

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

Contact

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Teachers

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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

Schedule

Module 2 constitutes the second pillar of the course regarding introduction to research. Based on the structure of the classes and their specific content, this module -organised in four seminars- aims to introduce new or original perspectives on the research of a set of topics (used as case studies) with a long trajectory and diverse nature, both conceptually and in terms of space and time.

Seminar 1. Japonisme. The fascination with Japanese art in Catalonia in the 19th and 20th centuries.

Lecturer: Ricard Bru Turull

The four sessions will analyze in depth the phenomenon of Japonisme in Catalonia, presenting the methods and results of both local and international research. Starting from a global perspective, the sessions will provide an understanding of how a topic of international research can become a fruitful field of study from a local perspective, with transnational implications.

1. *Japonisme in Europe*. Introduction to the global phenomenon of the attraction, influence, and inspiration of Japanese art from the second half of the 19th century and the beginning of the 20th century.
2. *Japonisme in Catalonia (1868-1888)*. The attraction and impact of Japanese art in Catalonia until the Universal Exposition of 1888, from Fortuny to Riquer.
3. *Japonisme in Catalonia (1889-1915)*. Japonisme in the era of modernisme, from Ramon Casas to Lluís Domènech i Montaner.

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

Seminar 2: ***Antiquae Feminae***: From Research to Digital Heritage Product

Lecturer: Montserrat Claveria

1. The ages of women represented and their messages in Classical Antiquity
2. The reception of the *Antiquae Feminae* in the modern era: iconography and contexts
3. *Antiquae Feminae*: Integrating perspectives, leading approaches
4. From the research on *Antiquae Feminae* to their dissemination in contemporary society

This seminar aims to explore the representation of women in the sculpture of Classical Antiquity and analyse their reception and reinterpretation over time up to the digital present. Throughout the sessions, the emphasis is placed on the process from academic research to the creation of digital heritage products, aiming to facilitate the dissemination of the classical legacy in contemporary society.

The seminar is structured around four main areas. First, it explores the different ages of women represented in Classical sculpture, along with their associated cultural and symbolic messages. It also addresses the reception of these female representations in the context of antiquarian collecting during the modern period. Next, it presents the *Antiquae Feminae* project, which promotes an integrative perspective and leadership in new approaches to analysis and dissemination. Finally, it reflects on how academic research can be transformed into digital products that allow for effective and appealing outreach to today's audiences.

• Supervision sessions for the Master's Thesis project

Lecturer: Montserrat Claveria

Seminar 3: The arts of the Modern period in Catalonia (ff. Fifteenth Century-mid-Nineteenth Century). Research, work methodologies and dissemination strategies.

Lecturer: Francesc Miralpeix Vilamala

The history of Modern Art in Catalonia, traditionally referenced in the stylistic currents of Renaissance and Baroque art, covers more than three centuries of artistic creation. Traditionally criticised and undervalued by the historiographical tradition and by the cultural and political imaginary of the country since the beginning of the nineteenth century and seriously affected by the different episodes of destruction and plunder, modern art claims in the twenty-first century a quality space in the discourse of the arts in Catalonia and in the Catalan Museum system. So much so that the newly created Renaissance Museum and Baroque Museum are firmly committed to the visibility of some artists and assets that make up one of the most fertile periods of artistic practice in Catalonia, essential to understand the conformation of phenomena linked to current material and immaterial culture such as the festival, the cuisine, the celebrations or the landscape. The aim of this seminar is to analyse the most unique features of the plastic arts and movable heritage of the period and, at the same time, to offer working and analytical tools that allow parallel paths to be opened such as the study and understanding of destruction, safeguarding, collecting or dissemination based on quality tools and content.

1. Presentation. The heritage of the modern era from a bird's eye view. The predominant artistic genres. Artisans or artists?
2. Historiography. From the academic attack to the romantic gaze. National identity and art. The *Noucentisme* imaginary. Destruction and plundering.
3. Tools for study and analysis (visit to the MNAC reserves and the Amatller Institute of Hispanic Art/Mas Archive)
4. Enhancement. Museums, exhibitions and ICT tools. Research veins.

