

**UNIVERSITY MASTER'S DEGREE IN
ANALYSIS AND MANAGEMENT OF ARTISTIC HERITAGE
Department of Art and Musicology
Universitat Autònoma de Barcelona
Course 2025-2026**

PRESENTATION:

The Official Master's Degree in Analysis and Management of Artistic Heritage of the Department of Art and Musicology has been designed to offer our students advanced training in a variety of fields related to the study of heritage and artistic creation in general – research, criticism, curating, conservation, management, dissemination and the artistic market. The objective of the course is twofold and consists, on the one hand, of providing you with the necessary tools and knowledge to continue along the path of historical-artistic research, and on the other hand, to familiarize yourself with a diversity of aspects related to the practice of art scholars -conservatives, gallery owners, antiquaries, curators, critics, etc.-, thus introducing you to the multiple aspects of the professional sphere of our studies and their applications within the broad sector of the arts.

The Master has the valuable collaboration of the Museu Nacional d'Art de Catalunya. A large team of professionals from the Museum teaches the classes of the Conservation and Management of Artistic Heritage Module in the Museum's facilities (reservation rooms, galleries and cabinets, restoration area, classroom-workshop and control center, among others). Through these classes you will learn first-hand how the large collection of the Museum is managed: the tasks related to its organization, analysis and conservation, the planning of temporary exhibitions, educational programs, communication campaigns, and many other aspects related to the day-to-day life of a museum of this magnitude and complexity. www.mnac.cat

Likewise, one of the distinguishing features of the master's degree is that it incorporates an exhibition curatorial workshop that consists not only in the theoretical ideation of an exhibition project, but also in its execution or material realization. The exhibition is presented at the end of the course at the UAB Exhibition Hall.

The program of the Master's Degree in Analysis and Management of Artistic Heritage of the UAB includes a complete Internship Module in which numerous museums and other entities dedicated to the world of art and artistic heritage collaborate. Finally, with regard to research resources, the Master's Degree has the magnificent art collection at the UAB Humanities Library.

Coordinator: Jaume Vidal Oliveras
Jaime.vidal.uab.cat

STRUCTURE:

The master's degree is divided into four compulsory modules that add up to 40 ECTS credits, and three optional modules, of these three the student must take two, which are equivalent to 20 ECTS CREDITS. The total 60 ECTS credits of the course result from the sum of the 40 credits compulsory and 20 optional.

Duration: 1 full-time academic year (60 ECTS credits) or 2 academic years at part-time (in this case it is mandatory to enrol a minimum of 30 ECTS credits on first year).

REQUIRED MODULES

1. Artistic heritage: ways of study and analysis techniques. 12 ECTS credits (1st semester)
2. Art, history and thought. 10 ECTS credits (1st semester)
3. Integrated practices. 9 ECTS credits (1st and 2nd semesters)
4. Master's Thesis. 9 ECTS credits (1st and 2nd semesters)

OPTIONAL MODULES

5. Conservation and management of artistic heritage. 10 ECTS credits (1st semester)
6. Criticism, curating and dissemination of art. 10 ECTS credits (2nd semester)
7. Art and trade. 10 ECTS credits (2nd semester)

Hours:

Module 1: Tuesday afternoon (16:00 to 19:00)

Module 2: Thursday afternoon (16:00 to 19:00)

Module 5: Monday and Wednesday morning (9:30 to 13/13:30) at the Museu Nacional d'Art de Catalunya

Module 6: Thursday afternoon (16:00 to 19:00) and exceptionally some Friday morning

Module 7: Tuesday afternoon (16:00 to 19:00)

The course calendar can be consulted on the Master's General Information website with the schedules and dates of the classes specified. The practice schedules on the tutor of the host institution and the student agree. On the website, specifically in the Teaching Guides, you will also find more detailed information about the program and planning of each of the modules.

