

**COURSE DATA****Data Subject**

|                      |                                                    |
|----------------------|----------------------------------------------------|
| <b>Code</b>          | 33910                                              |
| <b>Name</b>          | Technical Analysis and Appraisal of Cultural Goods |
| <b>Cycle</b>         | Grade                                              |
| <b>ECTS Credits</b>  | 6.0                                                |
| <b>Academic year</b> | 2022 - 2023                                        |

**Study (s)**

| <b>Degree</b>                   | <b>Center</b>                    | <b>Acad. year</b> | <b>Period</b> |
|---------------------------------|----------------------------------|-------------------|---------------|
| 1006 - Degree in History of Art | Faculty of Geography and History | 4                 | First term    |

**Subject-matter**

| <b>Degree</b>                   | <b>Subject-matter</b>          | <b>Character</b> |
|---------------------------------|--------------------------------|------------------|
| 1006 - Degree in History of Art | 8 - Contemporary art and media | Optional         |

**Coordination**

| <b>Name</b>                             | <b>Department</b> |
|-----------------------------------------|-------------------|
| BENITO GOERLICH, DANIEL                 | 230 - Art History |
| VAZQUEZ DE AGREDOS PASCUAL, MARIA LUISA | 230 - Art History |

**SUMMARY**

This course supplements and implements the knowledge acquired in the subject Artistic Techniques and Preservation of Cultural Heritage. Practical work involves preparing a comprehensive technical report on a genuine work of art by means of assessing and analysing its technical, artistic and historical aspects. Likewise, certain practical tests will be conducted during the course related with matter.

**PREVIOUS KNOWLEDGE**



### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

No prior knowledge is required.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to analyse and synthesise information from the various contents of art history and to apply it to professional practice.
- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to gather and interpret relevant data and to reflect and make judgments on different aspects of artistic production.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.
- Be able to read the environment from the analysis, observation and deduction of information from artistic works produced throughout history.
- Develop skills for independent learning and for interpersonal relations.
- Be acquainted with historical-artistic heritage.
- Be able to apply a scientific methodology to any type of action and decision in relation to art history.
- Be able to use the knowledge acquired to formulate hypotheses, make summaries and draw orderly conclusions.

## LEARNING OUTCOMES

The course aims to train students and provide them with methods of introduction to research on works of art. The work involves studying the pieces from historical and technical points of view. Training will be provided on an individual basis for each student according to the artistic material to be studied in each case, establishing the methodology and procedures for analysis, evaluation and proposal of conservation and restoration. Students must know and use technical vocabulary.



## DESCRIPTION OF CONTENTS

### 1. Study of the artwork

Historical, stylistic, iconographic and authorship issues

### 2. The study of materials and techniques

Support, preparation, paint layer and varnish

### 3. Preservation of the artwork

Support, preparation, paint layer and varnish

### 4. Photo documentation

Reflected light, raking light, transmitted light and macro photography

### 5. Diagnosis and intervention proposal

### 6. Recommendations for the exhibition and preservation of works of art

## WORKLOAD

| ACTIVITY                                     | Hours         | % To be attended |
|----------------------------------------------|---------------|------------------|
| Laboratory practices                         | 60,00         | 100              |
| Attendance at events and external activities | 8,00          | 0                |
| Preparation of evaluation activities         | 10,00         | 0                |
| Preparing lectures                           | 6,00          | 0                |
| Preparation of practical classes and problem | 6,00          | 0                |
| Resolution of case studies                   | 60,00         | 0                |
| <b>TOTAL</b>                                 | <b>150,00</b> |                  |

## TEACHING METHODOLOGY

Three hours of face-to-face practical sessions per week will be held in the laboratory over 15 weeks. Laboratory sessions go on for several more hours than those established, because the students' individual practical work requires a considerable amount of time for daily completion. The research methodology requires the lecturer to conduct continuous and direct monitoring of the evolution of the work carried out by each student. The lecturer will answer questions and will provide guidance according to each



particular problem that may arise. Therefore, the work of the lecturer and the information required by each student will change depending on the type of piece being analysed and workload will also vary. To do this, the programme develops very clearly, both in its design and in its objectives. Analyses will be performed through technical devices (microscopy, UV, IR) and other research means. In each specific case, the student will be guided by the lecturer throughout the whole research process, the main objective of which is that the students learn to assess, distinguish and establish a proper analytical technique in each case. It is important that students know what is being researched, why and for what purposes tests are made, according to the needs of the material to be studied. In this regard, particular emphasis will be placed on the student's critical capacity to assess and establish the correct analytical technique with judgement and discernment.

## EVALUATION

Technical report: it is a list of topics or outline in which some sections, likely to be extended considerably, are developed (60% of the total mark) Assignments/exercises: two practical-theoretical exercises to be completed in class which will be made known beforehand (20% of the total mark each) In summary:

Written test ( technical report) : 60 % Control read / Memories ( theoretical and practical test )  
20% Practical work ( practice test ): 20 %

## REFERENCES

### Basic

- AGUILÓ, Mari Paz, Cueros, Cordobanes y Guadamacés, Historia de las artes Aplicadas e Industriales de España, Ed. Cátedra, Madrid 1987
- ANTÓN, Pablo, Manual de restauración de libros, grabados y manuscritos, dos volúmenes, Madrid 1989 y 1990
- BONTCÉ, J., Técnicas y secretos de la pintura, ed. L.E.D.A., Barcelona 1980
- BONFORD, D. ; DUNKERTON, Jili; GORDON, Dilian (autores) La pintura en Italiana hasta 1400, Ediciones Serbal, Barcelona, 1995
- BORDINI, Silvia, Materia e Imagen, Ed. Gustavo Gili, 2002 (7ª edición)
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- BORRAS, G. Y FATAS, G, Diccionario de términos de arte. El vocabulario específico de la escultura, la arquitectura y las artes decorativas. Zaragoza, 1980.
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- CALVO MANUEL, Ana, Conservación y Restauración de la A a la Z Ed. Serbal, Barcelona, 1998
- CENNINI, C., El Libro del Arte, ed. Akal, Madrid 1988. Existe otra edición más actual, Barcelona 1997. Il Libro dell'Arte
- DÍAZ MARTOS, A., Restauración y conservación del arte pictórico. Arte restauro, S.A., Madrid, 1975
- FUGA, Antonella, técnicas y Materiales del Arte. Ed. Electra, 2004
- GOMEZ RODRIGO, María. Las Pinturas Quemadas de la Catedral de Valencia. Estudios y restauración. Generalidad Valenciana, , 1998
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- JANUSZCZAK, Waldemar, Técnicas de los Grandes Pintores, ed. Blume, Madrid, 1980
- JOZAN, S. Del pastel: tratado de su composición, fabricación u uso en la pintura Valencia 1854. Traducido del francés al castellano, imprenta J. Rius
- KNUT, Nicolaus: Manual de restauración de cuadros, ed. Könemann, 1982
- MACARRON MIGUEL, A., Historia de la conservación y la restauración, Madrid, Tecnos, 1995
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- MALTESE, Corrado, Las Técnicas Artísticas, edt. Cátedra. Madrid 1981
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- ORELLANA, Marcos A., Biografía pictórica valentina o vida de los pintores, arquitectos y grabadores valencianos. Edición preparada por Xavier Salas, Madrid 1930, Copia facsímil. Valencia, 1995.
- PACHECO, F., El arte de la pintura, edición, introducción y notas de Bonaventura Bassegoda i Hugas, Cátedra arte, Madrid 1990. Edición del manuscrito de Pacheco suegro y maestro de Velázquez, escrito en 1639