



Universitat de Lleida

DEGREE CURRICULUM
**ART AND CULTURE IN
CATALONIA**

Coordination: SOLE MARTI, ESTHER

Academic year 2022-23

Subject's general information

Subject name	ART AND CULTURE IN CATALONIA			
Code	102653			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Tourism	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	4.2		1.8
	Number of groups	1		1
Coordination	SOLE MARTI, ESTHER			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	60 onsite hours 90 autonomous work hours			
Important information on data processing	Consult this link for more information.			
Language	Catalan			
Distribution of credits	3,72 theory credits 2,28 practice credits			
	1 credit equals to 25 student work hours. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
SOLE MARTI, ESTHER	esther.sole@udl.cat	6	Scheduling an appointment via e-mail is required

Learning objectives

OG: General objective

OE: Specific objective

OG1: To make a general overview of the artistic productions that have taken place in Catalonia from prehistory to the second avant-garde.

OE1.1: To become familiar with some of the most significant artistic manifestations in Catalonia.

OE1.2: Knowing and mastering the resources and tools necessary to identify, contextualise and value from a tourist point of view any significant artistic production in Catalonia.

OG2: Knowing the most common formal and technical typologies of the whole of the history of art in Catalonia, as well as the languages through which they are manifested.

OE2.1: To experience first-hand the typological, formal and technical diversity of artistic manifestations and to grasp their particularities.

OE2.2: Understand and situate in space and time the changes that occur in the different artistic typologies.

OG3: Appreciate artistic productions as heritage assets of interest in the field of tourism.

OE3.1: To promote knowledge of the most immediate artistic heritage.

OE3.2: To develop strategies for the use of artistic heritage for tourism.

OE3.3: To rigorously transmit and communicate the value of artistic heritage in a tourist environment.

OG4: Consolidate mastery of information and communication technologies.

OE4.1: Becoming familiar with initiatives linked to free knowledge, its philosophy and its possibilities both in terms of acquiring knowledge of art history and its dissemination in the field of tourism.

OE4.2: Acquiring experience and perfecting skills in the use of information and communication technologies for the development of strategies and materials for the tourist use of artistic heritage.

Competences

General competences

GC1 Capacity for analysis and synthesis

GC2 Ability to organise and plan

GC3 Teamwork and leadership.

Specific competences

SC4 Identifying, managing and designing management strategies and plans for tourist territories and destinations in accordance with the principles of sustainability.

SC5 Understanding the principles of tourism, its spatial, social, cultural, psychological, legal, political, labour and economic dimensions.

SC6 Designing tourism products and defining objectives, strategies and commercial policies. Identifying tourism resources and assessing their potential.

SC9 Relate the objectives of tourism management and management in order to achieve a satisfactory tourist and culturally legitimate experience.

Transversal competences

CT1 Correct oral and written expression

CT3 Mastery of ICT

CT4 Respect and development of Human Rights, democratic principles, the principles of equality between women and men, and the values of a culture of peace and other democratic values.

Subject contents

1. Introduction. Practical and logistical aspects

2. Artistic manifestations in pre and protohistoric times in Catalonia

Geographic and chronological contextualization

Artistic manifestations in prehistoric habitat environments. Cave paintings

Prehistoric burial practices. Megalithism in Catalonia: typology of megaliths

3. Artistic manifestations in pre-Roman and Roman times in Catalonia

The Iberian city: urban planning and artistic manifestations linked to architecture in the Iberian era.

The Greek city and the Roman city: urban planning and architecture.

Far from the Roman city: the rural villas.

Death in Iberian, classical, and late ancient times: sepulchral practices and material culture associated with burials

4. Art in Catalonia in the Late Antiquity

Effects of the officialization of Christianity in art practice

Religious architecture in Catalonia from the Late Antiquity. Basilicas, baptisteries, and episcopal complexes

5. Art in Catalonia in the Middle Ages

From Roman to Romanesque

Pre-romanesque and romanesque religious spaces in the Middle Ages: the church, the cathedral, and monastic spaces. Architecture and fine arts

Gothic religious spaces. Architecture, painting, and sculpture

Civil spaces in the Middle Ages: palaces, hospitals, markets and shipyards

6. Art in Catalonia during the Renaissance and Baroque periods

Religious spaces during the Renaissance: architecture, sculpture, and painting on panel

Religious Baroque spaces: religious architecture, sculpture linked to religious architecture, baroque religious painting

Civil Baroque spaces: palaces, universities, and poliorkethics. Baroque painting in civil spaces