REQUIRED MODULES

Compulsory module 1: Artistic heritage: ways of study and analysis techniques

Coordinator: Carles Sánchez Márquez (UAB)

Seminar 1. Rethinking artistic heritage. New perspectives

Professor: Carlos Sánchez Márquez

The valuation and symbolic perception of artistic heritage have undergone variations and changes from the end of the 19th century to the present day. Art has undergone a constant process of symbolic appropriation of a given manifestation in terms of identity. Heritage is linked to memory, identity and a sense of belonging, but it is also a means of social cohesion, citizen participation and enculturation and, at the same time, a tourist resource. The seminar aims to rethink the new uses of cultural heritage, as well as its mechanisms of social construction as a symbolic system and its relationship with heritage and collective memory.

This seminar will provide an approach to the principles, conditions and methods of scientific research, as well as its development and application to various fields of cultural heritage (dispersed heritage, uncomfortable heritages, heritage and tourism). A critical approach will also be made to information and communication technologies (ICT), as tools that facilitate new opportunities in the field of Cultural Heritage, ranging from the use of networks to all kinds of new applications and contents that facilitate research.

1. A changing cultural heritage: social, economic and therapeutic uses.
2. Strategic management, design and planning of cultural projects.
3. Narratives for the dissemination and mediation of cultural heritage.
4. Seminar with guest: Aitana Rodríguez Vilardell (Museu de Cerdanyola): "The arts in health and their application to the field of heritage".

Seminar 2. Heritage and tourism: a necessary relationship?

Professor: Maria Garganté

The main objective of these sessions is to study the relationship between cultural heritage and tourism, both from a historical point of view and from a critical analysis that can address its problematic aspects. Thus, from the monumental guides of Rome for pilgrims or the elite trips of the Grand Tour, we will see how the typification of generalized tourist travel evolves from the nineteenth century to the emergence of mass tourism and how the concept of "cultural tourism" appears at the end of the

twentieth century. We will analyze different ways of managing cultural heritage for its tourist use -presentation, representation, interpretation...-, as well as the evolution of the concept itself according to the tourist interest it arouses.

1. Heritage and tourism throughout history: limits and ambiguities. Historicism, recreations, universal exhibitions and theme parks. The "immersive" exhibitions.
2. Art as a tourist pretext: objective or complement of the trip? Types of artistic tourism (in search of the artist, the museum as a tourist product, performing arts tourism, musical, cinematographic and audiovisual products).
3. The tourist management of the religious heritage.
4. Cultural heritage and dark tourism and the tourist management of intangible heritage: festivals and memory.

Seminar 3. "Dispersed" Medieval Ensembles and Medieval Heritage in Conflict

Prof. Manuel Castiñeiras

This seminar aims to deepen new aspects related to the study of medieval heritage from a diachronic and contemporary perspective. Firstly, it will deal with the casuistry of "dispersed" medieval ensembles, the origin of this "dispersion" and the problems it generates at the time of research, as well as the added values that have turned these monuments into an object of interest, debate or conflict. Secondly, within the framework of the World Heritage declarations promoted by UNESCO, the transformations that long-lasting heritage sites have undergone and the new challenges and criteria that must be faced if they are to be renewed (sustainability, massification, multiculturalism, ecology, landscape, etc.) will be analyzed. Thirdly, we will study the difficult assembly of emblematic buildings, of great symbolic, identity and religious load, in the current concept of "heritage" and the conflicts that they generate at present.

1. Research on dispersed ensembles: method, sources, diachrony and limitations.
 - 1.1. The doorway of Sant Pere de Rodes and the Master of Cabestany: creation, abandonment and dispersion.
 - 1.2. The Chapter House of Santa María de Sijena: creation, transformations and conflict.
 - 1.3 Seminar with guest: Immaculada Socías Batet (Universitat de Barcelona), "Arlanza i els secrets amagats".
2. The UNESCO world heritage under review:
 - 2.1. The Way of St. James in the face of the new criteria of conservation and revalorization
 - 2.2. The Ribeira Sacra, the monastic landscape and water
 - 2.3 Seminar with guest: Mario Crecente Maseda (University of La Coruña) (architect and professor of Tourism), "The candidacy of the Ribeira Sacra to UNESCO World Heritage".
3. The appropriation of the past and collective identity: Hagia Sophia (Istanbul) and the Dome of the Rock (Jerusalem).

Seminar 3. Uncomfortable heritage.

