**Sensorveiledning / Examiner guidance**

**KONS2040 – Introduksjon til kunstteknologi / Introduction to painting technology**

**Course content**

The course is designed to introduce students to materials and techniques used to produce paintings in Europe over the past 1000 years. A painter’s choice of materials and chosen methods for manipulating them (techniques) are set in a framework of possibilities and limitations: for workshop traditions, for norms and trade, and for tangible characteristics of paintings from different eras. The course covers different technical traditions and is supported by scientific research, which sheds substantial light on art-historical themes and debates. Lecture themes are set in context of past and current research in paintings conservation.

**Learning outcomes**

On completion of the course, students can be expected to:

* Describe paintings, and techniques used to produce paintings in the Western tradition.
* Describe typical substrates, ground layers, paints and varnishes in paintings produced from the medieval period to the 21st century.
* Have an overview of relevant primary sources and published literature.
* Use the knowledge gained through the course to evaluate connections between materials, techniques and indications of provenance for all periods covered in the course.
* Understand the scope of materials available to painters during different periods, and the possibilities that these materials offered to them.
* Communicate results in written academic form.

**Lectures**

Lectures covered the following themes:

1. Introduction to painting technology, Part I: Studying paintings
2. Introduction to painting technology, Part II: Painting materials
3. Medieval painting in northern Europe (c. 1050‒c. 1400)
4. Late-medieval painting: Theories of innovation
5. Developments in European painting from the Renaissance to the Baroque
6. The Rembrandt Research Project
7. Developments of the 18th and 19th centuries
8. Edvard Munch’s painting technique
9. Modern and contemporary painting: The synthetic revolution
10. Paint, painters, paintings

**Seminars**

Seminars complemented lecture themes and supported student engagement:

1. Materials for painting
2. Source research (*Líkneskjusmíð*)
3. Surface and structure of medieval sculpture (Museum of Cultural History, KHM)
4. Reading paint cross-sections (plus a quiz)
5. Condition reporting
6. Looking and seeing paintings (due to museum closures, no seminar in 2019)

**Qualifier**

The examination was preceded by an obligatory qualifier, in the form of a short (3-minute) presentation. All students were set the same task.

**Guidelines for examiners**

The examination is formulated as a three-day home exam. Students have the possibility to choose one essay topic from a range of topics (usually five).

*General requirements*

Essays must be:

* A minimum of 1500 words, excluding literature list and illustrations.
* Relevant to the question.
* Formulated with correct terminology, complete sentences and well-structured paragraphs.

Essays must refer to relevant and concrete examples, including works of art and literature discussed during the course.

*Sufficient content*

Students will be expected to demonstrate that they have developed a solid understanding of painting materials and the ways in which painters used materials available to them, both within a specific timeframe and over time. Evidence of their own critical evaluation of the syllabus literature is essential.

Essays can refer to:

* Opinions about ‘technical progress’ and shifts in material choices within the history of painting techniques.
* The significance of colour and binding media (theory and practice).
* The impact of raw materials on surface effects, and potentially iconography.
* The impact of new materials (esp. after 1700) on painters and paintings.
* Impressions of ‘modernity’.
* Ways in which the natural sciences, and specifically scientific investigations, contribute to art-historical discourse.

Conservation-specific grade descriptions are available at the following link: <https://www.uio.no/studier/emner/hf/iakh/Karakterbeskrivelser/konservering%20a_f.html>