

**Artistic Heritage: Paths for Study and Techniques
for Analysis**

Code: 43006
ECTS Credits: 12

Degree	Type	Year	Semester
4313768 Analysis and Management of the Artistic Heritage	OB	0	1

Contact

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Other comments on languages

The papers or essays of this course can be submitted in Catalan, Spanish, Italian, French or English. Lessons will be given in Catalan and Spanish.

Use of Languages

Principal working language: catalan (cat)

Teachers

Daniel Rico Camps

Rafael Cornudella Carre

Eduardo Carrero Santamaria

Núria Fernandez Rius

Prerequisites

There are no prerequisites.

Objectives and Contextualisation

The Module 1 program has a research character and constitutes the first pillar of the course as far as initiation in research is concerned. The module is organized around 3 seminars focused on a topic of study. The objective of the seminars is to bring the student closer to the process of "manufacturing" of research in artistic matters; its phases, methodologies, sources and techniques are examined, as well as the diversity of points of view that come together or that should be taken into account in a research process.

Competences

- Define, plan and carry out a research project in the field of art history and artistic heritage that is critical, original and in line with current scientific practice.
- Discriminate between important research and dissemination of culture.
- Honestly and realistically evaluate the rigorousness of one's own work.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.

- Organise time and resources to conduct research projects: setting goals, timing and tasks to be completed.
- Reconstruct and critically analyse the positions of the principal current researchers into the artistic heritage, using their characteristic categorisations and vocabulary.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
- Systematically assimilate and synthesise the information that is of the greatest importance for research and professional practice.
- Understand the analysis methods used in research into the artistic heritage, and art theory and history.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Conduct a research project that is well-grounded and well-planned.
2. Differentiate between the analysis methods used by art historians to study and interpret the artistic heritage: formal, stylistic, iconographic and comparative.
3. Discriminate between important research and dissemination of culture.
4. Honestly and realistically evaluate the rigorousness of one's own work.
5. Identify the major methodologies needed to carry out a research project: one's own and others.
6. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
7. Interpret works of art holistically.
8. Know the disciplines and analysis methods within artistic heritage interpretation: palaeography, epigraphy, archaeometry and the different analyses used by restorers.
9. Know the types of argument and the methods used by other researchers to present their results and use this knowledge to guide one's own research.
10. Organise time and resources to conduct research projects: setting goals, timing and tasks to be completed.
11. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
12. Systematically assimilate and synthesise the information that is of the greatest importance for research and professional practice.
13. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

Seminar 1. The history of photography in Catalonia: a new field of study. Professor: Núria Fernández Rius

The seminar aims to show the research possibilities offered by photography in the fields of art history and cultural studies. It will do so from a multidisciplinary and intersectional perspective, addressing the axes of gender, sexuality, ethnicity and class, among others. The sessions will follow a chronological order that spans from the beginnings of photography, in the 1830s, to the second half of the twentieth century, to see some of the photographic modalities that have acquired greater relevance in terms of heritage. Concepts, instruments and methods of analysis will be used to approach the material, visual and social dimension of the photographic object. It will be based on case studies of the history of photography in Catalonia, in connection with the most common trends and practices in international contexts. Methodologically, the sessions will have a first part dedicated to present the topic of study and a second part dedicated to solve in the classroom practical cases of research related to this topic.

1. The photographic portrait and the business of views in the 19th century.
2. Photography as an artistic practice: from Pictorialism in the Avantgarde
3. Research on photojournalism during the Spanish Civil War.
4. The documentary genre: between the MoMA in New York and Franco's Spain.
5. Personal and vernacular photography: a neglected heritage.

Seminar 2. Inconvenient heritages. Professor: Daniel Rico

The "vandalism rage" that spread to the United States following the death of George Floyd on May 25, 2020 is, perhaps, the most extreme and recent iconoclastic episode of the "memory wars" that have been waged from one end of the world to the other since the 90's of the 20th century. Why are statues being smashed? What are the monuments of discord and what is their meaning and "authority" in the public space of modern democracies? These are some of the questions that this seminar will attempt to answer by examining as wide and varied a range of national and international cases as possible.

1. "Iconoclasm" and "vandalism" today, all over the world.
2. Monuments or historical monuments? Memory or History?
3. Fascist heritage
4. The statues of slavery and colonization
5. Art, monumentality and memory

Seminar 3. Western monastic architecture. From Benedictine contemplative origins to the complexities and reforms from the 13th to the 16th century. Professor Eduardo Carrero Santamaría

Since the architectural definition of the Benedictine monastery in the early Middle Ages of responding to the needs of a community of monks, friars or nuns. In this seminar we will see how each order implemented its daily requirements (from liturgy to the impositions of gender), which functioned as the determinants of a specific type of monastery or convent, perfectly recognizable from its architecture.