7. Art in Catalonia between the 18th the 19th centuries: classicisms, historicisms, realisms

The Llotja School and the end-of-century fine arts: classicism and romanticisms

Architecture and urban planning in the 19th century

Realisms in Catalonia

8. Art Nouveau

Art Nouveau in Catalonia

Art Nouveau architecture, architectural sculpture, applied arts

Art Nouveau painting, drawing, and graphic arts. Symbolism and postmodernisms

Art Nouveau sculpture

9. Noucentisme

Contextualization and theoretical approaches of Noucentisme. Agrupació Courbet, Les Arts i els Artistes

Noucentisme architecture

Drawing, painting and sculpture of Noucentisme

The international exhibition of 1929: modernism, Noucentisme, and modernity in Montjuïc

10. The avant-gardes

Els Evolucionistes, ADLAN and the avant-garde of the 30s: artistic approaches in Catalonia in the interwar period

GATCPAC: modern architecture in Catalonia

The post-war avant-garde: Dau al Set. Artistic approaches in Catalonia after the Second World War

Methodology

The course is based on a combination of different types of activities, which will take place in the classroom, outside the classroom and possibly by distance learning. The language of instruction for the subject will be Catalan, although students will be free to choose the language of instruction for the practicals, assignments and assessment, which may be carried out in any of the official languages of the Universitat de Lleida.

The classroom sessions will cover the history of art in Catalonia through a selection of the most outstanding works or authors of each period or movement, from prehistory to the second avant-garde. Using specific examples of high referential value, students will learn about the protagonists and defining features of the aesthetics of each artistic period and, where appropriate, these examples will be used to study in depth the particularities of other disciplines and languages that are also of interest for a general understanding and evaluation of the artistic manifestations that have taken place in Catalonia throughout history. At the same time, visits are planned (to be agreed during the first weeks of the course) to places and facilities of historical and artistic interest, on which activities will be carried out to consolidate the subjects dealt with. Practical activities are also foreseen, focused on the acquisition and improvement of the subject's own competences, especially in the transfer of knowledge.

Finally, a written assignment will be required. The assignment will consist of the collective creation of texts related to the contents of the subject. The monitoring and coordination of the work will be carried out through the Virtual Campus website.

The calendar of visits and other activities, as well as submission dates, will be available on the Virtual Campus. The dates for exams are those shown in the exams calendar published on the degree's website.

Activity	Description	In-class hours	Autonomous learning hours
Master class	Onsite sessions	42	0
Visits	Visits and written assignments	8	5
Practical assignments	Written assignments	2	20
Written assignment	Written, monogrpahical assignment	2	20
Autonomous work	Self study time	0	45
Office hours	Office hours, either onsite or online	2	0
Evaluation	Written exams	4	0
TOTAL	-	60	90

Development plan

Face-to-face sessions:

Tuesday from 9:00 to 10:45

Wednesday from 9:00 to 10:45

Practical sessions and visits:

To be scheduled during the first weeks of the course. The dates will be included in the Virtual Campus calendar.

Exercises and activities related to visits must be handed in no later than ten calendar days after the visits have taken place. However, the submission date will be indicated in the Virtual Campus calendar.

Exams:

See the [calendar](#) published on the FDET website.

Written assignment:

All information, coordination and monitoring will be done through the Virtual Campus.

Deadlines and submission dates will also be published in the Virtual Campus calendar.

Evaluation

The evaluation of the subject is continuous and will have five facets, clearly linked to the teaching methodology:

Face-to-face sessions: preparation and active participation will be assessed. Attendance is not a compulsory requirement.

Visits: preparation and active participation in the visits will be assessed, as well as the possible delivery of an exercise linked to these. Attendance is not a compulsory requirement.

Practical sessions and activities: clarity of exposition and quality of the contents provided will be assessed, as well as the development of specific competences of the subject.

Written assignment: the quality of the contributions will be assessed, both regarding the contents and the mastering of written language and IT tools. In addition, the style of the contributions and the interactions with other participants during the writing of the assignment will be taken into consideration. The evaluation criteria will be available on the Virtual Campus.

Assessments: there will be two written tests, which are not recoverable. The tests will essentially consist of contextualisation and commentary on works presented during the classroom sessions, as well as questionnaires on general or contextual issues worked on in the classroom sessions. The tests may include the development of topics of special interest also dealt with during the classroom sessions.

In accordance with article 3.1 of the UdL assessment regulations, students may not, under any circumstances, use any unauthorised means or fraudulent mechanisms during the assessment tests. Students who use any fraudulent means related to the test and / or carry electronic devices not allowed, must leave the exam or test, and will be subject to the consequences provided in this regulation or any other internal rules of the UdL.

If plagiarism is detected in any of the written documents presented by the student or tests taken (practicals, coursework or exams), the rules stated in the regulations for the evaluation and teaching grading in the UdL degrees and masters will be applied.

