

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

## Contact

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## Teachers

Mariano Carbonell Buades

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There is no specific requirement.

## Objectives and Contextualisation

The Module 2 program links with Module 1 and constitutes the second cornerstone of the Master as far as the introduction to research is concerned. The program of this training module aims to introduce new and fresh perspectives on the study of a set of long-scope and varied issues, from the conceptual as well as spatial and temporal points of view.

## Competences

- Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
- Continue the learning process, to a large extent autonomously.
- Develop the ability to assess sex and gender inequalities in order to design solutions.

- Find links between concepts and knowledge in different areas of art history that previously had not been observed.
- Show mastery of language, expression and rhetorical devices in the preparation and presentation of research projects and professional tasks.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.
- Work in interdisciplinary teams. Master the use of language, expression and rhetorical resources in drawing up and delivering presentations on research, projects and professional tasks.

## Learning Outcomes

1. Analyse the iconography of works produced in distinct historical periods and geographical contexts, paying attention to how cultural conventions regarding gender and sexuality are manifested, or how these conventions are subverted.
2. Communicate and justify conclusions clearly and unambiguously to both specialist and non-specialist audiences.
3. Continue the learning process, to a large extent autonomously.
4. Find links between the artistic manifestations of different periods, verify their connections to artistic movements, currents of thought and places, and determine possible interdisciplinary connections.
5. Identify and appraise the contributions of women throughout history in diverse roles linked to artistic creation.
6. Obtain more advanced knowledge of art history, artistic thought and the audiovisual arts.
7. Recognise gender differences and inequalities in the uses and management of historical and artistic heritage.
8. Show mastery of language, expression and rhetorical devices in the preparation and presentation of research projects and professional tasks.
9. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.
10. Work in interdisciplinary teams. Master the use of language, expression and rhetorical resources in drawing up and delivering presentations on research, projects and professional tasks.

## Content

Seminar 1. Teacher: Rafael Cornudella

The monastery of Pedralbes and its artistic heritage: research, museography and diffusion around a singular patrimonial monument.

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 monges clarisses. 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. Other three-century mural paintings of the monastery.
3. The painting on tile of the fourteenth and fifteenth centuries: new perspectives on a heritage between dispersion and disappearance, from the Serra to Martorell.

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

4. Visit to the monastery.

Seminar 2. Teacher: Ricard Bru

Japonism. The fascination with Japanese art in Catalonia in the 19th and 20th centuries.

The four sessions will analyse in depth the phenomenon of Japonisme in Catalonia, presenting research methods and the results of research both locally and globally.

1. Japonism in Europe. Introduction to the global phenomenon of attraction, influence and inspiration of Japanese art in the second half of the 19th century and the beginning of the 20th century. Specific research cases will also be presented, such as the impact of Japanese erotic art on European artists at the end of the 19th century.

2. Japonism in Catalonia (1868-1888). Attraction and impact of Japanese art in Catalonia up to the Universal Exhibition of 1888, from Marià Fortuny to Alexandre de Riquer.

3. Japonisme in Catalonia (1889-1915). A study of Japonisme at the time of Modernisme, from Ramon Casas to Lluís Domènech i Montaner.

4. Japonism in Catalonia (1915-1975). An approach to the fascination with Japanese art and culture from Noucentisme to the second avant-garde, from Francesc Galí to Joan Miró.

Seminar 3. Teacher: Victor Ramírez Tur

Performative, imaginary languages and LGTBIQ experiences

The main events focused on contemporary art - Documenta Kassel, Venice Biennale, Sao Paulo Biennale - confirm the axis that links artistic practice with LGTBIQ imaginaries and experiences, as one of the most visible and rooted narratives of the current art. In the same way, these events, as well as the programming of other artistic and university institutions, show the explicit link between queer narratives and performative languages or some of their derived terms: live arts, hybrid scene, new dramaturgies, etc. Based on four case studies we will trace the main concepts, strategies and proposals for heritage and curatorial intervention that pivot on the proposed axis. This seminar is ascribed to one of the main demands of the university curricular area - Fourth Action Plan for Gender Equality of the UAB (2019-2023) which is the incorporation of a gender perspective in teaching subjects and in research work.

1. The touching community by Aimar Pérez Galí. Contextualizing Third Wave Feminism: Intersectionality, the AIDS/HIV Outbreak, and Performative Activism. Research and the approach to the archive from queer methodologies.

2. Mirades insubmisses and Dols queer: two projects of rereading the MNAC Collection in LGTBIQ key. Case study of queer interventions in heritage collections: La mirada del otro -Museo Nacional del Prado- and Amor diverso -Museo Nacional Thyssen-Bornemisza-. The use of performance as a mediation strategy.

3. Hermaphrodites on horseback or the rebellion of desire: New dramaturgies and trans\*/intersex\* experiences. Research and uses of the archive in dramaturgical creation.