Seminar 4. The arts and design from an interdisciplinary and intersectional perspective

Professor: Sílvia Rosés Castellsaguer

Art historiography has traditionally focused on the triad considered hegemonic: painting, sculpture and architecture. This classification responds to an academic desire to simplify and organize the past, but often reduces cultural complexity and underestimates other creative practices such as those linked to craftsmanship or design. These disciplines, despite their constant presence in everyday life and in the shaping of material culture, have often been relegated for reasons of aesthetic or symbolic hierarchy.

The proposed seminar aims to expand the traditional boundaries of art history and give space to practices that have been undervalued until now, taking fashion design as a central axis and connecting it with other creative disciplines such as object design, jewelry, comics or audiovisuals. The aim is to show how these apparently separate fields actually maintain close dialogues and constant interdependencies.

In addition, the seminar is committed to a structure that breaks with the usual chronological narrative and incorporates an intersectional perspective. This perspective allows us to analyze how the axis of gender, class, race or sexuality intersect in cultural production and reception, providing a more critical and contemporary understanding of artistic and design practices.

The guiding thread of the seminar will be a curatorial project in which students will have to rethink the permanent exhibition of a museum, updating it from an interdisciplinary and intersectional point of view. In order to offer tools for the development of this project, each session will combine a master class focused on a thematic axis with spaces for reflection and practical application in relation to different creative fields.

1. Arts and design under the perspectives of gender and sexuality.
2. Arts and design under the evolution of social class hierarchies.
3. Arts and design under the prisms of religious beliefs and racialization.
4. Presentation of curatorial projects.

Activities and Methodology

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

Magistral classes, conferences and visits to art collections. 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, 8, 4, 5, 6, 2, 3, 7, 9, 10
Tutories seguiment del projecte de Treball fi de Màster: 30%	30%	87	3.48	1, 8, 4, 5, 6, 2, 3, 7, 9, 10
Written presentation of the Master thesis project prepared with the supervision of the tutor	50%	84	3.36	1, 8, 4, 5, 6, 2, 3, 7, 9, 10

Attendance and active participation in the seminars: 20%

Supervision sessions for the TFM project: 30%

Written submission of the TFM project, developed under the supervision of the project tutor: 50%.

The project must include:

1. A presentation of the objectives, the reasons for the choice of the topic, and the initial research questions.
2. A first outline of the thesis: that is, a reasoned preliminary structure, a first sketch listing the aspects you intend to address in your thesis and the methodologies you plan to use. You will develop this first outline with the guidance of your tutors. Naturally, as your research progresses, you may modify certain aspects of the initial outline.
3. An initial compilation of the sources you are consulting or plan to consult to carry out the project. Depending on the topic, these sources may be of various types: bibliographic, archival, video, photographic, interviews, etc.
4. Lastly, the project must also include a work plan, explaining how you have organised your work from the beginning and how you intend to carry out the remaining tasks until completion. We recommend that this plan be as detailed and precise as possible.

The deadline for submitting the Project is 6 February 2026.

Two copies must be submitted: one for the module coordinator, Professor Montserrat Claveria, and the other for your thesis tutor, in the format they specify.

This module offers the possibility of Single Assessment based on the following evidence:

Written submission of the Master's Thesis Project: 50%

Submission of an individual paper developing a topic related to one of the module's seminars, according to the instructions of the module coordinator: 50%

IA

For this module, the use of Artificial Intelligence (AI) technologies is allowed exclusively for support tasks, such as bibliographic or information searches, text correction, or translations, for the development of the first draft of the master's thesis project. The student must clearly identify which parts have been generated using this technology, specify the tools used, and include a critical reflection on how they have influenced the process and the final outcome of the activity. Lack of transparency in the use of AI in this assessed activity will be considered academic dishonesty and may result in partial or total penalisation of the grade for the activity, or more severe sanctions in serious cases.

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.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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