In the event that a student can document his/her inability to attend the activities scheduled within the continuous assessment (due to paid work, second or subsequent registration of the subject, reconciliation of work and family life and mobility stays) may opt for a single test of validation of skills and knowledge to be held on the day and at the time established in the evaluation calendar of the degree for the final test of the regular assessment. The application form (pdf) for this type of assessment must be sent (together with the supporting documentation) to the lecturer in charge of the subject in the time and manner established in the assessment regulations and, once it has been submitted, it cannot be modified. This test is subject to the assessment regulations for the purposes of recovery (tests equal to or higher than 30%) and revision. This single test, as well as the recovery test, will take place on the day stipulated in the exam calendars published on the website of the degree.

In order to pass the course, a minimum of 5 points will be required in the final grade.

Activity	Evaluation percentage
Master class	5
Visits	20
Practical assignments	25
Written assignment	20
Written exams	30 (2 x 15%)
TOTAL	100

Bibliography

General bibliography

—, *Art de Catalunya* (Barcelona: L'Isard, 1998)

—, *Summa Artis: Historia general del arte* (Madrid: Espasa Calpe, 2001)

Alsius, Salvador, *Hem perdut l'oremus. Petita enciclopèdia de la cultura catòlica* (Barcelona: La Campana, 1999)

Bonet, Juan Manuel, *Diccionario de las vanguardias en España (1907-1936)* (Madrid: Alianza, 1995)

Fullana, Miquel, *Diccionari de l'art i dels oficis de la construcció* (Palma: Moll, 1995)

Gombrich, Ernst H., *Historia del Arte* (Madrid: Alianza, 1992)

Lajo, Rosina, *Lèxic d'art* (Madrid: Akal, 1993)

Miralles, Francesc (coord.), *Història de l'art català* (Barcelona: edicions 62, 1983)

Specific bibliography

Monogràfic sobre megalitisme del número 3 de la revista [Cota zero](#) (1987)

—, *Dau al Set, la segona avantguarda catalana* (Barcelona: Fundació Lluís Carulla, 2011)

—, *Lluís Domènech i Montaner (1849-1923): obra arquitectònica raonada* (Canet de Mar: Centre d'Estudis Lluís Domènech i Montaner, Edicions els 2 Pins, 2015)

Aisa, Ferran, *Les Avantguardes: surrealisme i revolució (1914-1939)* (Barcelona: Base, 2008)

Alonso, Natàlia (et al), *Arbeca: la fortalesa dels Vilars* (Barcelona: Museu d'Arqueologia de Catalunya, 2010)

Arce, Javier (ed.), *Cencelles: el monumento tardorromano. Iconografía y arquitectura* (Roma: L'Erma di Bretschneider, 2002)

Carbonell, Marià, *El Palau de la Generalitat de Catalunya: art i arquitectura* (Barcelona: Generalitat de Catalunya, 2015)

Cirici, Alexandre, *L'Art gòtic català* (Barcelona: edicions 62, 1974)

Cirici, Alexandre, *L'Arquitectura catalana* (Barcelona: Teide, 1975)

Ferran, Domènec, *Ecclesiae Egarenses: Les esglésies de Sant Pere de Terrassa* (Barcelona: Lunwerg, 2009)

Fontbona, Francesc (dir.), *El modernisme* (Barcelona: L'Isard, 2002)

Gudiol, Josep, *Pintura gòtica catalana* (Barcelona: Polígrafa, 1987)

Jardí, Enric (dir.), *L'Art català contemporani* (Barcelona: Proa, 1972)

Martín Vielba, Òscar, Rovira Soriano, Jordi, *Arquitectura i urbanisme de la part alta de Tarraco en època republicana i imperial: gènesi, disseny i construcció* (Tarragona: Reial Societat Arqueològica Tarraconense, 2009)

Miralpeix, Francesc, *Antoni Viladomat i Manalt (1678-1755): vida i obra* (Girona: Museu d'Art de Girona, 2014)

Pérez González, José María (dir.), *Enciclopèdia del Romànic a Catalunya* (Aguilar de Campoo: Fundación Santa María la Real, Centro de Estudios del Románico, 2014)

Rodríguez-Aguilera, Cesáreo, *L'art català contemporani* (Barcelona: edicions del Cotal, 1982)

Useful websites

[Wikimedia Commons](#): repositorio de fotografías y material multimedia

[Calaix](#): repositorio institucional del Departament de Cultura de la Generalitat de Catalunya (Fotografías y planimetrías)

[Arca](#): Arxiu de Revistes Catalanes Antiques de la Biblioteca de Catalunya

[Dipòsit Digital de Documents](#) de la Universitat Autònoma de Barcelona

[Memòria Digital de Catalunya](#)

[RACO](#): Revistes Catalanes en Accés Obert