4. Abel Azcona. My families 1988-2024. Abjection, performance and affective theory. The affective turn in curatorial practices. Curation as a feminist practice.

Seminar 4. Teacher: Marià Carbonell

The Palace of the Generalitat de Catalunya. 600 years of art and architecture.

The Palace of the Generalitat of Catalonia or, as it was said in the past, the Hall of the Diputació del General is a paradigmatic case of the representative mission and the symbolic dimension that a public building of a civil

nature can achieve. In the European context, it is one of the few buildings that for such a long period of time have been the seat of the same supra-municipal government institution, seizures and suppressions for political reasons apart. But it is also a reflection of the architectural and artistic changes that have occurred in Catalonia over six centuries. The objective of this seminar is to analyze both its architecture and its movable heritage and, at the same time, provide conceptual tools that allow us to address the debate on the present and future of the building.

1. Presentation. The institution. Historiography. The restoration of Prat de la Riba at present. The precedents, from the Roman Barcino in the Jewish quarter.

2. The Gothic house: Marc Safont and late Gothic architecture in Catalonia. Applied sculpture. The treasure of the chapel: silverware, liturgical vestments (embroidery and textiles).

3. The Renaissance palace, from Gothic-Renaissance hybridizations (Pati dels Naranjos, Cambra Daurada) to the mature classicism of the late 16th century. Antoni Carbonell and the transfer of the chapel. The decorative program of the Cambra Daurada (tiles, tapestries, paintings). Extensions by Ferrer architects.

4. A church dressed as a palace: the body of Pere Blai's building, in the context of the architecture of the Camp School (1620-2020, IV centenary of the completion of the main façade and the death of the architect).

5. The seized palace. From the 'Nova Planta' Decree to the present. The decorations of the Saló de Sant Jordi and the project to remove the paintings from the Primo de Rivera period. The Torres-Garcia program. Future perspectives.

6. Scheduled visit to the Palace of the Generalitat (for reasons of protocol, the schedule will be set by the institution).

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

Complementary activity: short pre-Columbian art seminar (title to be determined)

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Supervised			
Conferences, visits to exhibitions, museums and artistic sites	13	0.52	1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Magistral classes, conferences and visits to artistic ensembles. Student participation in class will be assessed.

Note: 15 minutes of a class will be set aside, within the calendar established by the center/degree, for students to fill in the teacher performance and subject evaluation surveys /module.

Collective tutoring and individual tutoring relating to the development of the TFM project

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.

## Assessment

## Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Class attendance and active participation	20 %	66	2.64	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
Tutories seguiment del projecte de Treball fi de Màster: 30%	30%	87	3.48	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
Written presentation of the Master thesis project prepared with the supervision of the tutor	50%	84	3.36	1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Assistència i participació activa als seminaris: 20 %

Tutories seguiment del projecte de Treball fi de Màster: 30%

Presentació escrita del primer Guió del projecte del Treball de fi de màster elaborat amb la supervisió del tutor del treball: 50 %.

El projecte ha de contenir:

1. Una presentació dels objectius, les raons de la tria del tema i les preguntes que us formuleu d'entrada.
2. Un primer guió del treball, és a dir, un primer esquema raonat del treball, un primer esbós on constin els aspectes que voleu tractar en el vostre treball. Per elaborar aquest primer guió comptareu amb l'assessorament dels vostres tutors. Naturalment, a mida que avanceu en la recerca, podeu modificar determinats aspectes del guió inicial.
3. Un primer recull de les fonts que esteu consultant o heu de consultar per realitzar el treball. En funció de la temàtica del vostre treball, aquestes fonts poden ser de moltes menes: bibliogràfiques, arxivístiques, videogràfiques, fotogràfiques, entrevistes a persones, etc-.
4. Finalment el projecte ha de comptar també amb una planificació, en la que exposeu com heu anat organitzant el treball des del principi i com penseu desenvolupar les diferents tasques que us queden per fer fins a la conclusió del treball. Recomanem que feu la planificació més detallada i precisa possible.

La data límit d'entrega del Projecte és el 7 de febrer de 2025. S'han de presentar dues còpies: una pel coordinador del Mòdul 1, el professor Radfael Cornudella, i la segona pel vostre tutor en el format que ell us indiqui.

En aquest mòdul es preveu la possibilitat de l'Avaluació Única a partir de les següents evidències:

Presentació escrita del Projecte de Treball de Fí de Màster 50%

Presentació d'un treball individual en el que es desenvoluparà algun punt contingut en algun dels seminaris del Mòdul, d'acrod amb les instruccions del coordinador del mòdul 50%

## Bibliography

Each teacher will provide the bibliography related to his seminar in class.

## Software

If specific program is required, It will be indicated in a due course.

## Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	first semester	morning-mixed