Because studying monasteries in Western Europe. Method of analysis, sources and heritage consideration in the contemporary world. The origins. The Benedictine monastery.

The contemplative tradition in the great reforms of the 11th-12th centuries: Cistercians, Carthusians, Premonstratenses and other rigorist derivations. The feminine version of contemplative monasticism and its architectural materialization.

Fratrum. The orders of friars, their architecture: Dominicans, Franciscans, Carmelites and Augustinians and their urban impact. Was there a convent architecture? The appearance of the Hieronymites and their journey from the hermit caves to El Escorial. The respective female branches

The great reforms of the 16th century. Discalced and Jesuits. Monastic architecture between the Iberian kingdoms and the New Spain. Ages, art history has tried to approach the study of the different monastic orders and their monasteries from two perspectives: one that prefers to develop a stylistic panorama with labels such as "Cistercian art" or "Franciscan architecture", or one that analyzes the monastery as a residential cell in which its constituent parts were the basic elements of an architectural structure designed and planned with the intention

Seminar 4. The monastery of Pedralbes and its artistic heritage: research, museography and diffusion around a singular patrimonial group. Professor: Rafael Cornudella

The Monastery of Pedralbes, where a community of monks of the order of Saint Clare still exists, and which is managed as a "monastery-museum" by the Barcelona City Council, is not only one of the most important monuments of Catalan Gothic architecture, but it is also a unique ensemble due to the abundant movable artistic heritage that is preserved there, even though in the 19th and 20th centuries some objects were still lost, alienated or destroyed. Any account of the history of Catalan Gothic art inevitably passes through this monastic space, which also offers interesting objects from the modern and contemporary periods, all of which allow us to follow the successive stages of the historical existence of this community of monjas clarisas. The seminar will review some of the results of the most recent research, will highlight the multiple research possibilities open for the future, and at the same time will analyze the strategies for the conservation and diffusion of this monument and its movable heritage.

1. The construction of the monastic complex: certainties and uncertainties. The funerary monument of Queen Elisenda de Montcada and the sculpture of the 14th century.
2. The mural paintings of the chapel of Sant Miquel: The Italian Master of Pedralbes and the Ferrer Bassa

question.

3. Other three-century mural paintings of the monastery.

4. Visit to the monastery.

5. The painting on tile of the fourteenth and fifteenth centuries: new perspectives on a heritage between dispersion and disappearance, from the Serra to Martorell.

6. Painting at the end of the 15th and 16th centuries: the phenomenon of importation and local production, recent contributions.

- Follow-up sessions of the Master's thesis project. Professor : Rafael Cornudella.

- Complementary activity: Collector's Day, Palau de Maricel, Sitges.

Methodology

Theoretical lessons in the classroom, conferences and visits to heritage sites and museums. Participation of the students in class will be valued.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Conferences and visits to artistic sites	16	0.64	9, 7, 6, 11, 13

Assessment

Attendance and active participation in the lessons: 20%

Follow-up tutorship of the Master thesis project: 30%

Written presentation of the Master thesis project prepared with the supervision of the tutor: 50%.

The project has to contain:

1. A presentation of the objectives, the reasons for the selection of the topic and the questions that the student asks himself at the beginning.

2. A first outline of the work, that is to say, a first reasoned scheme of the work, a first outline where the aspects that the student wants to discuss in his work are stated. To prepare this first outline, the student will get the advice of the work tutor. Naturally, as the research progresses, the student will be able to modify certain aspects of the initial outline.

3. A first compilation of the sources that the student is consulting to carry out his/her work. Depending on the subject of the work, these sources can be of several types: bibliographic, videographic, photographic, interviews with people, etc.

4. Finally, the project has to contain also a planning, in which the student will present how he/she has progressively organized his work from the beginning and how he/she intends to develop the different tasks that remain to be done until the conclusion of the work. It is recommended that the student make the planning as detailed and accurate as possible.

The deadline to deliver the project is the 7th February 2022. Two copies have to be submitted: one for the coordinator of Module 1, Professor Montserrat Claveria, through the Virtual Campus, and the second for the tutor or the work, in the format he / she indicates to the student.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Class attendance and active participation	20%	48	1.92	4, 8, 9, 3, 2, 1, 5, 7, 10, 6, 11, 12, 13
Delivery of the written project of the Master's Dissertation	50%	176	7.04	8, 9, 3, 2, 1, 5, 7, 10, 6, 11
Tutorials of the project of the Master's Dissertation	30 %	60	2.4	4, 8, 9, 3, 2, 1, 5, 7, 10, 6, 11, 12, 13

Bibliography

The professors of each seminar will provide the bibliography in class.

Software

Nothing in particular