Professor: Daniel Rico Camps

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 are 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 a range of national and international cases, especially the legacy of the totalitarianisms of the 20th century and the "uncomfortable" heritages linked to slavery and colonization.

1. Iconoclasm" and "vandalism" today, all over the world.
2. Monuments or historical monuments? The deconsumentalization of uncomfortable heritage.
3. Fascist and communist heritages.
4. The statues of slavery and colonization
5. Memory, heritage and democracy

Complementary activities to the module:

During the school period, other compulsory or optional outings or trips may be organized according to the interests of the students and the calendar of exhibitions. Likewise, the coordination of the Master can also program new conferences of guest professors.

Evaluation

Research and writing of an academic article on the subject related to the concepts to be dealt with in the seminars 50%. The chosen topic must be determined by agreement between the module coordinator and the student as soon as possible once the classes have started.

Work monitoring tutorials: 30%

Attendance and active participation in class seminars: 20%

Compulsory module 2: Art, History and Thought

Coordinator: Montserrat Claveria

The Module 2 programme constitutes the second pillar of the course in terms of the introduction to research. For the approach of the classes and for their specific contents, the program of this module, which is structured in 4 seminars, aims to introduce new or original perspectives on the search for a set of long-term and diverse topics -such as

case studies-, from the conceptual point of view as well as from the spatial and temporal point of view.

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

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

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

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 criticized 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.

Complementary activities to the module:

During the school period, other compulsory or optional outings or trips may be organized according to the interests of the students and the calendar of exhibitions. Likewise, the coordination of the Master can also program new conferences of guest professors

Evaluation:

Attendance and active participation in seminars: 20%

Follow-up tutorials of the Master's Thesis project: 30%

Written presentation of the Master's Thesis project: 50% (For more information, see the Teaching Guide of the Master's Thesis). The coordinator of the module, Professor Montserrat Claveria, carries out some dedicated sessions and monitors the TFM project

Compulsory module 3: Integrated practices

Coordinator: Ricard Bru (UAB)

The module consists of 150 hours of practice, distributed during the 1st and / or 2nd year semester of the course (July included). The internship is carried out in one of the institutions with which the UAB has a collaboration agreement. If the student is interested in do the internship in an entity that does not appear in our list, the coordination

the case will be studied and, if feasible, an agreement will be expressly processed with the entity. Convinced of the important complement to the experience of the practices supposes in the formation of the student, one of the priorities of our Master's degree consists of to adapt –as far as possible – the practices to the profile and interests of our students. At the beginning of the course the coordinator of the internship module

Interview with enrolled students to discuss this issue and inform them. From there, the process of organizing the practices begins. The tasks that the student carries out throughout the internship period are usually linked to a project developed by your destination institution, and can be a lot several – collaboration in the documentation, cataloguing and registration of collections; tasks to support the preparation and assembly of an exhibition; collaboration with communication services or with educational services; participation in a project editing; support for management tasks related to the daily life of the department from a museum, an art center or a gallery, etc. Of course, the projects vary in function of the centers. Before starting the internship, the student interviews with the professional of the destination center who must supervise it with the aim of establishing a first contact, agree on the tasks to be carried out and also talk about the calendar and the schedules. Once the internship period is over, the student must present one memory of the completed activity.

Important: When enrolling in the internship module, insurance must be paid complementary. (Supplementary insurance fee: approx. '7.55)

The UAB, the Department of Art and Musicology has an agreement with the following INSTITUTIONS:

Barcelona:

