mural and panel painting in the Pyrenees and beyond: Roda d'Isàvena under bishop Ramon: Roda; Taüll, Pedret workshop and Catalan panel painting. Mural painting in Castile: Berlanga, Gormaz and Maderuelo. -San Justo de Segovia.

Unit 5. Late Romanesque Art and "1200 Art": new challenges. -Architecture as symbol. -The copies of the Holy Sepulchre: Romanesque Art and the Art of the Military Orders. -Domed Churches along the river Duero: Zamora, Salamanca, Toro. -The birth and expansion of Cistercian Art.- Great workshops: Carrión, Ávila and Bourgogne; Aguilar de Campoo. The Second master of Silos. Maestro Mateo. Oviedo. The Master of San Juan de la Peña, Aragon and Navarre -Mural painting and miniature around 1200: Sigena and Arlanza. -The scriptoria of Compostela, León and Castile.

Unit 6. Women and Romanesque art: lineage, patronage and devotion. Women as artists.

Unit 7. The Romanesque artists: identity and training.

Methodology

This course is based on several lectures and formative activities.

Lectures

Lectures are based on theoretical content with the aid of bibliography and video or power point presentations.

Study trip

Lectures will be completed with a study trip to Santo Domingo de Silos, Arlanza and Burgos.

Tutoring

One-to-one tutorials with the teacher will help students to monitor their progress.

Complementary activities

Attendance to exhibitions and Conferences is recommended.

Activities under supervision

Two seminars (The Pórtico de la Gloria and the Master Mateo/ Women and Romanesque Art) based on several specialized readings will be done. Two written papers based on these readings will be required.

Activities

Title	Hours	ECTS	Learning Outcomes
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Type: Directed

Lessons (Units 1-7)	40	1.6	3, 4, 2, 15, 5, 6, 8, 1, 9, 11, 13, 14, 16, 12, 17, 7, 10
Type: Supervised			
Readings and other activities.	40	1.6	3, 4, 2, 5, 6, 11, 14, 12, 17, 7, 10
Two seminars	20	0.8	3, 4, 2, 15, 5, 11, 13, 14, 12, 17, 7, 10
Type: Autonomous			
Autonomous study and preparation of the written test (seminars and exam)	50	2	6, 11, 16, 17, 7, 10

Assessment

Continuous assessment is based on three parts:

1. One written exam (50% of the final qualification)
2. Delivering two written texts as result of the reading of the material that has been given to prepare the seminars. Every written text counts 20% of the final qualifications. Being two texts, the result is 40% of the final qualification.
3. Assessment of the students participation in the seminars (The Pórtico de la Gloria and the Master Mateo/ Women and Romanesque Art).

Final qualification will be the result of the sum of the partial exams (50%), the written papers (40%) and participation in debates (10%).

The Faculty officially fixes a revaluation but this one only applies to exam's qualification.

Without participating in both seminars and delivering the written papers the course could not be passed.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Delivery of two written papers from the material given for the preparation of the seminars.	40%	0	0	6, 8, 1, 11, 13, 14, 16, 12, 17, 7, 10, 18
Oral participation in the two seminars (Pórtico de la Gloria/Women and Romanesque art)	10%	0	0	3, 4, 2, 15, 5, 1, 9, 11, 13, 14, 12, 17, 10, 18
Written exam (Units 1-7)	50%	0	0	3, 4, 2, 15, 5, 1, 9, 11, 13, 14, 16, 17, 7, 10

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