Museu Nacional d'Art de Catalunya www.mnac.cat
Museu d'Arqueologia de Catalunya, MAC <http://www.mac.cat/>
Museu del Disseny de Barcelona
<http://ajuntament.barcelona.cat/museudeldisseny/cat>
Museu d'Història de Barcelona, MUHBA <http://museuhistoria.bcn.cat/>
Arts Santa Mònica <http://www.artssantamonica.cat/inici.aspx>
Reial Acadèmia de Belles Arts de Sant Jordi <http://www.racba.org/>
Reial Monestir de Santa Maria de Pedralbes
<http://www.bcn.cat/monestirpedralbes/ca/index.html>
Agència Catalana de Patrimoni Cultural
http://cultura.gencat.cat/ca/departament/estructura_i_adreces/organismes/dgpc/accio/agencia_patrimoni (It is about doing the internship in one of the centers belonging to the Catalan Agency for Cultural Heritage, see website).
Arxiu Fotogràfic de Barcelona <http://arxiufotografic.bcn.cat/>
Associació Catalana de Crítics d'Art, ACCA <http://acca.cat/>
A-FAD, Associació d'Artistes i Artesans del Foment de les Arts i del Disseny
<http://www.fad.cat/>
Casa Àsia <http://www.casaasia.es/>
Corporació Catalana de Mitjans Audiovisuals, CCMA: TV3, Catalunya Ràdio,
<http://www.ccma.cat/>
El Born Centre de Cultura <http://elbornculturaaimemoria.barcelona.cat/>
Escola Massana. Centre d'Art i Disseny <http://www.escolamassana.es/>
Filmoteca de Catalunya <http://www.filmoteca.cat/web/>
Fundació Rocamora <http://www.rocamora.es/inicio/>
Fundació Vila Casas <http://www.fundaciovilacasas.com/>
Fundación Docomomo Ibérico Documentación y conservación de la arquitectura y el

urbanismo del movimiento moderno <http://www.docomomoiberico.com/>
Adngaleria <http://www.adngaleria.com/web/pag/home.asp?la=ca>
Galeria Mayoral <http://www.galeriamayoral.com/ca/>
Galeria Rocío Santa Cruz <http://rociosantacruz.com/ca/>
Hangar.org, Centre de Producció i Recerca d'Arts Visuals, <https://hangar.org/ca/>
Institut Amatller d'Art Hispànic <http://fundacionamatller.org/>
Institut de Cultura de Barcelona (ICUB) <http://barcelonacultura.bcn.cat/webs-de-institut-de-cultura-0> (It is about doing the internship in one of the centers belonging to the Institute of Culture of Barcelona, see website)

Province of Barcelona:

Diputació de Barcelona <http://www.diba.cat/museuslocals/nouwebmuseus/index.html>
(It is about doing the internship in one of the centers of the Local Museums Network of the Diputació de Barcelona, see website)
Museu d'Art de Cerdanyola <http://museudart.blogspot.com.es/>
Museu Tomàs Balvey, Cardedeu <http://www.museudecardedeu.cat/>
Museu de Granollers <http://www.museugranollers.org/index.php>
Museu de la Pell d'Igualada i Comarcal de l'Anoia
<http://www.igualadaturisme.cat/institucio.php>
Museu Comarcal de Manresa <http://www.museudemanresa.cat/>
Museus de Martorell <http://museus.martorell.cat/>
Consorci Museu d'Art Contemporani de Mataró, Col·lecció Bassat
<http://www.bassatgaudimataro.cat/es/>
Museu de Montserrat <http://www.museudemontserrat.com/>
Museu de Sant Cugat <http://www.museu.santcugat.cat/>
Consorci de Patrimoni de Sitges <http://www.museusdesitges.com/?lang=ca>
Museu de Terrassa
http://www.terrassa.cat/Front/dist_tercer_n/_y0iURm1ta1COVMRQ7Ji5cFbu5HvPQU nIQBHpCIAHx2xx1YQlp0mZ EQ
Centre de Documentació i Museu Tèxtil, Terrassa <http://www.cdm.t.es/#>
Centre Cultural Terrassa <http://www.fundacioct.cat/>
Museu Episcopal de Vic <http://www.museuepiscopalvic.com/>
Organisme Autònom de Patrimoni Víctor Balaguer, Vilanova i la Geltrú
<http://www.victorbalaguer.cat/?q=ca/node/23>
Museu Monjo, Vilassar de Mar
<http://www.vilassardemar.cat/directori/equipaments/museu-monjo>

Girona:

Institut Català de Recerca en Patrimoni Cultural, ICRPC <http://www.icrpc.cat/>
Fundació Museu del Cinema-Col·lecció Tomàs Mallol
<http://www.museudelcinema.cat/cat/index.php>

Tarragona:

Museu de les Terres de l'Ebre <http://www.museuterresebre.cat/>

Andorra:

Evaluation:

Internship tutor's report: 50%. Final report of practices: 50%.

Compulsory module 3: Master's Thesis

Coordinator: Carles Sánchez Márquez and Jaume Vidal Oliveras

It is about carrying out an original and specific research work throughout the course on a freely chosen topic related to the various fields of study of Master's Degree in History and Theory of the Arts; Management and Conservation of Artistic Heritage; Criticism and dissemination of art; collecting and art market. However, one of the thematic lines of the TFM proposed by the coordination without implying that it underestimates other initiatives or proposals, is the study of research topics linked to centers and museums in the surrounding territory that are part of the Campus of Artistic Heritage of the UAB (<https://webs.uab.cat/patrimoni-artistic/>); in this sense, the coordination will put in contact the interested students with these institutions. On 2 October, the 1st Research Conference of the Heritage Campus will take place, in which the different museums and centers will present lines of research that can be developed in the TFM. The work will be tutored by a permanent professor of the Department of Art, or by a professor of the Master. To request advice on the subject of the work and on its tutoring, at the beginning of the course the student may ask the coordinators of this module for advice. It can be the case of a work that by its subject includes two specialties, and in this case we can recommend you to do the work with two tutors. The topic of the TFM is agreed between tutor and student.

The deadline for submission of the work is July 15, 2026. The oral defense of the work will take place in the first week of September, before the closing of the minutes, on the 7th of this month. For more information, consult the Teaching Guide (Web Official Master's Degree in Analysis and Management of Artistic Heritage-Study Plan-Teaching Guides).

Evaluation:

Written report of the TFM: 70%

Oral defense of the TFM: 20%

Follow-up of the TFM: 10%

OPTIONAL MODULES

Optional module 5: Conservation and management of artistic heritage

Coordinators: Maria Jesús Cabedo (National Art Museum of Catalonia) and Jaume Vidal Oliveras (UAB)

NATIONAL MUSEUM PRO: PROFESSIONALS, PROJECTS AND PROCESSES AT THE MUSEU NACIONAL D'ART DE CATALUNYA (MNAC)

Program

Monday, 6th October Sala Huguet

9.30 – 10.00 h

Welcome

Jaume Vidal Oliveras, coordinator of the Official Master's Degree in Analysis and Management of Artistic Heritage at the UAB

Pepe Serra, director of the National Art Museum of Catalonia

10 – 11.30 h

The museum project

Pepe Serra, director of the National Art Museum of Catalonia

11.30 - 12 Pause

12 – 12.30 h

How the course will work

Maria Jesús, coordinator of the Pro National Museum module.

Wednesday, October 8 in the Innova room

9.30 - 10.30 h

The register of works of art

Silvia Tena, head of the Department of Registration and Collection Management

10h30 to 11 h Pausa

11 - 12 h

Where we come from. History of the collections and the Palau Nacional

Albert Estrada-Rius, conservative head of the Numismatic Cabinet of Catalonia

12 to 13 h

The Numismatic Cabinet of Catalonia. Visit to the GNC

Albert Estrada-Rius, conservative head of the Numismatic Cabinet of Catalonia

Monday, October 13 in the Innova room

9.30 - 10.30 h

The work of a curator: study of the work of art. Case studies

Alex Mitrani, Conservator of Modern and Contemporary Art

Joan Yeguas, curator of Renaissance and Baroque Art

10.30 – 11 h Pausa

11 - 12h30

Photography: a collection in gestation. Visit to the reservation (2 groups)

Roser Cambray, curator of the Department of Photography

12h45 - 13h45

The restoration and preventive conservation room Innova

Carme Ramells, head of the Area of Restoration and Preventive Conservation

Wednesday, October 15 Several Restoration spaces

9.30 - 10.30 h

Painting restoration spaces, inorganic materials, paper and photography, wooden and furniture supports, chemical laboratory and image analysis set. Visit (1st group)

Restoration and Preventive Conservation Team

10.30 – 11 h Pausa

11 - 13.30 h

Painting restoration spaces, inorganic materials, paper and photography, wooden and furniture supports, chemical laboratory and image analysis set. Visit (2nd group)

Restoration and Preventive Conservation Team

Monday, 20 October

9.30 – 10.30 h

Accessibility and Social Responsibility. The museum, with everyone and for everyone (pending confirmation)

10.30 - 11 h Pausa

11- 12 h

Museography. The different rooms in the Innova room in the Innova room

Lluís Alabern, head of Museography

12 – 13.30 h

The work of a curator: functions and management of the work of art

Gemma Ylla-Català, curator of Romanesque Art

Cèsar Favà, curator of Gothic Art

Wednesday, 22nd October

9.30 – 11 h

The collection of Romanesque Art. Visit Romanesque rooms

Gemma Ylla-Català, curator of Romanesque Art

11 am - 11.30 am Pausa

Innova room

11.30 – 13 h

Facilitating experiences and learning

Sandra Figueras. Department of Activities and Education

Monday, 27 October

9.30 – 11 h

Explanation and visit to reservations

Silvia Tena, head of the Department of Registration and Collection Management or someone from the department on her behalf

11 – 11.30 h Pausa

Innova room

11.30 - 13 h

Museum Plus: a collection management tool

Neus Conte, head of the Collections Documentation Unit

Wednesday, 29th October Room 74

9.30 - 10.30 h

1st Workshop with professionals (optional)

Beno det de Tapol. Preventive Conservation

10.30 - 11 h Pausa

Photo Platoon (2 groups)

11h – 11h45/ 12h45

2nd Workshop with professionals (optional)

Marc Vidal. Registration Photographer and Collections

Monday, November 3, Innova room

9.30 - 10.30 h

Contemporary Art: a collection to make

Àlex Mitrani, curator of the collection of Modern and Contemporary Art

10.30 – 11 h Pausa

11 – 12.30h

The Cabinet of Drawings and engravings. GDG Visit

Francesc Quílez, curator of the Cabinet of Drawings and Engravings Mercè Saura, conservation assistant of the Cabinet of Drawings and Engravings

12.45 – 14 h

The Renaissance and Baroque collection.

Visit Renaissance and Baroque rooms

Joan Yeguas, curator of Renaissance and Baroque Art

Wednesday, November 5th innova room

9.30 -10.30 h

The collection of Modern Art. Visit Modern Art Rooms

Mariàngels Fondevila, curator of the collection of Modern and Contemporary Art

10.30 – 11 h Pausa

11 - 12h

The Museum, a wellness space. Arts in Health, practical cases

Norma Vélez. Department of Activities and Education

Guillem de Efaç Fullana, Head of Community Action, Public Programs and Communication.

12 – 13 h Marketing: meeting visitors

Elisabet Pueyo, Marketing Manager

Monday, 10th November innova room

9.30 - 10.30 h

Human Resources and Economic Services

Gala Cortadellas, Head of the Management Area

10.30 – 11 h Pausa

11 - 13 h Communication, Press and Digital Projects

Nuria Perales, Head of the Communication Department

Charo Canal, head of the press

Marina Castellón, Community Manager of the Museum

Wednesday, November 12 in the Innova room

9.30 - 10.30 h

Creation of an exhibition project: Susazanne Valadon, a modern epic

Eduard Vallès, head of the Area of Conservatives

10.30 – 11 h Pausa

11 am - 12.30 pm The museum, an artistic creation space Sala Innova/ Salas Educart i Cardona

Nora Ancarola, The Force of Display

12.45 - 13.30h

User experience and management of Publics Innova room

Montse Gumà, Head of Visitor Experience and Quality

Maurici Dueñas, technician of the Public Management Unit

Monday, November 17 Several spaces

10.00 - 11h30

2nd workshop with professionals (optional)

Lluís Alabern, Museography

11h30 - 12h Pause

12h - 13.30

3rd workshop with professionals (optional)
Maria Clua, curator of the GNC

Wednesday, 19th November innova room

9.30 - 10.30 h

The management function of the Museum and the Sponsorship

Josep Desquens, administrator

10.30 – 11 h Pausa

11 – 12.30h

Business strategy. Rental of spaces, concessions and tourist promotion

Cristina Arellano, Head of Strategic Business Development

12.30 - 13.30 h

Security operations. Visit to the control room

Tom des Rabad den, Head of the Security Department

Monday, 24 November

9.30 am - 11.30 am The Centre for Research and Knowledge (CREC). Visit to the

Joaquim Folch i Torres library, the Archive and Publications

Archive team, Joaquim Folch i Torres Library team, Publications team

11.30 – 12h Pausa

12h – 13.30 h

A new museum. Trends to have innova room

Guida Ferrari, Strategic Project Coordination

Wednesday, 26 November

9.30 - 11 h

The Gothic Art collection. Visit Gothic rooms

Cèsar Favà, curator of Gothic Art

11 – 11.30 h Pausa

11.30 - 13 h Innova room

Temporary exhibitions

Susana López, head of the Registration and Exhibitions Area

Monday, 1st December Museu de l'Empordà (Figueres)

10 - 13 h approx. The Network of Art Museums of Catalonia

Session to be held at the Empordà Museum (Figueres)

Eduard Bech, EM Director

Aina Soler, coordinator of the Museums Network

Wednesday, December 3rd innova room

9.30 - 10.30 h

The Museum, a space for the community

David Pablo. Department of Activities and Education

10.30 – 11 h Pausa

11 – 13 h

Infrastructure, maintenance and sustainability. Visit to the facilities

Xavier Abelló, head of the Infrastructure and General Services Area

Paco Fernández, Installation Maintenance Technician in the Infrastructure and General Services Area

Wednesday, December 10 in the Innova room

9,30 – 10,30 h

The Friends of the MNAC

Cristina Martí, director of the Friends of the Museu Nacional Foundation

10.30 – 11.00 h Pausa

11.00 – 11,30 h Conclusion

Jaume Vidal Oliveras, coordinator of the Official Master's Degree in Analysis and Management of Artistic Heritage at the UAB

Guillem de Efaç Fullana, Head of Community Action, Public Programmes and Communication.

Maria Jesús Cabedo, coordinator of the Pro National Museum module.

Evaluation:

Attendance and active participation in class: 50%

Presentation of a project related to one of the areas of the Museum worked throughout the course (museography, exhibitions, communication, education, etc.) oral

presentation + written work: 25 + 25%

Optional module 6: Curatorship, criticism and dissemination of art

Coordinator: Jaume Vidal Oliveras

This module is mainly proposed as a curatorial and art exhibition management workshop. The module contains theoretical sessions taught by professionals in the sector, but its core consists of the realization of an exhibition project -curated by the students- that is presented in the Exhibition Hall of the UAB to the public at the end of the course.

Program:

1. Presentation of the course. The art ecosystem and the functions and models of art criticism. From art criticism to exhibition curatorship. Commission of two exhibition reviews and commission of an exhibition project. First contact with the materials and resources available to carry out the exhibition. (Jaume Vidal).
2. Art critic I and II (Rosa Gutiérrez)
3. Notion and practice of curating (Jaume Vidal and external speaker).
4. Notion and practice of curating (Ricard Bru)
5. Notion and practice of curating (David G. Torres).
6. Notion and practice of curating (Jaume Vidal and Teresa Grandas) in 2024
7. Screenplay of the exhibition paper support + "PowerPoint" and debate (Jaume Vidal and Jesús Galdón).
- Presentation of exhibition reviews (Rosa Gutiérrez)
9. Synthesis of the various exhibition scripts. Proposal for commission. Start of the application for the loan of the pieces, of the authorizations, insurance and commissions of materials or assembly works (Jaume Vidal and Jesús Galdón).
8. Proposed assembly. Debate (Jaume Vidal and Jesus Galdón).
9. Follow-up exhibition. Texts, web materials, press dossier, requests, procedures and insurance, video script (Jaume Vidal Oliveras)
10. Follow-up exhibition. Texts, web materials, press dossier, requests, procedures and insurance, video (Jaume Vidal Oliveras)
11. How is a budget made? (Jaume Vidal and David Sirvent) May 2, 2024
12. Communication and dissemination (Jaume Vidal and Inés Martínez-Ribas).
13. Transfer, Registry, Assembly (Jaume Vidal and Jesús Galdón)
14. How to propose an exhibition to an institution? Strategies and budgets (Jaume Vidal and Txema Romero)
15. Virtual Exhibitions (Marina Carbonell)
16. Construction of the virtual version of the exhibition (Cristina Navarro)
17. Disassembly of the exhibition (Jaume Vidal Oliveras)

Evaluation:

Submission of reviews: 30%

Preparation of the work corresponding to the realization of the exhibition project carried out jointly by the students and coordinated by the coordinator of the module: 50%

Attendance and active participation in class: 20%

During the school period, other compulsory or optional outings may be organized according to the interests of the students and the calendar of exhibitions. Likewise, the coordination of the Master can also program new conferences of guest professors

Optional module 7: Art and commerce

Coordinator: Jaume Vidal Oliveras

This module aims to offer basic notions about the functioning of the market and the collection of artistic objects of heritage value. There is a part of the module of a more historical nature that tries to explain the mechanisms that have shaped art collecting

and museums in Catalonia from the 19th century to the present day by B. Bassegoda and one more about the evolution of art galleries by F. Fontbona. The rest of the sessions have a more open character and professional orientation with the participation of several active professionals related to the market, collecting, surveying, counterfeiting and valuation.

Program:

1. Presentation of the course. The art market. The notion of ecosystem/the art system. Agents: critics, galleries, auctions, museums, etc. (Jaume Vidal Oliveras UAB)
2. The study of the collector phenomenon. State of the question in Catalonia. (B. Bassegoda UAB)
3. The Vila Casas Foundation. An initiative of collecting and patronage. (Natàlia Chocarro. Director of External Projects of the Vila Casas Foundation)
4. Institutional collecting. (Manuel Borja museum advisor to the Department of Culture of the Generalitat)
5. The market and art galleries in Barcelona from the beginning to the 20th century. (Francesc Fontbona/Jaume Vidal Oliveras)
6. The Galeria Marc Domènech, as a model of consolidated gallery (Marc Domènech)
7. The Bombon Project Gallery as an innovative gallery model. (Joana Roda and Bernat Badiu, responsible for the gallery)
8. Sales at public auctions. The experience of the Balclis house. (Jordi Carreras. Balclis, Barcelona)
9. Online sales (Carolina Díez-Cascón)
10. The persecution of crimes against artistic and archaeological heritage. (Central Unit of Historical Heritage. Mossos d'Esquadra, Generalitat de Catalunya).
11. The antiquarian trade. (Artur Ramon, Artur Ramon Art)
12. The appraisal of works of art (Artur Ramon, Artur Ramon Art)
13. The market of works of art on paper. (Albert Martí Palau. Old Palace)
14. The great international art galleries. (Violant Porcel, specialist in contemporary art)
16. The ceramics market (Sergi Clavell, Clavell & Morgades)
17. SWAB an emerging art fair (Carolina Díez-Cascón, responsible for Swab)
18. The expertise of works of art. The case of Joan Miró's work. Elena Escolar (Conservator of the Fundació Joan Miró and Rosa Maria Malet, of the Association pour la Défense de l'Oeuvre de Joan Miró).
19. Closing of the course: summary and conclusions (Jaume Vidal Oliveras)

Evaluation:

Attendance and active participation in class: 20%

Tutorials and follow-up of an individual work: 30%

A brief work that demonstrates the student's ability to develop knowledge and skills around these topics. It can be a study on a collector, a museum, a gallery, an antique dealer; or also a practical exercise in cataloguing and appraising a work of art, or in managing a legal or promotional issue in relation to a piece or collection, etc. The chosen topic must be determined by agreement between the module coordinator and the student as soon as possible once the classes have started: 50%

During the school period, other compulsory or optional outings or visits may be organized according to the interests of the students and the calendar of exhibitions. Likewise, the coordination of the Master can also schedule new conferences of guest teachers. In this sense it is essential to visit the art fairs: Swab (October 2025) Loop Barcelona (November 2025) Arts Libris (November 2025) or festivals such as Barcelona Gallery Weekend (September 2024)